

SEPTEMBER 2022—ISSUE 245

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

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THE NEW YORK JAZZ RECORD

CÉCILE McLORIN SALVANT

THE PLANTER
AND THE SEED

SEAN
JONES

DAVID
SANFORD

RONNIE
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TOMASZ
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THE NEW YORK CITY JAZZ RECORD

SEPTEMBER 2022—ISSUE 245

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As listeners, we often think of musicians as sprouting out of the ground fully developed; yes, we all know the history, the family background or formative listening and playing, but it is all too easy to forget the process that brought a musician to the fore, one that continues throughout the course of their careers, no matter the length.

All of our features this month have their own stories, how they became who they are and the gradual development of identity that came with exposure and hard work. Vocalist Cécile McLorin Salvant (On The Cover) seemed to come almost out of nowhere when she won the 2010 Monk Competition but that was just a pinnacle of a mountain she had been climbing since childhood. This month she celebrates her latest release, Ghost Song (Nonesuch) at Blue Note. Trumpeter Sean Jones (Interview) came out of the church tradition and the cauldron that is the Jazz at Lincoln Center Orchestra under Wynton Marsalis, growing from both to become a compelling performer and valued educator. He is at Dizzy's Club in September. Composer David Sanford (Artist Feature) had to work against the strictures of academia to write the music he heard in his head. Some of that music will be presented at New School Stiefel Hall as part of the Festival of New Trumpet Music. Organ player Ronnie Foster (Encore) grew up listening to Blue Note LPs, then made five himself, and has now returned to the label after 50 years with Re-Boot. And the late Tomasz Stańko attained the freedom he could not have in Soviet-era Poland through American jazz and his development of same. A tribute to the late trumpeter is at Roulette this month with many of his past collaborators.

On The Cover: Cécile McLorin Salvant (photo by Shawn Michael Jones / courtesy of Nonesuch Records)

Corrections: In last month's NY@Night, the Kat Edmonson photo was taken by Adrien H. Tillmann

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Randy Brecker

Tod Dickow, Charged Particles, and Special Guest Randy Brecker

September 8, 2022 8:30 pm

Birdland Theater

315 West 44th Street

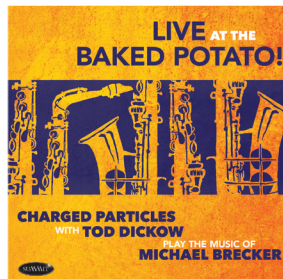
This performance at Birdland will premier new arrangements of Michael Brecker's compositions, featuring trumpet for the first time. Saxophonist **Tod Dickow** and special guest **Randy Brecker** will be joined by **Greg Sankovich** (piano), **Aaron Germain** (bass), and **Jon Krosnick** (drums).

The show will be preceded by remarks from David Demsey, Curator of the Michael Brecker Archives at William Paterson University, and from journalist Bill Milkowski, who will present a gift of thanks to Demsey.

www.chargedparticles.com
www.summitrecords.com

Find out more at:
birdlandjazz.com/event/tod-dickow-charged-particles-w-randy-brecker-in-the-theater/

Michael Brecker's Music Comes Alive: Tod Dickow, Charged Particles, and Special Guest Randy Brecker



On September 8, the California-based jazz trio, **Charged Particles**, will appear at Birdland with blazing tenor saxophonist **Tod Dickow** and special guest **Randy Brecker**, playing music from the quartet's new CD, "Live at the Baked Potato!", featuring the compositions of jazz superstar Michael Brecker.

The band's heartfelt tribute to iconic tenor saxophonist Brecker, who passed away in 2007 after a prolonged illness, is staggering in its authenticity and collective desire by the participants to get it right. Randy Brecker weighed in with his approval of the record: "Everyone's at the top of their Mike game. I found myself pinching my arm to remind myself that Mike is sadly no longer with us."

"Tod Dickow is one of the best saxophonists in the world."

- Jazz Life Magazine

Indeed, this dedicated crew really did get it right. And in tackling Brecker's imposing oeuvre, they reveal the genius of his compositional prowess, a side of the multi-faceted Michael that was often overshadowed by his legendary chops. Fans, aficionados, and aspiring saxophonists all over the world still share YouTube clips of Brecker's incomparable speed and darting imagination on the instrument, yet there is no attempt here to recreate Brecker's awesome technique on this record. Instead, Charged Particles captures the essence of Michael's spirit in their faithful renditions of his tunes spanning three decades.

"Tod Dickow has captured the magic and brilliance of Brecker."

- L.A. Jazz Scene

The success of the group's mission to honor Michael is due in no small part to the contributions of veteran San Francisco tenor saxophonist Tod Dickow. The sheer force and fluency of his lines seem to lift the entire band throughout their live set at the intimate Baked Potato in Los Angeles, while his passionate intensity and Breckerian authority immediately command our attention. Truly, he is a talent worthy of wider recognition.

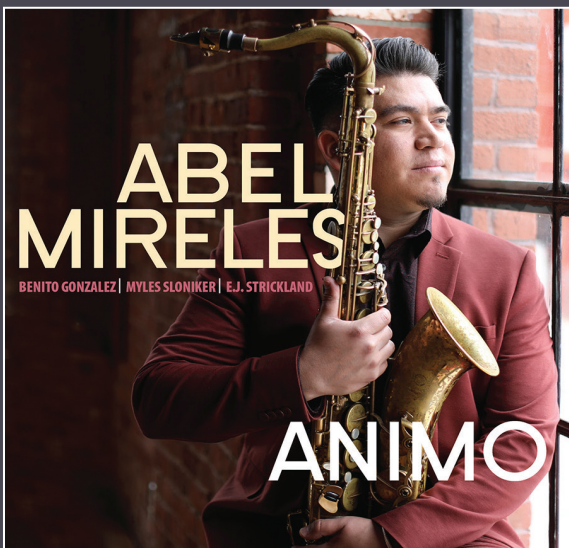
"Exciting, satisfying stuff."

- Downbeat Magazine

— Bill Milkowski



Tod Dickow and Charged Particles



ABEL MIRELES

BENITO GONZALEZ | MYLES SLONIKER | E.J. STRICKLAND

ANIMO

ABEL MIRELES
ANIMO

WITH

BENITO GONZALEZ / E.J. STRICKLAND / MYLES SLONIKER

SSC 1678 - AVAILABLE 9/9//22

Inspiration and motivation were assets that Abel Mireles was able to access from the words of his father. These messages continue to push the young saxophonist in his life and career. Mireles's new recording, **Animo**, is a touching tribute to his father and powerful statement of purpose in his evolving career.



THE ANGELICA SANCHEZ TRIO
MICHAEL FORMANEK & BILLY HART

Sparkle Beings

ANGELICA SANCHEZ TRIO
WITH MICHAEL FORMANEK & BILLY HART
SPARKLE BEINGS

SSC 1674 - AVAILABLE 9/23//22

Inspirational people always live with you. They can come from memories of past or they may be sitting next to you. Angelica Sanchez recognizes that some of the illuminating people in her life can be interacted with on any given day. She chose to capture one special day with Billy Hart and Michael Formanek on their wonderful **Sparkle Beings**.



Sunnyside

www.sunnysiderecords.com

Ever since it came blasting out of New Orleans' Tremé neighborhood in the early '80s with a new take on old traditions, **Rebirth Brass Band** has brought a loose-is-tight ethos to live shows. To prepare for its New York appearance (Aug. 4th), the front half of Sony Hall was cleared, a vast empty seabed slowly filling to capacity as dancers, drawn by the beats, inexorably migrated forward, leaving a desert of empty tables behind. With five stentorian brass (trumpeters Chadrick Honoré and Glenn Hall III, trombonists Stafford Agee and Caleb Windsley and tenor saxophonist Vincent Broussard) and a booming three-piece rhythm team (sousaphone player Clifton Smith, bass drummer Keith Frazier and snare drummer Jenard Andrews), the octet didn't need any amplification; indeed, in spite of uneven mic'ing, the collective resonance was plenipotent. The set comprised NOLA standards like Fats Domino's "I'm Walkin'" and Hank Williams' "Jambalaya" (sounding more like 'funky-honk' than honky-tonk), covers of Bobby and Shirley Womack's "It's All Over Now" and Parliament's "Tear the Roof Off the Sucker" and originals "Sounds of the Sarah", "Move Your Body", "Bingo", "My My My", "Feel Like Funkin' It Up", "Chicken Little" and "Do Whatcha Wanna", even an as-yet-untitled song on which Smith blew sinewy, hyper-funky bass-lines, no easy feat on the behemoth horn. Andrews was equally engaging for his perpetual, slow-billowing fills.

—Tom Greenland



ALAN NAHIGIAN

Clifton Smith of Rebirth Brass Band @ Sony Hall

It has been six years since **Darcy James Argue** dropped *Real Enemies*, his third album of compositions/arrangements for his big band Secret Society, so fans are understandably impatient to hear his upcoming double album, recorded in August. They got a taste of it at Dizzy's Club (Aug. 10) —after Argue broke ice with a growly, simmering rendition of "Ferromagnetic" featuring trumpeter Matt Holman—when he counted off "Dymaxion", a tribute to futuristic inventor Buckminster Fuller (fondly referred to as "Bucky" in the prefatory remarks), which grew from individual tones piling up one at a time into a tall pyramid of harmony, then locking on to a fast steady pulse organized in a long 15-beat cycle over which baritone saxophonist Carl Maraghi blew sinewy snake-charming themes. The third number was, as Argue warned the crowd, "epic": a half-hour-plus meditation on Duke Ellington's "Diminuendo and Crescendo in Blue", not a blues but a slow waltz transitioning through an impressive range of styles and textures, with notable solos by bass trombonist Gina Benalcazar, flugelhorn player Brandon Lee, tenor saxophonist John Ellis and pianist Martha Kato. A final taste of Argue's newest, yet-to-be-released music was heard on closer "Last Waltz for Levon [Helm]", a spin on The Band's iconic live performance of "The Night They Drove Old Dixie Down", cleverly appropriating its horn parts, hooks, riffs, even the distinctive minor-to-major modulation setting up the chorus. (TG)

Lately, **Samara Joy** has been creating quite a stir in the jazz world and with good reason. At a mere 22 years of age, she has prodigious vocal chops. At The Glade in Little Island (Aug. 10th) she was stunning—perhaps the love child of Ella Fitzgerald and Jon Hendricks—with a mastery of phrasing and vocalese that made this demanding technique seem easy. Opener "Social Call" (Gigi Gryce-Jon Hendricks) immediately set the tone for the set, with frequent collaborator, guitarist Pasquale Grasso and his trio (bassist Neal Caine and drummer Keith Balla), syncing perfect support for her vocals. Featured on "Linger Awhile" (Vincent Rose-Harry Owens), Grasso demonstrated with speed and flexibility why he is a premier guitarist. Joy is also a composer and lyricist, setting vocalese to Fats Navarro's "Nostalgia". In "Round Midnight" (Thelonious Monk-Bernie Hanighen), Joy demonstrated how a jazz vocalist can create mood and deep interpretive feeling with superior vocal dynamics, as well as a tempo change for a few bars in the midsection of the ballad. Citing Carmen McRae as an inspiration, she delivered an extended closer of "Just Squeeze Me (But Please Don't Tease Me)" (Duke Ellington-Lee Gaines), which featured a few bars of slap-bass from Caine and more wondrously creative ideas from Balla. An interlude of audience participation further demonstrated Joy's warm personality, stage presence and desire to connect to those at the unique outdoor venue on the Hudson River. —Marilyn Lester



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Samara Joy @ Little Island

Jazz grande dame **Mary Stallings** is a trouper of the first order. On the threshold of her 83rd birthday (Aug. 16th), having just undergone foot surgery and wearing a substantial orthopedic boot, she delivered a peerless performance of jazz and blues at Smoke Jazz Club (Aug. 12th), beautifully remodeled and reopened after being closed throughout the pandemic. Stallings was preceded by a musical tour de force of bop and swing by three A+ musicians: pianist Emmett Cohen, bassist Yasushi Nakamura and drummer Joe Farnsworth. Stallings can certainly swing: "I Love Being Here With You" (Bill Schluger-Peggy Lee)—and she can swing and scat: "Ev'rything I Love" (Cole Porter). The vibe was joyous, inducing spontaneous clapping from the audience as she created emotive arcs with expert phrasing and vocal dynamics. What was also uplifting was the camaraderie among Stallings and the musicians; it was hugely apparent they were all having a great time and the feeling was contagious. "Old Devil Moon" (Burton Lane-Yip Harburg) with a samba arrangement particularly showcased Farnsworth, whose nuance with brushes and sticks gave texture to the tune. When it comes to blues, Stallings is at the front of the pack. Her "Fine and Mellow" (Billie Holiday) beautifully captured the yes-no paradox of the lyric. A melodic solo by Nakamura was a special highlight. Ending with a robust swing version of the Gershwins' "I Got Rhythm" had a pumped up audience flying even higher. (ML)

In preparation for the upcoming recording of their next album, allstar female collective **Artemis** came into Birdland for a weeklong engagement that showed off each of the sextet's skills as both improvisers and composers. The group kicked off its first set (Aug. 10th) with Music Director/pianist Renee Rosnes' "Galapagos", a tour de force outing that recalled the spirit of McCoy Tyner in its sound and vigor. The piece opened in trio with bassist Noriko Ueda and drummer Allison Miller playing an impressionistic prelude before leaping into a galloping rhythm. The horn section then played the imposing melody, followed by high-flying solos from newest member, multi-instrumentalist Alexa Tarantino on flute, trumpeter Ingrid Jensen, tenor saxophonist Nicole Glover, Rosnes and a climactic outing from Miller. Segueing right into Thelonious Monk's "Hackensack" the group bebopped fiercely, then calmed the mood with an exquisite rendering of Billy Strayhorn's "A Flower Is A Lovely Thing", featuring Tarantino's alto and Glover's tenor. The band was back in full swing mode on Ueda's "Step Forward", a jaunty song with an appealing melody on which warm bass was in the spotlight. The band charged forward boldly on Rosnes' new arrangement of her "Empress Afternoon" and played stirringly on her original orchestration of Wayne Shorter's "Penelope". The set ended potently with Miller's "Goddess Of The Hunt", her homage to the deity for whom the band is named. —*Russ Musto*

PETER B. BLAIKIE FOR BACHRACH.PHOTO



Noriko Ueda & Allison Miller of Artemis @ Birdland

A big man with a huge sound on the tenor saxophone, **Joel Frahm** was back in his old haunt Smalls (Aug. 12th) for his first engagement there since the onset of the COVID-19 pandemic. Leading a quartet with pianist John Chin, bassist Omer Avital and drummer Anthony Pinciotti, he got things started stretching out on the classic Charlie Parker blues "Relaxin' At Camarillo". Frahm unfurled long serpentine lines, soulfully interjecting a quote from Sonny Rollins' "St. Thomas", before giving way to Chin, who soloed fluidly with ambidextrous virtuosity, and Avital who improvised lyrically. Then tenor and piano engaged in a series of eight-bar exchanges with drums before taking things out. Addressing the wildly appreciative full house Frahm told the crowd it was "amazing and a little bit surreal to be back here in the place where I learned how to play with my peers." He continued, "We're going to play some old favorites" and told an amusing anecdote about meeting Dave Brubeck before going into the pianist's "In Your Own Sweet Way", playing movingly along with Chin on the beautiful ballad, tagging it with a reference to John Coltrane's "Naima". An unaccompanied tenor solo prefaced a tender reading of Mal Waldron's "Soul Eyes, which featured Avital. Gruff-toned tenor introduced an uptempo version of Parker's "Ornithology" on which the whole band cooked with palpable fire before they ended the show mellowly with Jerome Kern's "I'm Old Fashioned". (RM)

"Good evening, ladies and gentleman," **Christian McBride** announced from the Village Vanguard stage (Aug. 11th), "I'm Bill Frisell." The celebrated bassist, called in at practically the last minute to cover for the ailing guitarist, kept the joke going with his formidable bandmates during this quite electric set, though the crowd was left wondering what may become of Frisell's residency. Still, McBride's driving lines and throbbing leads cut a whole other soundscape. Tenor saxophonist Greg Tardy, who hails from New Orleans, held down the topline, weaving a timbre that recalled classic postbop while constantly throwing a nod to Joe Henderson. Tardy's CV includes years with Elvin Jones as well as work with Betty Carter, Tom Harrell and so many more. Kicking off with an Eddie Harris blues, the saxophonist leapt into a near aerial solo with the smoking rhythm section just beneath. Special mention must be made of Johnathan Blake, whose drumming is so relaxed as to sit as low as his cymbals (almost touching drum rims!), barely concealing his flaming core. The spirits of Philly Joe Jones, Al Foster and Mel Lewis seem to hover over his gigs and Blue Note catalogue, ideal company for a set of standards like Cedar Walton's "Firm Roots" (with throbbing perpetual motion by Tardy, McBride AND Blake), a whirling take on Henderson's "Narcissus" and perfect retellings of Monk classics. As John Cage once prophesied, sometimes happenstance provides "marvelous accidents". —*John Pietaro*

PHOTO © CAROLINE CONEJERO 2022



Greg Tardy, Christian McBride & Johnathan Blake @ Village Vanguard

Old New York? Fine and Rare's dark woods, deco backdrop and modern art shimmer with it, but it is the music that compels the look back to lost times. Upright bassist/vocalist **Peter Maness** holds a unique niche in the city's nightlife, one drenched in jump blues, jazz and early R&B from those years when men's suits were complemented by fedoras. On this night (Aug. 7th), the fedora-wearing leader presented selections featuring his vocals out front and, more so, the swinging, mile-wide harmonies of pianist Thomas Linger just to his side. Linger, an award-winning, quickly rising jazz artist who also performs with Joe Farnsworth, Peter Bernstein, Francisco Mela and others, just released his first album as a leader (watch for record-release events in November at Smalls). As the Maness band sailed over the Gershwin's "They Can't Take That Away From Me", Linger's extended solo demonstrated his artful skill to color variations with near-Baroque tenacity. And Alex Raderman who performs regularly with Maness but also with a Louis Armstrong tribute ensemble, is a solid drummer focused on the music's pulse but his crisp, loose solos became evident as he traded 4s with the pianist on Richard Rodgers-Lorenz Hart's "This Can't Be Love". John Lee Hooker's "One Bourbon, One Scotch, One Beer" hit Maness' sweet spot, yet Herbie Hancock's "Watermelon Man" (hiply played with a "Sidewinder" vibe and including a biting Linger solo) stayed with us on the subway ride, all the way home. (JP)

WHAT'S NEWS

The Royal Canadian Mint is honoring legendary pianist and Canada native **Oscar Peterson** with a \$1 circulation coin designed by Valentine De Landro of Ajax, Ontario. For more information, visit mint.ca/oscarpeterson.

As part of this month's **Festival of New Trumpet Music**, there will be several international virtual events: Sep. 7th at 7pm: Brass Without Borders I – Night for Ukraine with opening night nods to Dizzy Reece and Doc Severinsen by Dennis Adu, Yakiv Tsvietinskyi and Dima Bondarev (Ukraine); Sep. 9th at 7 pm: Brass Without Borders II with Natsuki Tamura (Japan), Jeanette Nenezian (Argentina) and Ashley Ballat (Australia); Sep. 12th at 7pm: Brass Without Borders III with Lily Carassik (UK), Sthembiso Bhengu (South Africa) and Charlotte Keeffe (UK); and Sep. 14th at 7pm: Award of Recognition to Enrico Rava (Italy). For more information, visit fontmusic.org.

New Music USA has announced the 100 organizational awardees of its 2022 Organizational Development Fund. Relevant local groups include: Alarm Will Sound (Brooklyn, NY), Americas Society (New York, NY), Arts for Art (New York, NY), Brooklyn Raga Massive (Brooklyn, NY), Creative Music Studio (Woodstock, NY), Hypercube (Astoria, NY), JACK Quartet (New York, NY), Jazz Power Initiative (New York, NY), Music From The Sole (New York, NY), So Percussion Summer Institute (Brooklyn, NY) and World Music Institute, Inc (Brooklyn, NY). For more information, visit newmusicusa.org.

Director Tyler Perry's '40s deep South period drama **A Jazzman's Blues** will premiere on Netflix Sep. 23rd.

The Jazz Journalists Association will present the virtual **JazzBash** Sep. 11th at 3 pm featuring performances by many of the winners of 2022 Jazz Journalists Awards. For more information, visit JJAJazzAwards.org.

It has been reported that pianist **Jon Batiste** has stepped down from his role as Music Director for *The Late Show with Stephen Colbert*.

Roulette has announced its Resident and Commissioned Artists for the 2022-2023 season. Year-long residences have been awarded to interdisciplinary artist Eddy Kwon, violinist Joanna Mattrey, saxophonist Morgan Guerin, interdisciplinary artist Muyassar Kurdi and guitarist Wendy Eisenberg. Commissioned artists include trumpeter Adam O'Farrill; media-theorist, curator, and self-described "rhythmanalyst" DeForrest Brown, Jr; artist, composer, and musician Gryphon Rue; instrumentalist, spiritualist, and sound designer Jennifer Simone; composer and cellist Lester St. Louis; and drummer Tomas Fujiwara. For more information, visit roulette.org/commissions-residencies.

Jazz St. Louis has announced the appointment of saxophonist **Victor Goines** as its new President and Chief Executive Officer, succeeding Gene Dobbs Bradford, who led the organization for 23 years. For more information, visit jazzstl.org.

Submit news to ahenkin@nycjazzrecord.com

COURTESY OF THE ARTIST



SEAN JONES

BY RUSS MUSTO

At the relatively young age of 44, Warren, Ohio born trumpeter Sean Jones has accomplished more in his two decades on the international jazz scene than most musicians can hope to achieve in a lifetime, with a resumé that includes membership in the Gerald Wilson Orchestra and the Jazz at Lincoln Orchestra with Wynton Marsalis and sideman recordings with veterans Charles Fambrough, Steve Turre, Ralph Peterson, Nancy Wilson and Dianne Reeves. Most notably he has made a name for himself as the leader of his own forward looking ensembles with eight well received Mack Avenue albums, which showcase his talent as an original composer. Just as importantly he has distinguished himself as an important figure in the field of jazz education with auspicious tenures at Berklee College and Peabody Institute.

The New York City Jazz Record: How did music first come into your life?

Sean Jones: Honestly, I can't remember my life without it. I was around church 9 days a week and 397 days a year! One of my first memories was standing in front of the church choir pews attempting to air conduct an invisible choir. I was fascinated that the choir director seemed to have music in his hands. So, I thought that when he gave cues, the sound was coming from his hands. Well, I was very confused to say the least, when the sound didn't come out of mine when I was cueing the invisible choir. That, in a way, began my musical curiosity.

TNYCJR: When did you begin formal studies?

SJ: I began to take "lessons" in the fifth grade. The reason that I say "lessons" was the fact that we had weekly group sessions with just the four trumpet players that decided to play that particular instrument. They weren't nearly as serious as I was. I would make sure that I was the first one to show up for those sessions as well as band practice in order to get the one black Manhasset music stand that existed at the school. In my mind, if I got that black Manhasset stand I would surely stand out and be seen as the best. That was my number-one goal. And somehow it worked! My teachers noticed that I was always early and always moving ahead in the Ed Sueta band method book that we used, which in my view was very self-explanatory. This prompted my sixth grade band director Jessica Turner to spend more time with me. She actually gave me my first two jazz albums, Miles Davis' *Kind of Blue* and *Tutu*. Jessica was a clarinetist and loved Marcus Miller. Lucky me, right? The moment she gave me those records, my fate was sealed and I didn't even know it.

TNYCJR: How and why did you choose the trumpet?

SJ: I wanted to play the drums first but I realized that my right hand and left foot didn't agree so much. I really chose the trumpet because it was difficult. I noticed that most of the students wanted to play drums, flute, saxophone and instruments with more

'buttons'. I quickly learned that even though the trumpet only had three buttons, it was very difficult to get sound out of those three buttons. In fact, it took me an entire month to even be able to make a sound. That all said, this began my obsession with that beautiful struggle, which is the relentless pursuit of mastering an instrument that cannot be mastered. I vaguely remember my grandmother mentioning that my great grandfather played a bugle in the Civil War or something like that and being somewhat intrigued. But, really the choice was all about the challenge of playing the instrument that drew me to it.

TNYCJR: What were some of your first gigs?

SJ: In the early '90s, I performed with a group called The Sounds of Victory out of Warren, OH. We were a group of young men that were intrigued by music and its power. We were also all very intellectual and curious young men. So, we hung out pretty much on a daily basis chatting about music, spirituality and any other nerdy things we could think of. We're all best friends to this day with careers ranging from the medical field to a novelist. Those gigs happened throughout Ohio, Pennsylvania and Michigan and we would literally bring down the house wherever we went. I'd say that this is where I learned the power of spiritual connectivity through music. This never left me and is a huge part of what I attempt to communicate on stage. Not the religious side of it but the spiritual connection that affords the audience/congregation the ability to transcend current circumstances. What a beautiful journey.

TNYCJR: Describe the trajectory of your career from Ohio to New York to Pittsburgh to Boston then to Baltimore and some highlights from each place. What prompted your interest in music education and how have your experiences informed your opinion of the current state of jazz studies programs in this country?

SJ: My career journey can be summed up by a Jack Kerouac quote: "The only people for me are the mad ones, the ones who are mad to live, mad to talk, mad to be saved, desirous of everything at the same time, the ones who never yawn or say a commonplace thing, but burn, burn, burn like fabulous yellow Roman candles exploding like spiders across the stars." I like to think of my journey as being 'spirit-led'. Now, I have to admit that at times some of those spirits were in liquid form. Ha! But, I've always done my best to courageously and with calculated risk follow opportunity that effected positive change not just for myself, but the communities that I chose to call home. Pittsburgh and Ohio will always be close to my heart as they're my foundation. Teaching at both Duquesne University and Oberlin Conservatory gave me the foundation that I needed early on in my career. I was very fortunate to have great mentors along the way that would offer advice on how to navigate through higher academia.

These valuable lessons, along with my initial decision to devote my time equally between education and performance, would send me on a journey to take on more leadership roles whenever and wherever the aforementioned spirit would lead me. So I followed that spirit to Boston, taking on a role at the Berklee College of Music as Chair of their Brass Department. I LOVED my job at Berklee and the entire school so when that same spirit said "time to go", I went kicking and screaming to Peabody. But, there's no way that I was going to sit back and watch the oldest conservatory in the country not have a viable jazz program. It just didn't make sense. So, instead of

(CONTINUED ON PAGE 39)

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DAVID SANFORD

BY GEORGE GRELLA

One thing that is very, very cool about the composer David Sanford is that last year's album, *A Prayer For Lester Bowie* (Greenleaf Music), and his recomposition of Ornette Coleman's "Chronology" for the Shape of Jazz to Come reimagining at the Long Play 2022 festival this spring show an artist with a command of the exciting balance between form and freedom. And his new piano piece, *La Pulga Variations*, for Nadia Shpachenko's project commissioning pieces around the theme of soccer, presents a composer who can write tonal counterpoint in the structures of Western classical music. On the one hand, jazz, swing, improvisation, and on the other, 21st Century baroque-ish-ness.

Even cooler is Sanford's context, the world he is not just part of but creating. Some 60 years after Gunther Schuller coined the term "Third Stream" there are a select few musicians—Tyshawn Sorey is another prominent name—who make exceptional modern jazz and also compose exceptional music in an entirely non-jazz idiom and, crucially, don't bank heavily on improvisational strategies in either area.

This is a matter of skill, knowledge, and inclination. Sanford uses the word "control", the types of decisions a composer makes with their materials and how they communicate (notate) information to musicians. He uses another sports metaphor, basketball this time: "I liked the idea of having a big band and allowing other people to play, I like to think of in the same way of Magic Johnson...he had guys who he passed to, so it's kind of like I'm facilitating other people's enjoyment. I know, some people don't like playing in big bands because somebody else is controlling the temporal aspects. And then, even worse, with me, I tend to like having them having to fight against the scenery!"

He adds that, "I'm projecting [that] I would love to be able to play this." Mentioning a famous trumpet player, he points out that musician writes a lot of music in the style they play, in one way to showcase their own ability. Sanford used to play trombone, but admits he couldn't master the range to be a top-flight performer. But he takes what is in his head and gives it to other musicians via composing. "As far as where jazz goes," he says, "I've always liked big orchestral textures."

He connects using a large ensemble to all kinds of composing: "With a big band I'm walking that line as far as a 'classical' aspect." But improvisation is where he draws the line for himself. "That part of it I've never worked with," he explains, "I'm aware that people do and people make it work, you know, other than here's a box with a bunch of pitches and play these or graphic scores and things that work. But my own composing, even within jazz, I tend to always kind of want certain things to be really well controlled."

Control of one's materials is a virtue for any composer, but being adept in more than one formal and structural—not to mention stylistic—idiom is still rare. Sanford describes playing trombone and working out how to write big band charts when he was a

teenager. He went to the University of Northern Colorado as an undergrad, a place with a jazz program and several big bands, but few opportunities to explore classical ensembles, but that desire was there. "Big band [music] was my first. That's what made me want to be a composer. I wrote my first piece before I knew how to write chords." In a fascinating throwback to the 19th Century, Sanford describes how his exposure to classical music came through "transcriptions of what drum corps were doing", which is how he first heard Stravinsky's *Firebird* and Shostakovich, through "a wonderful transcription of Symphony no. 10."

As an undergrad, the music was mainly jazz at a place with six big bands. Studying music meant listening to "George Crumb's *Ancient Voices of Children* and Bartók's *String Quartet No. 4* and I was certainly impressed by orchestral music, Mahler, *The Planets*, *The Rite of Spring*, but I didn't write anything for an orchestra until much later. I was writing woodwind quintets, thinking of a brass quintet." His graduate studies brought him to the New England Conservatory of Music and then Princeton. At New England, he studied with Arthur Berger: "That's when I started writing 12-tone music...I still wanted to write for saxophones." He points out, though, that "it took a long time," working through getting his PhD. "2003 was really when I got back to classical music."

The talk moves to generations, how through the years dogmatism about both what is proper in classical composition and in jazz has fallen away. No jazz musician or composer has to prove anything through 12-tone music in the 21st Century and personal values have come to the fore. Sanford loves to hear a big band swing and he loves to hear late 19th Century orchestral music and the two are separate but complementary. "I think it's surprising how many people my age and younger will say that, I was forced to write this way in graduate school. And I when I was an undergraduate I was writing big band charts and I sort of knew that we didn't have a jazz composition major. So if you brought one to the big band and they didn't want to play it, which usually happened, then you just went back to the drawing board, but no one was saying, 'Oh, my gosh, why are you doing that?' I have a colleague who's slightly younger, he was writing minimalist music...teachers said to him, 'what are you doing? That's not music.' And I was surprised. I thought, well, you know, I will do other stuff besides what they know. We'd already taken theory, no parallel fifths and all that. Why?"

"Now," he continues, "I feel like you couldn't name a jazz composer who hasn't written for some classical ensemble, probably because every classical ensemble says, wow, hey, I want to hear that person. You know? So, I think that's part of what Schuller did say, that Third Stream didn't have to satisfy the formal complexity of European music and didn't have to swing from jazz. I'd like to think that I'm stretching, but I generally like things to swing, I have to say." ❖

For more information, visit davidsanford.org. Sanford is at New School Stiefel Hall Sep. 10th as part of FONT. See Calendar.

Recommended Listening:

- Meridian Arts Ensemble—*Brink* (Channel, 2005)
- David Sanford & The Pittsburgh Collective (featuring Matt Haimovitz)—*Live at the Knitting Factory* (Oxingale, 2005)
- Matt Haimovitz and Uccello—*Meeting of the Spirits* (Oxingale, 2010)
- Meridian Arts Ensemble—*Seven Kings* (Innova, 2011)
- David Sanford—*Black Noise* (BMOP Sound, 2011/2017)
- David Sanford Big Band (featuring Hugh Ragin)—*A Prayer For Lester Bowie* (Greenleaf Music, 2016)

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CÉCILE McLORIN SALVANT

THE PLANTER AND THE SEED

BY JORDANNAH ELIZABETH



It is nothing less than a profound comfort to live with the awareness that as the centuries fall away and modernity reinvents itself time and time again, no matter the day or the hour, there will always be a timeless voice that manifests and offers the world another season of unique genius.

The word “genius” should never be thrown around lightly, but jazz vocalist Cécile McLorin Salvant has proven since her 2009-10 debut album with the Jean-François Bonnel Paris Quintet that “genius” is not pinned to the lapel of her garments, but pierced through her skin and uneasily removed. Salvant has reimagined jazz standards and created original music by imbuing her vocal style with all the music she encountered in her early life: Baroque, Vaudeville, blues, folk, soul, jazz and more. Everything she was exposed to, beginning with classical piano lessons at age five and then participation in choruses a few years later, gave her a foundation that would go on to define her future excellence.

“Talking about one’s own maturation is very difficult. I would have to see myself from the outside to measure it. I don’t see it as growth or advancement. I see it more as acceptance,” says Salvant. In regard to her accomplishments, acceptance is a humble understatement for a four-time nominated, three-time Grammy winner for Best Jazz Vocal Album, two-time winner of Jazz Album of the Year from *DownBeat* and Best Vocal Album from the NPR Music Jazz Critics Poll and, most notably, being one of the 2020 MacArthur “Genius Grant” recipients. Salvant’s success doesn’t look or feel like domination. Her music is on such a high level, so far above the bar, that she gives no option but to honor her.

It has been over a decade since Salvant received first prize at the Thelonious Monk International Jazz Competition, part of which included a record deal with Mack Avenue, which released a majority of her catalogue: *WomanChild* (2012), *From One To Love* (2015), *Dreams And Daggers* (2016) and *The Window* (2018). Having a home for her music gave McLorin Salvant consistency and a steady process of unfolding her stories, her voice, her brilliance and musicality.

“I never pressure myself to create great work,” says Salvant. “I have no expectation of greatness; this is key for me. Otherwise, I would be paralyzed and not make anything. Everything I make I see as an essay, as trying something, enjoying the process of making it, and then letting it go without looking back.”

With her ability to select evocative songs that tell an array of humanistic stories and several different forms of emotional circumstances, listeners are never thinking of just her. She pivots the stories back to them and you spend your time thinking of what she is singing about, not who or how. The how is what draws one in to keep listening, but her selections of standards and unmined songs of the Baroque era and beyond create the full package of sophistication and thoughtfulness. She has reimagined standards and

traditional songs like “Devil May Care”, “John Henry”, “What a Little Moonlight Can Do”, “Baby Have Pity on Me” and “I Didn’t Know What Time It Was” in ways that invigorate and innovate.

“The different ways I look at these ideas are through the songs,” Salvant says. “Each song to me is an examination of the different aspects of what it means to want something that isn’t there, something that is possibly unattainable. My memories are beautiful and I cherish them.”

She has deep admiration for forebear singers like Sarah Vaughan, Betty Carter and Billie Holiday. She takes the virtuosic groundwork of these voices and creates landscapes that transcend generations, adding components of Broadway and classical music. Raised in Miami, her entry into serious jazz study began in her late teens in 2007 at the Darius Milhaud Conservatory in Provence, France and continued with exploration of music composition and theory at The New School in New York City. Her mother, who is French, gave her the ability to approach her music in a globalist European lens along with the diverse elements she gleaned over time.

“I compose some of the music I perform,” Salvant says. “In fact, most of my compositions have built-in arrangements. I also have bandmates, like [pianists] Sullivan Fortner and Aaron Diehl, [bassist] Paul Sikivie, arrange songs for me. I don’t give much direction, I like for it to be completely collaborative and see what they do with the song I suggest. We also work things out on the road. As we play, the songs change and turn into something else completely.”

Her collaborative style is embedded with those musicians who understand her vision, artistic personality and needs. The effortlessness of her sound is matched by her earthy awareness and execution. She is not a wordy person when it comes to explaining how she creates such unique music. She projects sublimity without overthinking. Her sound is in her spirit, in her body and mind. Those near her tap into her sonic projections and her previous works lay the groundwork for the future.

“I don’t understand the state of jazz, I don’t know what jazz is! I would like to see more people break out of their niches and cliques and embrace contradictory things in their music,” Salvant says. I would like to hear more ragtime played by electronic instruments, I would like to hear a wider variety of instruments being played, including early and ancient instruments, and I would like to hear what happens when people sacrifice being impressive in order to reveal their paradoxes. I want more wackiness, humor, simplicity.”

The 32-year-old singer is also inspired by myriad pieces of literature. The opening track of her most recent album *Ghost Song* (Nonesuch) is entitled “Wuthering Heights” after the 1847 novel by Emily Brontë. She appreciates many different writers. “Emily Dickinson is an inspiration in life! I love her poems even when I can’t understand them.”

Ghost Song is a powerful album, featuring more

original music than her past releases. The touching sadness, the symbolic theme of working with the invisible and what has gone, no longer able to be seen, makes the album slightly eerie as a remembrance of loss. And in the reality of the making of the album, no one would know that she had to encounter post-modern delays. “I worked with multiple bands on *Ghost Song*,” Salvant says. “It was really fun and strange since it was the beginning of the pandemic, so for some of it we had to be isolated.”

The album does not reflect the isolation she and her band experienced. This body of work is a forward-moving continuation of her merging of a simplistic, atmospheric sound. She doesn’t attribute to herself any specific genre though the jazz world has given her the deep accolades of access to move forward. “My fascination is with the imagination, the world of images, and what we do as creative beings when we are confronted with absence.”

Though Salvant’s music has a prepared practice, to listeners and critics her music is unpredictable. With such breadth of knowledge, no one can truly know what new sounds she is going to concoct. This makes her albums exciting. She always does something surprising with her voice or sings a rendition of a song in a such a way that the listener is unable to resist what has never been done before.

As a new or casual listener, the only advice that can be given is to pay homage to her gifts. Salvant will be remembered as an artist creating new sounds for many years to come. As her youth drifts away and she journeys through mid-life and seniority, she is sure to offer more and more. Salvant will inspire those who will grow up listening to her music. She will have singers who come after her heavily influenced by her sound and eager to create new worlds and sounds that sit outside of genre, that sit outside of what has been done.

Cécile McLorin Salvant is both a planter and a seed and it is going to be wonderful to hear what will come next. “My plan is to follow my intuition!” she says. “We’re finishing up a new album, and I’m starting to think about the one after that.” ❖

For more information, visit cecilemclorinsalvant.com. McLorin Salvant is at Blue Note Sep. 20th-25th. See Calendar.

Recommended Listening:

- Cécile McLorin Salvant (with Jean-François Bonnel Quintet)–*Cécile* (Agate, 2009-10)
- Cécile McLorin Salvant–*WomanChild* (Mack Avenue, 2012)
- Cécile McLorin Salvant–*From One To Love* (Mack Avenue, 2015)
- Cécile McLorin Salvant–*Dreams And Daggers* (Mack Avenue, 2016)
- Cécile McLorin Salvant–*The Window* (Mack Avenue, 2018)
- Cécile McLorin Salvant–*Ghost Song* (Nonesuch/Warner Music Group, 2021)



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RONNIE FOSTER

BY MATTY BANNOND

Blue Note albums circulated at high speed in Ronnie Foster's community in the '60s. When somebody in Buffalo had the latest release revolving on their turntable, they made a lot of new friends quickly. Those initial experiences of the iconic label set the young man's head spinning. In 1972, Blue Note released Foster's debut album *Two Headed Freap*. Half a century later, the Hammond organ player is now returning to the label with a new record, *Reboot*. It is bursting with the spirit of a man whose life in music has come full circle. But in truth, Foster's return to Blue Note has taken a labyrinthine route.

Foster made his first ever appearance for Blue Note in 1970, on the Grant Green album *Alive!*. A couple of years earlier, the two had met when Foster was a member of the Billy Wooten Trio and opened for Green in Indianapolis. They chatted, snapped a photo and went their separate ways. "Then I was staying in Harlem and one day I got a knock on the door and it was Grant Green," Foster says. "To this day, I don't know how he found me. But the rest is history."

Green took Foster on tour, holding back a few dollars from the younger man's wages to make sure he had savings on which to fall back. After hearing the recording session for *Alive!*, Blue Note executive Francis Wolff then offered Foster a contract. But Wolff died before the paperwork was final.

Dr. George Butler took over and Foster hastily informed the new Blue Note head honcho about his verbal agreement with Wolff. Butler flew to Detroit to hear him play, then signed on the dotted line. "Even to this day, I believe everything happens for a reason," Foster says. "I was just thinking positive and one path led to another. My five Blue Note albums are the solid foundation of my recording career. It could have been a different story."

Foster's 2022 comeback on Blue Note is dedicated to his Hammond organ hero Dr. Lonnie Smith, who passed away last year. The musicians both grew up in

Buffalo and formed a strong friendship. When Smith left George Benson's band to pursue solo projects, 15-year-old Foster stepped in to play weekend gigs while still attending high school. In 1976, he joined Benson to record the triple-platinum LP *Breezin'* in Studio A at Capitol in Hollywood. In another example of Foster's uncanny musical destiny, *Reboot* was recorded right next door in Studio B.

Benson and Foster met when the guitarist arrived one night early for a gig in Buffalo, determined to catch a performance by Jimmy Smith. Foster had taken a few informal lessons with Smith after tracking him down two years earlier to ask for guidance. Backstage at the show, Smith introduced his young protégé to Benson. "My relationship with Jimmy Smith changed my life in a lot of different ways," Foster says. "Remember when I spoke about things happening for a reason?"

Reboot is chock-full of tracks that explore life-changing connections from Foster's five decades in music. The fiery and filthy "Carlos" is inspired by rock legend Carlos Santana, one of Foster's close compadres. "Isn't She Lovely" is a shuffling take on the classic song by Foster's best friend Stevie Wonder. Foster appeared on his pal's 1976 hit album *Songs in the Key of Life* while Wonder played drums on songs from Foster's two Columbia albums *Love Satellite* (1978) and *Delight* (1979).

This Blue Note homecoming is also a family affair. Son Chris features on four tracks as a drummer. Daughter Kaylie shot photos in the studio and designed the album cover, even integrating a secret code into the artwork. "The kids grew up around music, so they couldn't help being exposed to that," Foster says. "Everybody used to be like a garage band, fooling around...it warms my heart."

Three songs on *Reboot* feature Latin rhythms, perhaps reflecting the four years Foster spent in Brazil working as a producer. "Sultry Song II" is an update of a Foster composition that appears on flutist Nestor Torres' 1991 album *Dance of the Phoenix*, which Foster produced. It is a stormy track, with long chords hanging like purple clouds. Foster attacks his solo hard, displaying his 30-year familiarity with the song.

The title track is infused with a rock-solid beat, vampy chord patterns and crystalline high notes. The overall effect is reminiscent of Herbie Hancock's *Headhunters*. "I met Herbie when I was 13," Foster says. "I used to sneak into this club in Buffalo and the owner would tell me to stay in the corner and not let anyone

see me. So I met all the greats."

Reboot reveals significant evidence of Foster's after-hours excursions as a youngster. "Swingin'" skips along a little faster than the majority of the album, for example. Passions boil over and solos take greater liberties with each cycle of the 12-bar chord progression. The uptempo R&B track "Hey Good Lookin' Woman" is a further indication of Foster's early immersion in his local music scene, with its call-and-response chorus and passage of vocal scatting. Foster employs his singing skills here, although the clean and youthful voice could easily belong to a club-going teenager.

"After Conversation with Nadia" is the final track and produces an unexpected aftertaste. Listeners who associate Foster with funk and acid jazz may be surprised to discover this alkaline piano piece, unfurling slowly with harmonic twists and turns. Foster displays his masterful keywork, with inventive phrasing and unpredictable shifts of direction. "I was raised by my grandfather and there was an upright piano in the house so I would goof around," Foster says. "There was a lot of blues and jazz around and I was like a sponge. I'm self-taught. I just sat down and played."

It is strikingly apt for Foster's latest record to conclude by linking back to his first ever musical moments. *Reboot* is an album overflowing with sentiment, without ever tipping over into sugary nostalgia. Foster has put together nine tracks that express his deep affection for music and the people it has brought into his life.

The past 50 years have taken the organ player on a journey marked by quirks of fate and flashes of transformational serendipity. And with this return to Blue Note, Foster shows that deeper grooves are opening up with each revolution on life's turntable. ❖

For more information, visit bluenote.com/artist/ronnie-foster

Recommended Listening:

- Grant Green-*Alive!* (Blue Note, 1970)
- Ronnie Foster-*Two Headed Freap* (Blue Note, 1972)
- Ronnie Foster-*Sweet Revival* (Blue Note, 1972)
- Ronnie Foster-*On The Avenue* (Blue Note 1974)
- George Benson-*In Concert-Carnegie Hall* (CTI, 1975)
- Ronnie Foster-*Reboot* (Blue Note, 2022)

LEST WE FORGET



TOMASZ STAŃKO

BY ERIC WENDELL

Jazz is a music of freedom, a language supporting collaboration while cutting through political dogma. In concert with the inherent spirit of collaboration, jazz sustains itself through the individuals who hear its calling. The late trumpeter Tomasz Stańko was born into a world that required the young mind to think beyond political discourse and take charge of his creative voice.

Heavily associated with the avant garde and free jazz movements, Stańko had a tone that was more ruminative and introspective than his peers. Stańko was subtle and tender and took time to examine sonic environments. From his beginnings in Poland to his late offerings, Stańko was keen to interpret the human

condition and translate it into the jazz language.

Born on Jul. 11th, 1942 in Rzeszów, Stańko grew up under the thumb of the Soviet regime, where art was heavily controlled by the government. He first heard jazz through broadcaster Willis Conover's *Voice of America*, a show that helped keep jazz alive in Eastern Europe. During this time Stańko saw Dave Brubeck in 1958 on a U.S. State Department-sponsored tour and later recalled in a 2006 profile for *The New York Times*, "The message was freedom." This acted as the calling card for Stańko to use jazz as an instrument of creative and political immunity.

In 1962, Stańko started the group Jazz Darings, which had saxophonist Janusz Muniak, pianist Adam Makowicz, bassist Jacek Ostaszewski and drummer Wiktor Perelmuter. The group helped to ignite the free jazz scene in Europe. In the early '60s, Stańko began to perform with pianist/composer Krzysztof Komeda and was featured on his seminal 1965 album *Astigmatic*. Stańko exhibits a canorous tone, which brilliantly plays off of the forceful performance of Komeda. The album is considered to be a classic of Polish jazz.

In 1970, Stańko released his first album, *Music for K* (Polskie Nagrania Muza) and, in the same year, joined

the Globe Unity Orchestra, the lineup of which has included everyone from saxophonists Peter Brötzmann and Evan Parker to trumpeter Kenny Wheeler and bass clarinetist Gunter Hampel, to name a few. The following year, Stańko was a member of trumpeter Don Cherry's New Eternal Rhythm Orchestra for the live recording *Actions*.

Stańko's introduction to international jazz was in 1975 when he signed to ECM Records and released *Balladyna*, a quartet date with compatriot tenor/soprano saxophonist Tomasz Szukalski, British bassist Dave Holland and Finnish drummer Edward Vesala. The album is an excellent example of his use of space, never clouding the environment with a ton of notes. This is especially true on "Duet", which features just Stańko and Holland's loose timbres weaving in and out of each other.

The '80s saw Stańko experimenting with several different sonic palettes. His album *Freeelectronic* incorporated synthesizers and other electronic elements into the jazz ensemble. In the '90s Stańko resumed his association with ECM, releasing several acclaimed albums into the new millennium.

(CONTINUED ON PAGE 39)

PHONOGRAM UNIT

BY STUART BROOMER

Over the past two decades, Portuguese free jazz has moved at a rapid pace, developing a strong presence at home and spreading to other parts of Europe. It is evident in the expanding international collaborations and presence of more and more Portuguese musicians like Gonçalo Almeida, Rodrigo Amado, Susana Santos Silva and the collective Red Trio. Two of Europe's most active record labels, each launched in 2001, reside in Lisbon: Pedro Costa's Clean Feed on the jazz front and Ernesto Rodrigues' Creative Sources emphasizing free improvisation. Further indication of the scene's vitality is Phonogram Unit, a musicians' imprint, which, in its first two years, has released just ten CDs, but with an improbable number of masterpieces among them.

Among the label's founders are two members of Red Trio, pianist Rodrigo Pinheiro and bassist Hernâni Faustino, musicians whose credentials include collaborative recordings with Lotte Anker, John Butcher and Nate Wooley. Pinheiro describes the label's beginnings: "Phonogram Unit was founded as a collective by Jorge Nuno, José Lencastre, Hernâni Faustino, Vasco Furtado and me. Many years ago, Hernâni, Jorge and I talked about the idea of creating a new record label, but the project was left in standby mode for many years. Two years ago, the idea finally came to life with this new collective. All members are located in Lisbon, except Vasco Furtado, who is based in Cologne, Germany. All of us share the same musical

interests in free improvisation, free jazz and experimental music."

The defining element in the label's first ten releases may simply be quality, but there are other characteristics that emerge with a certain immersion. Vasco Furtado's recent *Aforismos*, the drummer's trio with German musicians Salome Amend (vibraphone) and Luise Volkmann (alto saxophone), represents a very different milieu from the other releases. Yet the style, a minimalism that somehow feels simultaneously atmospheric, abstract and intimate, has a strange kinship of mood with *Habitation* by the No Nation Trio, from the label's first batch, a trio of guitarist Jorge Nuno, Faustino and drummer João Valinho, which feels strangely like folk music played by a forest itself, as if the wood of acoustic guitar, bass and drums were still connected to the originating trees. Each is musical communication so intimate that it moves to another level, the molecular.

Nuno and Valinho have created both the subtlest and the noisiest recordings the label has released thus far. At the opposite extreme from *Habitation* is *290421* with the trio completed by Luis Guerreiro on trumpet and electronics. The wall of noise leavens for moments of brutalist melody to emerge and there is enough coherent shaping to share in the label's serious musicality. The title, which names the CD's single 44-minute track, could be a contemporary date code, a random number or a speculative year far in the future, every reading resisting further identification.

Faustino, who must have the distinction of being Portugal's busiest improvising musician, appearing regularly with every other musician of distinction in the field, comes to the foreground on *Twelve Bass Tunes*.

He brings a special depth to the program, often focusing on profound reflections in his instrument's resonant lower register, whether playing pizzicato or bowing dense and shifting multiple tones.

That lyricism is close to a certain neo-classical impulse apparent in some of the recordings, most notably those with the presence of Pedro Carneiro, a classical conductor and master percussionist who entered the improvisers realm about a decade ago in the company of violinist Carlos Zingaro, father figure to Lisbon free music. It is evident in Carneiro's duo recording with Pinheiro, *Kinetic Etudes*, in which the levels of precision and complexity result in improvisations that could only have sprung from the deliberations and intensive rehearsal of a composer and two virtuosos, respectively. Its spontaneity, however, gives it further dimension, as do the resonant bass register and the quarter-tone extension of Carneiro's vast marimba. *Thoughts Are Things* by Lencastre's Nau Quartet + Pedro Carneiro places the marimba master in another context, a quintet that creates its own genre in which the leader's post Albert Ayler-lyricism on tenor saxophone combines with the group's artfully abstract support.

Three of the label's founders—Lencastre, concentrating on alto saxophone, Faustino, playing acoustic or electric bass and Furtado—have produced two trio recordings, the inaugural *Vento* and the recent *Forces in Motion*. Both are characterized by spare interactivity and light, fleet, speech-like familiarity. Lencastre also leads another triumph of the subtly beautiful *Common Ground* by a quintet with Zingaro, bassist Gonçalo Almeida, pianist Clara Lai and drummer João Sousa.

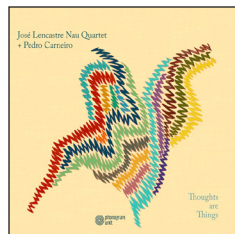
(CONTINUED ON PAGE 39)



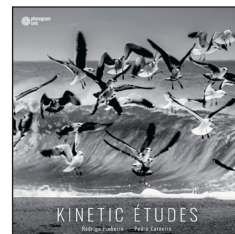
Vento
Lencastre/Faustino/Furtado



Twelve Bass Tunes
Hernâni Faustino



Thoughts Are Things
José Lencastre Nau Quartet + Pedro Carneiro



Kinetic Etudes
Rodrigo Pinheiro/Pedro Carneiro



Inter-Independence
Hyper.Object

VOXNEWS

MAJOR SPINS

BY SUZANNE LORGE

This month **Samara Joy** makes her Verve Records debut with *Linger Awhile*, joining the likes of Ella Fitzgerald, Billie Holiday, Nina Simone, Shirley Horn and Abbey Lincoln on the label's distinguished roster of singers. Verve represents other great jazz vocalists like Diana Krall, Harry Connick Jr., Seth MacFarlane and Jon Batiste but as a singer, Joy keeps to tradition more than these popular Verve voices do, favoring fluid scats and subtle phrasings that belie her 22 years. Notably, Joy only started singing jazz six years ago. Then, three years in, she took first place at the Sarah Vaughan Vocal Competition while still a vocal jazz student at SUNY Purchase. One of the prizes for that year's win was a slot at the prestigious Newport Jazz Festival in 2020, the year the pandemic leveled concerts everywhere. Rescheduled for this year's Festival, Joy displayed a newfound sophistication as she crossed that auspicious career benchmark. She now boasts an impressively wide listener base that reaches from TikTok to *The Morning Show* to global stages. The new album, out as of Sep. 16th, follows quickly after her eponymous debut last year on Whirlwind. As with that album, Joy digs into the Songbook on *Linger Awhile*,

though with a more discerning eye for the unfamiliar, such as Ronnell Bright's "Sweet Pumpkin" and Frank Loesser's "Can't Get Out Of This Mood". The album's pre-release promo includes music videos for these two titles, quick intros to Joy's irresistible way with a tune. But to hear her live, visit Blue Note (Sep. 12th or 26th), the New York dates for her international tour this fall.

The recently formed trio SONICA—singer/instrumentalists **Julia Adamy**, **Thana Alexa** and **Nicole Zuraitis**—offer uplift and encouragement on their eponymous debut. Fully engineered by Alexa, *Sonica* (Outside In Music) comprises seven tracks written or arranged either by individual members or in cooperation. The artists integrate intriguing sonic effects, rhythmic feels and several musical languages; the through-line is expert lead vocals and tight, tripartite choral sections. Note Alexa's gospel turns on Adamy's arrangement of "Love's In Need Of Love Today", Zuraitis' mournful lyrics on her original "Come A Long Way" and the impactful fusion of voiced beats, soaring harmonies, electronica and spoken word (from abolitionist Sojourner Truth's 1851 speech "Ain't I A Woman") on album showpiece "Doyenne". The associated video for the latter—three young dancers in improvised movement—drives home the message of female empowerment through positive collaboration. SONICA's "Doyenne" also appears on Warner Music's *SHIFT (Bad Hombre, Vol. II)*, drummer Antonio Sánchez' sequel to his Grammy-nominated

album *Bad Hombre* (CAM Jazz). Sánchez, who is married to Alexa, also sings on his new album in addition to playing drums, guitar, bass, mandolin and oud. The multi-faceted composer, with no shortage of talent at his disposal, also pulled several prominent co-creators into the project, among them Dave Matthews, Pat Metheny and Nine Inch Nails' Trent Reznor and Atticus Ross. But the compositional focus, according to Sánchez, is the equal weighting of vocals and drums. To facilitate this end he invited several other singer-songwriters from around the world to contribute, including **Meshell Ndegeocello**, **Lila Downs**, **Kimbra**, **Ana Tijoux**, **Becca Stevens**, **Silvana Estrada** and **MARO**. You can hear how he strikes this balance in the pre-launch video for the rock track "I Think We're Past That Now", with Reznor and Ross, a declaration of freedom from social oppression and a strong corollary to Sánchez' earlier work.

Beyond the studio: basking in the success of her Nonesuch debut, *Ghost Song*, earlier this year, **Cécile McLorin Salvant** will play Blue Note (Sep. 20th-25th). **Catherine Russell**, celebrating her April 2022 release on Dot Time Records, *Send For Me*, headlines Dizzy's Club (Sep. 29th-Oct. 2nd). And The Jazz Journalists Association will honor its 2022 award winners with an online interactive "JazzBash" (Sep. 11th); singers **Sheila Jordan**, **Kurt Elling** and the trio **Duchess** have all accepted the JJA's invite to appear at the virtual event. ❖

IN MEMORIAM



JÖRG BECKER (Jul. 8th, 1950 - Jul. 5th, 2022) The German photographer's work from the late '60s well into the new millennium was found in releases from MPS, MJQK, ECM, ACT Music, Finetone, Jazzhaus, Birth and other labels. Becker died Jul. 5th at 71.



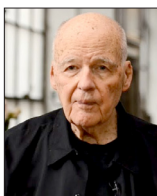
SONNY BURKE (1945 - Jul. 4th, 2022) The keyboard player was active since the early '70s with George Freeman, Robin Kenyatta, Stanley Turrentine, Sonny Criss, Johnny Hammond, John Handy, Nancy Wilson, Dizzy Gillespie, Blue Mitchell, Stan Getz, Narada Michael Walden and Norman Connors, plus dozens of pop, rock and soul artists. Burke died Jul. 4th at ~77.



VINCENT DEROSA (Oct. 5th, 1920 - Jul. 18th, 2022) The French horn player has the most recording credits on his instrument in a career that started in the '40s with Harry James, continued with Pete Rugolo and Marty Paich and included dates with Red Callender, Shelly Manne, Carmen McRae, Paul Horn, Lennie Niehaus, Stan Kenton, Art Pepper, Ella Fitzgerald, Cal Tjader, Bill Holman, Neal Hefti, Clare Fischer, Sarah Vaughan, Horace Silver, Oliver Nelson, Chuck Mangione, Sonny Criss, Pharoah Sanders, Les McCann, Stanley Clarke, Sammy Nestico, Freddie Hubbard, Louie Bellson, Doc Severinsen, Miles Davis, Arturo Sandoval and many others. DeRosa died Jul. 18th at 101.



MICHAEL HENDERSON (Jul. 7th, 1951 - Jul. 19th, 2022) The bassist was a triple threat: a player amassing credits with Miles Davis (notably early '70s recordings like *Live-Evil*, *Jack Johnson*, *On The Corner* and *Black Beauty* and then, later in the decade, *Agharta* and *Pangaea*), Gary Bartz, Norman Connors, Reggie Lucas; a leader with several mid '70s-early '80s releases for Buddah; and a songwriter/producer for numerous pop, rock and soul acts. Henderson died Jul. 19th at 71.



SY JOHNSON (Apr. 15th, 1930 - Jul. 26th, 2022) The pianist had mid '60s credits as part of the Rod Levitt Orchestra but is better known as an arranger, especially with Charles Mingus on the albums *Let My Children Hear Music*, *Mingus Moves* and *Changes One & Two* and, after the bassist's death, the Mingus Dynasty album *Chair In The Sky* and Dannie Richmond's Mingus tribute band, as well as Toshiyuki Miyama, Larry Elgart, Lee Konitz and others. Johnson died Jul. 26th at 92.



HERBERT NOORD (Jul. 26th, 1943 - Jul. 13th, 2022) The Dutch keyboard player was part of Soulbrass Inc. in the late '60s, which had a single album, *Live At The Bohemia Jazzclub* (Stichting Jazz Werkgroep), and had releases since the late '70s on Cat, Timeless, Affinity, Shuttle Music, Limetree and Blue Room. Noord died Jul. 13th at 79.



BARBARA THOMPSON (Jul. 27th, 1944 - Jul. 9th, 2022) The saxophonist/flutist was a rare female instrumentalist in Britain's jazz scene, appearing on albums by Howard Riley, Keef Hartley, New Jazz Orchestra, Michael Gibbs, Colosseum (co-led by her drummer husband Jon Hiseman), Neil Ardley, Don Rendall, United Jazz+Rock Ensemble, Volker Kriegel and others while leading her band Paraphernalia for albums on MCA, veraBra and Intuition. Thompson died Jul. 19th at 77. ❖



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Gerald Cleaver, Michał Miśkiewicz: drums
Jakob Bro: guitar



photo: Jacek Poremba

CMS FESTIVAL

BY LAURENCE DONOHUE-GREENE



Cyro Baptista & Karl Berger

Co-founded by vibraphonist/pianist Karl Berger, vocalist Ingrid Sertso and saxophonist Ornette Coleman, Creative Music Studio (CMS) has served as a meeting point for improvisers since the early '70s. Don Cherry, Gil Evans, Gunther Schuller, George Russell, Dave Holland, Jack DeJohnette, Sam Rivers and Ed Blackwell were charter participants and workshop instructors. Last month, in the town of its inception, Bearsville Theater in Woodstock hosted the first annual CMS Festival (Aug. 6th), a marathon celebrating the non-profit's half-century of accomplishments.

Five-plus hours of music reflected the breadth of the organization, including new life breathed into it since the torch was handed down five years ago to new Executive Director Billy Martin, drummer/percussionist third of Medeski, Martin & Wood. His openness to and encouragement of fruitful collaborations continues CMS' guiding philosophy and maintains its relevance into the future. This was evident in up-and-coming talent in a variety of contexts, from solo performances to the CMS Improvisers Orchestra (still conducted by Berger).

The program Martin curated was full of highlights and featured a diverse cast, primarily consisting of noticeably young, non-male dominated instrumentalists. Strong solo sets included those by Wendy Eisenberg, Joanna Mattrey, Ned Rothenberg and Marilyn Crispell. Eisenberg, whom Martin first collaborated with pre-pandemic in an electric guitar quintet he conducted at The Stone, is one of today's standout experimental guitarists, playing outside the lines in the Derek Bailey tradition, but with a punk sensibility at times. The guitarist's extreme and percussive extended technique approach to the instrument's body and strings was magnificently juxtaposed to hints of a more 'natural' guitar tone, even chordal progressions, which is how the single improvisation set concluded, echoed by a unison "Whoah!" from the audience. The deceptively placid facial expressions of violist Mattrey (who has a forthcoming duo project release with Martin) belied the thrilling journey of extended techniques and astonishing effects. A nearly 10-minute improvisation featured a staccato prelude, which, similar to Eisenberg, intensified with each momentous bang, pluck and stroke. Rothenberg represents in Martin's words, "the connection and probable influence CMS has played on the Downtown scenesters of yesteryear." Embodying the CMS concept of musical cross-pollination of influences and deep, personal improvisations, Rothenberg presented prayerful shakuhachi flute followed by masterful clarinet, exploring the latter's full range and utilizing fiery, circular breathing.

Other than octogenarian Berger and septuagenarian

Sertso, veteran pianist Marilyn Crispell represented CMS' longevity. Her opening lyrical solo piece was dynamic with double-handed prestissimo interjections; soon dancer Savia Berger joined her, reacting to the pianist's ecstatic pace up and down the keyboard, a mix of sudden body movements with a slow motion interpretive dance against the accelerating tempo.

At the other end of the age and experience spectrum is tenor saxophonist Zoh Amba, who has taken New York and beyond by storm in 2022 with several impressive releases on Tzadik, 577 Records and Mahakala Music. With an approach judiciously fusing elements of, among others, Albert Ayler, Peter Brötzmann and former teacher David Murray, Amba blows a powerful horn with relentless climaxing exclamations. After first being tipped off to her music by Downtown Music Gallery's Bruce Gallanter, Martin summed up her raw talent, saying, "She sounds like an old soul even though she's only 22." Playing with Martin for the first time in public, Amba and the small ensemble recalled the John Lurie National Orchestra trio with original JLNO drummers Martin and G. Calvin Weston. Joining the tenor saxophonist on the frontline, violinist (and CMS Program Manager) Gabby Fluke-Mogul elevated the set when she turned her instrument upside down to attack it percussively, thus creating a triangular percussive springboard for Amba's dominating lead, helping to showcase the saxophonist's range from altissimo cries to bottom end stage-rattling bellows.

Another youthful entry into the CMS sphere and the night's program was the dynamic Kalia Vandever Trio, introduced by Martin as, "And this is a BAND!" The trio provided the night's first (and perhaps only) program of written originals and compositional structure versus improvisation. Vandever (trombone/vocals), Hannah Marks (bass) and Savannah Harris (drums) sampled a few selections from the leader's recent release *Regrowth* (New Amsterdam). Harris has a sly talent of not being overbearing in her rhythmic contributions, rather adding colors, switching between sticks and brushes, cymbals and snare while incorporating purposeful rests as encouragement for her bandmates to peel away layers while pressing momentum forward. Some of those 'layers' included Vandever convincingly shadowing herself as if playing in a cistern, soloing over multi-tracked trombone choir echo effects on "An Untimely Visit" and "Fall Again". The only other vocals of the night were by vocalist/kalimba player Eva Geisler (her debut public performance) with John Medeski (melodica), Cyro Baptista (percussion/vocals) and Martin (percussion, including sasa bamboo branches and rattles) in what was a mesmerizing ten-plus minutes of soothing vocals with understated but colorful accompaniment.

Electric and eclectic festival night opener Dave "Fuze" Fiuczynski's Mid East MicroJamz had the leader fine-tuning his distinct approach to his double-neck guitar and concept. Turkey-born keyboard player Utar Artun was especially complementary to the microtonal music, slipping his way into the nooks and crannies with flute-like sliding pitches, a Middle Eastern tinge and an acoustic piano effect taking into account variations and possibilities well beyond the equal temperament of a traditional piano. Of other electric guitarists on the bill, Juanma Trujillo performed in duo with longtime musical partner and fellow Venezuelan Leonór Falcon (viola). Falcon's deep-toned, loose-string tuning was deceptively bass-like, especially in staccato plucked portions. The festival's closing act was a lengthy high-energy jam with a super-charged Nels Cline (guitar), Medeski (organ), Martin and Baptista plus guests Berger (melodica) and Weston (mostly off-mic trumpet and percussion).

The centerpiece of the night, however, was the CMS Improvisers Orchestra, which included many of the aforementioned performers. Bassists Michael Bisio and Ken Filiano immediately set the tone as Berger's

conductions signaled and welcomed in the entry of other strings (Fluke-Mogul, Mattrey and Sana Nagano on violins plus Eisenberg and second guitarist Michael Gassman), reeds and winds (Amba, Rothenberg, Steve Gorn, Bill Ylitalo), brass (Vandever and trumpeter Chris Pasin) and drums/percussion (Tani Tabbal, Baptista). Soloists included Amba, Gorn and Sertso. The former's early Gato Barbieri/Pharoah Sanders-inspired playing was reminiscent of Berger's own collaboration with those two saxophonists back in 1966 on Don Cherry's *Symphony For Improvisers* (Blue Note). In contrast, Sertso's calm spoken words wafted over and under the incessant swirling, shifting sounds and textures of the orchestra, prodded on by Berger's hand gestures. And Baptista seemed to be 'soloing' throughout, with his typically restless even humorous creativity, which particularly amused Eisenberg who was visibly entertained and inspired, maybe foreshadowing a future duo similar to Baptista's early '80s duo with Derek Bailey?

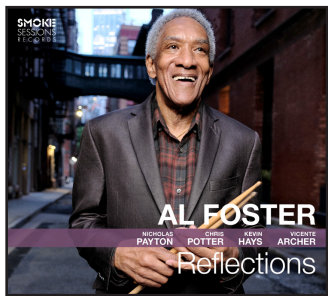
In speaking with Martin following the festival, his vision for CMS is quite clear: "It is to help and want people to find their own voice through workshops and performances and how that will inform their own personal path. In order to survive, CMS has to be present as an intergenerational community, including 20-year olds, even younger, so that it will survive through the next decade and even next century. I want to look that far!" Given CMS' fostering of collaborations and creativity, especially inter-generationally, even to entertain the potential for a hypothetical Baptista/Eisenberg duo is just one example of the myriad possibilities that makes CMS unique, then, now and especially into the future. ❖

For more information, visit creativemusic.org

PARALLEL EAST
MANTRAOUT
NOW

Drummer Chris Poudrier and guitarist Jim Robitaille have been long time bandmates in numerous musical projects. Their duo, Parallel East, exhibits a personal approach to interpreting standards, original compositions, and more open form playing. The debut release from the duo entitled *Mantra*, draws on the collective spirit and inspiration from the many years of sessions & performances. The pieces on *Mantra* employ various musical devices and rhythmic dialects that include unique multi section compositions, asymmetrical time ostinato pieces, loops, and free playing. This album takes the listener on an adventurous sonic journey, traversing a wide spectrum of emotions, energy, and color, expressed through beautiful soulful melodies, memorable compositions, and explorative improvisations.

visit dottimerecords.com for more info



Reflections
Al Foster (Smoke Sessions)
by Scott Yanow

Drummer Al Foster has been uplifting the music of major jazz artists since the late '60s. *Reflections* finds Foster at 79 paying tribute to some of those immortals with an allstar group filled with four of today's greats. The music features concise solos from tenor saxophonist Chris Potter, trumpeter Nicholas Payton and pianist Kevin Hays with fine support supplied by bassist Vicente Archer.

"T.S. Monk" is one of three Foster originals and one of two paying tribute to Thelonious Monk, with whom he worked briefly in 1969. While the melody nods a bit to its dedicatee, it utilizes more complex harmonies. Hays takes solo honors, coming up with his own conception of Monk's playing. Foster performed on many occasions with Sonny Rollins so he includes an uptempo version of his "Pent-Up House" with a blazing Payton solo. Potter contributes the moody waltz "Open Plains", which precedes McCoy Tyner's "Blues On The Corner". In the '70s, Foster toured with the Milestone All-Stars with Rollins, Tyner and Ron Carter. "Blues On The Corner" is played by a pianoless trio, the chameleonic Potter sounding Rollins-esque.

The drummer wrote the lyrical ballad "Anastasia" for his eldest granddaughter and Potter (soprano), Payton and Hays all have thoughtful solos. Foster is best known for his work with Miles Davis and Payton's "Six", catchy with a funky groove, sounds like a piece from the *Bitches Brew* period. The drummer also had a longtime association with Joe Henderson, recalled on the latter's "Punjab", with torrid spots for Payton, Potter and Hays. The pianist's "Beat" is based on Sam Rivers' "Beatrice" and Hays is in the spotlight on Herbie Hancock's slow ballad "Alone And I". *Reflections* concludes with second tributes to Davis ("Half Nelson" from the trumpeter's bebop days) and Monk ("Monk's Bossa").

Considering that Foster also made significant contributions to the music of many other notables (including Blue Mitchell, Stan Getz, Bobby Hutcherson, Tommy Flanagan, Joe Lovano and John Scofield), it is easy to imagine him recording *Reflections 2* someday.

For more information, visit smokesessionsrecords.com. This project is at Smoke Sep. 1st-4th. See Calendar.



Generation Gap Jazz Orchestra
Steven Feifke/Bijon Watson (Cellar Music Group)
by Dan Bilawsky

Rising-star pianist, arranger and composer Steven Feifke was long an admirer of lead trumpeter Bijon Watson's playing, having heard his work on recordings from the Clayton-Hamilton Jazz Orchestra, John Beasley's MONK'estra and other top-flight artists and bands. When the two finally met, they struck up a friendship built on mutual respect for the tradition and

lineage. Tapping into that shared belief system, they formed a mixed-generation ensemble driven by trust in the power of collaboration. Music videos and arrangements created for the Jazz Education Network's conference(s) followed, ultimately serving as an impetus for this dynamic debut.

Though there is more than two decades separating these co-leaders and age varies a fair amount across the ensemble too, there is no space or divide when it comes to commitment. That is clear from the get-go on the sensationally swinging "I've Got Algorithm". Firing on all cylinders while supporting tenor stands from Tom Luer, Roxy Coss and featured guest Chad Lefkowitz-Brown, the Generation Gap Jazz Orchestra immediately captures attention. Funk then finds its rightful place into the program via "Sassy". Vocal heavyweight Kurt Elling, fronting this new take on that selection from his own *SuperBlue*, comes on slick and strong while leaving space for alto saxophonist Christopher McBride to shine. Later, returning to sing on Feifke's grandly gamboling arrangement of Sting's "Until", Elling trips the light fantastic before exiting on a hypnotic, self-harmonizing episode.

Nodding to big band music's rich past while acknowledging the potential it holds today, the ensemble presents Feifke's "Scenes From My Dreams" as the album's centerpiece. Taking the ears on a journey across time, marrying classic large ensemble ideals and modern language while creating space to showcase trombone icon John Fedchock's slide work, this crew brilliantly harnesses and refracts seminal influences. Watson's flugelhorn then gets top billing as the band shifts gears with a warm and wondrous look at "Remember Me" (from Pixar's *Coco*) and guest trumpeter Sean Jones sets the scene ablaze on Feifke's version of Hugh Masekela's "Dollars Moods". Taken together, all of this music indicates that there is little to nothing this group cannot achieve. Chalk it up to strength fostered through the generations.

For more information, visit cellarlive.com. This project is at Birdland Sep. 4th. See Calendar.



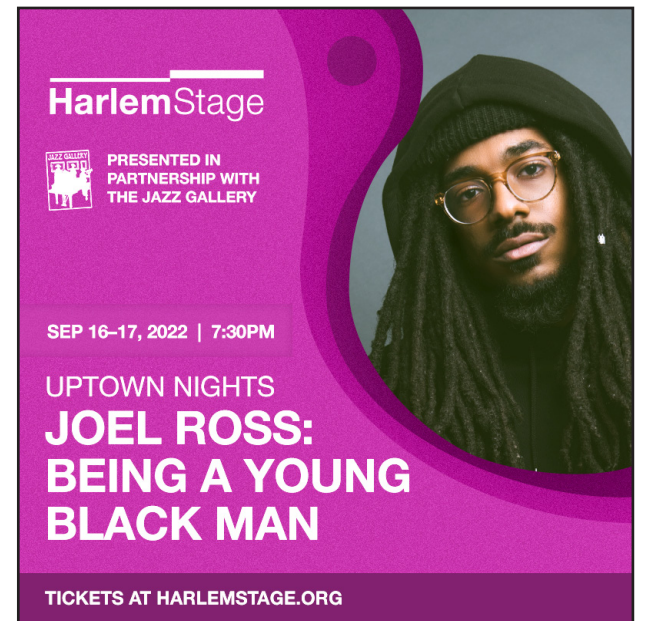
RooGeeAirOh!!!
Charles Ruggiero (RMF)
by Ken Dryden

Drummer Charles Ruggiero has made a few albums as a leader, but this is first focusing exclusively on his own compositions. While drummers are all too frequently dismissed as songwriters, more than a few have become heralded for their writing. That is not to say Ruggiero claims his songs have potential to become jazz standards, but they have enough substance to stimulate great playing by his band of pianist Jeremy Manasia, tenor saxophonist Stacy Dillard and bassist Ugona Okegwo, all seasoned veterans.

Unlike some drummers, Ruggiero doesn't pen songs and arrangements to feature himself. The opener, the laidback, bluesy "The Blue Gorilla", which sounds like it could have been written for a '50s or '60s detective show, sets the mood nicely with gritty saxophone and the ominous flavor of the rhythm section. "The Creeper" evolves from a simple riff into a swinging anthem that would have fit into any typical '50s Blue Note session. While Dillard and Manasia get the lion's share of attention in the top of the mix, attention also needs to be given to Okegwo's inventive undercurrent and the leader's subtle percussion.

The sole vocal number has the expressive Hilary Gardner bringing joy to Ruggiero's upbeat ballad "Penguins & Fools" while the driving "It's New Again" is a showcase for Manasia. Jazz waltz "Altered States" is wistful, as Dillard captures its emotions perfectly. The signoff theme is "B.Lew's 'Be Loose' Blues", a punchy blues riff. The only issue with this CD is that it is a bit too short at just over 40 minutes, though Ruggiero may have looked at this session like a live set: give your best effort and don't extend the performance with anything that doesn't measure up to the rest.

For more information, visit ruggierodrums.com. Ruggiero is at Smalls Sep. 6th and The Django Sep. 7th. See Calendar.



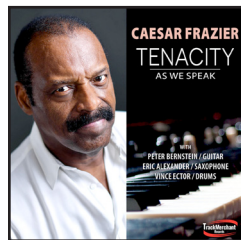
RECOMMENDED NEW RELEASES

- JD Allen—*Americana, Vol. 2* (Savant)
- Zoh Amba—*Bhakti* (Mahakala Music)
- Gordon Grdina's Nomad Trio—*Boiling Point* (Astral Spirits)
- Eunhye Jeong—*End of Time/KM-53 Project, Vol. 1* (577 Records)
- Janel Leppin—*Ensemble Volcanic Ash* (Cuneiform)
- Shawn Lovato—*Microcosms* (ears&eyes)
- Christian Marien—*The Sun Has Set, The Drums Are Beating (Solo)* (MarMade)
- Lucas Niggli/Matthias Loibner—*Still Storm* (Intakt)
- Kresten Osgood/Martin Philadelphyy—*Komp* (Delphy)
- Tarbaby (feat. Oliver Lake)—*Dance of the Evil Toys* (Clean Feed)

Laurence Donohue-Greene, Managing Editor

- Battle Trance—*Green of Winter* (New Amsterdam)
- Peter Brötzmann/Fred Van Hove/Han Bennink—*Jazz in der Kammer Nr.71* (Trost)
- Albert Cirera/Kamarilla—*Aquella Cosa* (Underpool)
- Dick Hyman—*George Avakian Presents One Step to Chicago: The Legacy of Frank Teschemacher and the Austin High Gang* (Rivermont)
- Payton MacDonald, Billy Martin, Elliott Sharp, Colin Stetson—*Void Patrol* (Infrequent Seams)
- Helga Plankensteiner—*Barionda* (Jazzwerkstatt)
- RedGreenBlue—*The End and the Beginning* (Astral Spirits)
- Perry Robinson, Mark Whitecage, Ken Filiano, Lou Grassi—*Live@VisionFest20* (Not Two)
- Juan Saiz—*Pindio II* (Leo)
- Jim Self/John Chiodini Duo—*Hangin' Out* (Basset Hound Music)

Andrey Henkin, Editorial Director



Perpetual Pendulum
 Larry Goldings/Peter Bernstein/Bill Stewart
 (Smoke Sessions)
Tenacity / As We Speak
 Caesar Frazier (Track Merchant)
 by George Kanzler

The mid '60s through the late '70s were the heyday of Hammond B3 organ combos, usually trios or quartets, organ joined by drums and guitar and/or saxophone. Many of the era's best guitarists worked in organ combos, including Kenny Burrell, Grant Green and George Benson. But by the mid '80s, hip-hop had eclipsed soul jazz in African-American neighborhoods and the once prevalent organ bars/clubs disappeared.

The last decade of the 20th Century saw a revival of B3 interest among younger jazz musicians, both black and white. One of the first B3 trios of that era was Larry Goldings with guitarist Peter Bernstein and drummer Bill Stewart. Unlike the earlier organ combos, they did not concentrate on soul jazz, but explored a variety of jazz tunes and styles. *Perpetual Pendulum* is the latest product of their over 30-year collaboration. Bernstein is also featured on *Tenacity: As We Speak*, a definitely soul jazz album from a B3 player who was active on the organ club circuit in the '70s, Caesar Frazier. So these two albums feature the guitarist in a soul organ trio as well as an organ combo (quartet) that is a throwback to the spirit of that earlier soul jazz heyday.

Perpetual Pendulum is noteworthy for many reasons, from the scintillating interplay of the members to the variety of the repertoire, the authoritative solos to the sonic diversity of Goldings and Stewart's approach to their respective instruments. It is hard to think of another album that successfully essays Wayne Shorter's "United", Duke Ellington's "Reflections in D", George Gershwin's "Prelude # 2" and John Lewis' "Django" along with just as varied originals from its members. On tracks like "United", Gary Bartz' "Libra" and Stewart's "FU Donald", the trio becomes an inseparable unit, riding on waves of rhythmic, harmonic and melodic interplay, often propelled by offbeat or exotic rhythms. Bernstein contributes two distinctive originals: "Little Green Men" is a bright tempo, breezy, bop-inflected tune with an off-and-running quicksilver solo from his guitar; the title tune—at a deliberate, rolling midtempo he says is updated Charleston—is dynamic and rangy. His guitar also frames "Django", playing the rubato opening and mid-tune interlude with deep feeling.

On Frazier's *Tenacity / As We Speak* the guitarist is more in-the-pocket groove-oriented, falling easily into the leader's soul jazz pocket. They are joined by Bernstein's longtime musical associate, tenor saxophonist Eric Alexander, plus drummer Vincent Ector. Frazier's B3 sound is deep, almost guttural, rocking and prodding the beat and dishing out heaping portions of multi-layered soul. Frazier's originals range from a bluesy shuffle ("Excuse Me") and hardbop ("Mergin' Traffic") to forays into soulful flamenco ("Festival El Español") and samba ("Just Passin' Through"). Bernstein and Alexander dig into their solo turns with soulful gusto throughout. And with Alexander laying out, the guitarist conjures memories of Burrell and Benson with B3s on "Polka Dots and Moonbeams".

For more information, visit smokesessionsrecords.com and caesarfrazier.com. Bernstein is at Village Vanguard Sep. 6th-11th and Zinc Bar Sep. 23rd-24th with George Garzone. See Calendar.

UNEARTHED GEM



A Love Supreme: Live in Seattle
 John Coltrane (Impulse!)
 by Marc Medwin

As the well-worn adage has it, time is of the essence. In a broader sense, it is certainly true of the music we call jazz and especially pertinent to this live version of John Coltrane's ubiquitous *A Love Supreme* suite (*ALS*). Whatever musical innovations pervade the listening space—and there are many—time is at the heart of this extremely important release, its representation and layers of implication on staggering display and evident as each instant ushers in the next.

What we are fortunate to be able to hear, captured in surprisingly vivid stereo, is the Oct. 2nd, 1965 performance of *ALS* at Seattle's Penthouse, about two and a half months following the scorching quartet performance from the Antibes Jazz Festival in France. The "Classic Quartet" of pianist McCoy Tyner, bassist Jimmy Garrison and drummer Elvin Jones, then at its zenith and just beginning its slow disillusion, is augmented by saxophonists Pharoah Sanders (tenor) and Carlos Ward (alto) and bassist/clarinetist Donald Rafael Garrett. Ashley Kahn's ever-informative portion of the extensive liner notes—more on the rest presently—provides the connections between Coltrane and these additions, some vividly presented background on the Penthouse and the Seattle jazz scene and the circumstances that led to saxophonist Joe Brazil facilitating the recording of this, now only the second complete concert version of *ALS*.

From the outset, time is manipulated on multiple levels. As Kahn observes, the suite takes more than twice the time of its studio counterpart, but each section balances time and stillness, often from moment to moment, even before the music begins. It is a joy to indulge in the atmosphere commencing and concluding the set, the room sound present enough to become immersive. Some ambient sound, a tentative sonority from Tyner and then, the magical *ALS* invocation, here feathery and more suggestive than declamatory, whispers its way into existence, almost as if it wishes to prolong the illusion of timelessness captured in those few intimate near-silent moments. So much more poignant, then, is the vast arc of what ensues, "Acknowledgement" extended to more than 20 minutes. By contrast, "Psalm" is briefer than the studio version by about a minute but also more ethereal, less momentous drone than interregional exploration, balancing the earlier movements' heat and energy.

That fire and brimstone, contrasted with their feathery-soft polar opposite, tell the tale, in microcosm, of 1965's musical developments and of Coltrane's assimilation of them. Around the country and then the world, freedom in so many manifestations was being tested and reevaluated, all manner of consciousness expanded in kind. The most radical innovation of *ALS* was its travels along the continuum between time and timelessness indicative of improvised music's history, the journey "from swing to bop" and beyond that would come to typify the "New Thing" sounds favored by Coltrane's young collaborators on albums like *Ascension* and, most notably, the still-astonishing and transculturally

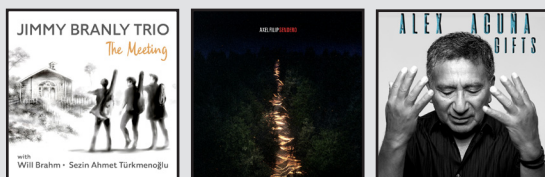
incendiary *OM*, which had just been recorded on Oct. 1st, 1965. These documents were not available to the Seattle audience of Oct. 2nd and Kahn registers listener difficulties when experiencing Coltrane's evolving conception. From 2022's vantage point, we can hear this rendition of *ALS* striding boldly forward to meet the slow descent from burning exuberance toward calm that would be explored more completely on *Meditations*, waxed nearly two months later and with Sanders as part of a similarly augmented ensemble. We are also now privy to the sextet takes of *ALS* from Dec. 11th, 1964, abandoned by Coltrane in favor of the quartet version but made available in 2015. This 75 minutes of sound in space comprises an extremely important piece of the Coltrane legacy, a moment captured in a time of unprecedented change as the modus operandi of his longstanding quartet was moving rapidly beyond the recognition of much of its audience and even of its musicians.

Listening and relistening exposes the motion toward moments amid the huge wash of sound whose depths Coltrane would continue to plumb in 1966. It is fascinating to hear these players dealing with that language even as it is formed, like Sanders' varying articulation and registral leaps, so close to Coltrane's, as they both navigate Tyner's ambiguous harmonies on "Acknowledgement". Ward's solo on "Resolution" brings the swing-to-bop transition into stark relief as he perfected the language that would define his sound. "Acknowledgement" surges in and out of harmonic and cultural implication with the tsunami-like certainty of a vision in flux. "Pursuance" offers a similar degree of penetration via high-energy interplay but digging into rhythmic intrigue, such is the melody's nature. The bass interludes delve deep into the felicities of arco and pizzicato, strummed, walked and bluesily swung, a veritable microcosm of the references Coltrane's group engaged at a moment's notice. The dual bass and percussion interlude separating the first two movements is particularly interesting as it lopes and strides in and out of anything approaching the steady pulse with which Coltrane, on cowbell, brought forward the first movement proper. To untangle the various sonic and temporal forces at play, an expert listener should provide commentary to complement historical perspective. Far too often, this type of engagement is absent from liner notes, but Lewis Porter's contributions are just the ticket. His detailed observations, complete with time points, encapsulate the music's multiple and symbiotic histories with clarity and concision. Yes, Coltrane's vibrato has become richer and deeper à la Albert Ayler, as Porter rightly observes, but his familiarity with all currently available *ALS* versions and fragments means that he can account for the concentric and morphing layers of percussion enhancing the orchestration as it relates to Coltrane's aesthetic trajectory.

Unfortunately, even as Seattle hosted this miraculous journey into the fundamentals of compositional expansion, time was running out for the saxophonist and composer so beloved of so many. In a 1966 interview, he told of wanting to have a group that could do two things, expanding on the Classic Quartet model but fusing it with something akin to his increasingly diverse and introspective explorations. On Jul. 17th, 1967, that creative voice would be silenced before Coltrane reached his 41st birthday. True, the saxophonists can be difficult to hear and balances throughout are skewed, but the sense of being present for an event, not simply another set, could not be more palpable. The fact that this snapshot of creativity in motion has been preserved should be celebrated with the same gusto pervading every note of the music.

For more information, visit impulserrecords.com

GLOBE UNITY



The Meeting
Jimmy Branly Trio (Branly Music)
Sendero
Axel Filip (ears&eyes)
Gifts
Alex Acuña (Le Coq)
by Tom Greenland

Three Central or South American drummers leading record dates—Cuban Jimmy Branly, Peruvian Alex Acuña (both L.A. based) and Berlin-based Argentine Axel Filip—each combining and blending AfroLatin, jazz and other ingredients to concoct musical equivalents of a Havana *ajiaco*, Lima *cau cau* or Buenos Aires *loco*.

Though raised in Havana, absorbing local music along with conservatory training, Jimmy Branly was also influenced by extensive work in L.A. studios, where he polished a relaxed yet assertive, extremely precise technique. *The Meeting*, his leader debut, with guitarist Will Brahm and bassist Sezin Ahmet Türkmenoğlu, is an ideal setting to showcase his work, the pared-down trio format affording him copious space to comment and explore. He doesn't abuse the privilege by overplaying, creating instead improvisations/dialogues in tandem with the melody readings and solos. There are some thorny metrical schemes (Brahm's "Bis Bis" parses into 2+2+2+3, Jerome Kern's "If I Should Lose You" into 9+6+8+4+5, Joe Henderson's "Gazelle" into 7+6+3), but you would never notice from the supple handling of these accent patterns. Brazilian, AfroCuban and swing influences abound, but this musical olio follows a new recipe, with an added pinch of Angeleno flavoring.

Axel Filip's *Sendero* (his third effort for ears&eyes) is an outing with pianist Mariano Sarra and bassist Flavio Romero, Filip furnishing all compositions, arrangements and lyrics, augmented with cameos by vocalists Melina Moguilevsky ("El Brujo"), Milton Amadeo ("A la inconsciencia") and the SurdelSur string quartet (also "El Brujo"), guitarist Pablo Passini guesting on four cuts. There are tricky meters here as well: "Cerrado por el tiempo" sets up a nifty ying-yang, ping-ponging between on- and off-beats while "Al río"'s slippery backbeats are downright subversive. The drums are close-mic'd to capture every detail, Filip seeming to prefer the role of colorist to beat-keeper, though where he is placing the pulse is never in question. Sarra is a valuable asset, pulling on the rhythmic pocket with mercurial phrasing, interjecting unpredictable but effective chord comps and generally stirring things up throughout this artfully eclectic set.

Alex Acuña's *Gifts*, his first leader date since 2005, tempers formidable studio chops in service of taste and accessibility. Its mellifluous, chart-friendly veneer hasn't the heavy blowing Weather Report fans may like (though tenor saxophonist Lorenzo Ferrero takes some impressive turns), but at 77, 100+ record dates in his quiver, Acuña aims not to impress but rather to touch/move/bless his audience. On hand are Ferrero and guitarist Ramón Stagnaro (both Peruvians), Venezuelan keyboardist Otmario Ruiz and Nuyorican bassist John Peña, collectively cooking up a dazzling array of deep grooves: jazz-fusion ("In Town" and "Postlude"); Brazilian funk ("Malencia"); percolating AfroCubanismo ("Chuncho" and "Aletin Aletun"); romantic balladry ("Amandote" and "Divina"); impressionistic percussion ("Regalo"); rhythm & bluesiness ("Mercy Mercy"); and postbop swinging ("One Finger Snap").

For more information, visit branlymusic.com, earsandeyesrecords.com and lecoqrecords.com



Sounds of Love
John Hébert (Sunnyside)
by John Sharpe

Charles Mingus' outsize influence certainly left its mark on bassist John Hébert. Unusually it was Mingus' 1975 *Changes* quintet that intrigued Hébert, who in 2011 convened a similarly constituted outfit of his own to lay the ghost to rest. Rescued from the vaults, *Sounds of Love* finds the band in full flow in Switzerland during a 2013 European tour. Abetting Hébert in his quest are a cast of familiars who had nonetheless never played together before the first rehearsal: cornet player Taylor Ho Bynum, alto saxophonist Tim Berne, pianist Fred Hersch and drummer Ches Smith. Notwithstanding the wayward tendencies of his crew, they play the two Mingus pieces on the setlist fairly straight and lean more inside than out on the four originals.

Hébert furnishes an eloquent fingerboard-spanning prologue to "Duke Ellington's Sound Of Love", as the band gives Mingus' paean to the then-recently departed bandleader a tender reading, graced by a beautifully lyric Hersch solo and an envelope-stretching outing full of whinnying half notes and nagging motifs from Bynum. The latter also shines on "Remember Rockefeller At Attica"—an upbeat sunny romp, which belies prison riot subject matter—in a wheezing introductory exchange with Smith, which segues into a bravura demonstration of the drummer's command of tone and color.

Of Hébert's charts, opener "Constrictor" showcases a characteristically expressive and wily Bynum intro, a series of wailing peaks of gripping intensity from Berne and elegant variations on the woozy waltz theme from Hersch, "Love What?", a reference to a Mingus tune of earlier vintage, appropriately contains a splendid duet between register-leaping alto and jostling drums while closer "Frivolicity", loosely based upon the riff of Mingus' "Sue's Changes", opens into a cat-on-a-hot-tin-roof prance punctuated by punchy horn solos. Although the lineup on paper perhaps promises more fireworks than it ultimately delivers, the heartfelt expositions and surefooted interplay offer more than adequate compensation.

For more information, visit sunnysiderecords.com. Hébert is at Mezzrow Sep. 8th with Álvaro Torres. See Calendar.



Esthesis Quartet
Dawn Clement, Elsa Nilsson,
Emma Dayhuff, Tina Raymond (Orenda)
Atlas Of Sound - Coast Redwoods -
41°32'09.8"N 124°04'35.5"W
Elsa Nilsson (ears&eyes)
by Anna Steegmann

This all-female quartet named itself Esthesis (elementary sensation of touch) because they had been deprived of human contact throughout the COVID-19 pandemic. Formed during that time as a composition support group, they met via Zoom. Once it felt safe to connect in person, they gathered in Los Angeles to

record this album. The quartet is comprised of Denver-based pianist Dawn Clement, Swedish-born/New York-based flutist Elsa Nilsson, Chicago-based bassist Emma Dayhuff and Los Angeles-based drummer Tina Raymond. All are accomplished musicians as well as professors in jazz programs at various universities.

The six original compositions are emotionally intense explorations that force listeners to question their notions of traditional instrumentation roles. The album opens with Clement's "Cricket", composed for her daughter, who was called by that name before she was born because she would move constantly. Powerful and energetic piano playing carries the chord changes, Raymond is dynamic and Nilsson adds a stunning solo. Dayhuff's "Two Moons" honors the Cheyenne chief who fought many battles against the U.S. Army. The track starts in a slow, contemplative mood, features excellent bass and piano solos and fades beautifully with flute leading the way. "The Gardener", composed by Raymond, shines in its simplicity and elegance. The album contains two vocal pieces beautifully sung by Clement: her "Partial" and Nilsson's "Finding What's Lost", her musical exploration of finding a path back to life from grief after her father's funeral.

Atlas Of Sound - Coast Redwoods - 41°32'09.8"N 124°04'35.5"W feels more organic and better developed, with greater rapport between the three musicians, possibly because they were able to get together in person more regularly. During her visit to the Redwood National Park, inspired by her connection to the natural world, Nilsson found the seeds for seven of the ten tracks. She recruited pianist Jon Cowherd, well known for his partnership with drummer Brian Blade, and bassist Chris Morrissey. Both are fierce in their willingness to experiment and make Nilsson's compositions flourish. The music is sumptuous and melodic. A recurring theme appears in all and passes from one instrument to another.

"Sunshift Haze" is gorgeous in tone and unfolds at an unhurried pace. Nilsson states: "As the piece progresses, the melody becomes more and more clear, like the sun burning off the fog. The flute represents the sun, bass and piano the fog and together we clear the way for the day to begin." "Coralie" enchants with its meditative piano. In "Old Growth", at eight minutes the longest track, bass lays down an exquisite foundation and allows piano to take center stage at times. "Molted Steps" echoes the feeling of walking along fallen needles. The final track "Hold On To Each Other" allows the listener to connect to the familiar theme one last time, wishing for more.

For more information, visit orendarecords.com and earsandeyesrecords.com. Nilsson is at Roulette Sep. 9th with Vinny Golia and Bar Bayeux Sep. 24th as a leader. See Calendar.

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Live@VisionFest20
Perry Robinson, Mark Whitecage,
Ken Filiano, Lou Grassi (Not Two)
 by Robert Bush

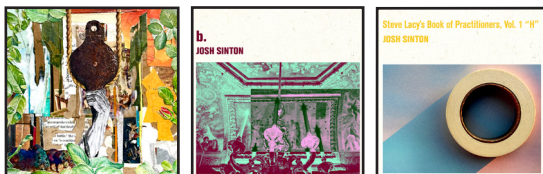
The legendary two-horn frontline at the helm of this live date, clarinetist Perry Robinson and alto saxophonist Mark Whitecage, have both sadly, made their transitions, the former in 2018, the latter 2021. Seven years later, the Not Two label resurrected this session, the quartet completed by Ken Filiano (bass) and Lou Grassi (drums). It is all spontaneously conceived with each player earning equal composing credit, even though it certainly sounds like there is at least a degree of written material throughout the three pieces.

The album opens with the sprawling, nearly 24-minute "One For Roy" (presumably dedicated to the late trumpeter Roy Campbell). Alto and clarinet swirl in close orbits to each other over bowed bass and vituperative drums. Horns trade lines until the five-minute mark, when alto breaks into the open field with a marvelous exposition. Whitecage possessed a very distinctive voice on the instrument—dark and dry with a hefty bottom end that almost sounds like a tenor, or at least a C-melody saxophone. Robinson hits the gates next, with yelps, guffaws and wounded cries. The music is sometimes reminiscent of a small-group version of John Coltrane's *Ascension*, with layered kinetic waves of energy. Filiano's spot adds some type of electronics, which creates a kind of ghostly pall to the landscape and Grassi lays back, rather than contributing a solo as such. When the horns return, they adapt a wild and wobbly vibrato, as if channeling the spirit of Albert Ayler.

The quartet flirts as close as they will come with the jazz tradition on "Dance Macabre", opening with a solid walking bass line in tandem with swinging ride cymbal triplets. After a brief bass solo, Filiano retreats into a supportive role while Whitecage and Robinson spin endless curlicues in tandem. At this stage of the game, Whitecage seems to be the stronger of the two.

Robinson does acquit himself nicely on the closing "Glyphs", however. Both players begin with the swooping vibrato of wooden flutes before returning to their original instruments at the half-way mark, when they lead their associates into a languid blues that seems conjured from the New Orleans aesthetic.

For more information, visit nottwo.com. Filiano is at *Children's Magical Garden de Carmen Rubio Sep. 5th* with Michael TA Thompson and *Roulette Sep. 9th* with Vinny Golia. Grassi is at *LaSalle Open Streets Sep. 15th*. See Calendar.



Adumbrations
Tony Falco/Josh Sinton/Jed Wilson
(Form Is Possibility)
b.
Josh Sinton (Form Is Possibility)
Steve Lacy's Book of Practitioners, Vol. 1 "H"
Josh Sinton (Form Is Possibility)
 by Steven Loewy

From Harry Carney to Pepper Adams to Hamiet Bluiett, the baritone saxophone has occupied a lofty

place in the jazz pantheon, its rich, deep tone a striking contrast to the higher ranges of the tenor and alto saxophones. Recently, Brooklyn-based baritone saxophonist Josh Sinton released three very different recordings highlighting his virtuosity in different ways while emphasizing his breadth and vision. Sinton marvels as a first-rate improviser and technical virtuoso with compelling insights and a wide palette.

Despite a friendship going back a couple of decades, *Adumbrations* is the first time that Sinton, drummer Tony Falco and pianist Jed Wilson worked together as a group. What distinguishes the album is not only the complementary way in which the three mesh, but also the diverse range of the music and the statements by Sinton not only on baritone, but also on flute and bass clarinet. The trio performs tightly, each anticipating the other's steps. The pieces flow freely and without a compass in unexpected ways, which draws in the listener. Sinton has clearly worked hard on his sound and when he plays flute on "Adumbrations 2", he focuses on timbre, even when veering slightly outside. Each piece surprises, such as "Adumbrations 3", which opens with shimmering cymbals, joined by bass clarinet, always fluid and forward-thrusting, its beautiful, melodic and disciplined lines bouncing off flowing piano, gradually more and more intense in their interactions, but still exploring the nooks and crannies of sensuous performance. There is an appealing loveliness to the album; no grandstanding, just thoughtful and enchanting, with strong playing by each member.

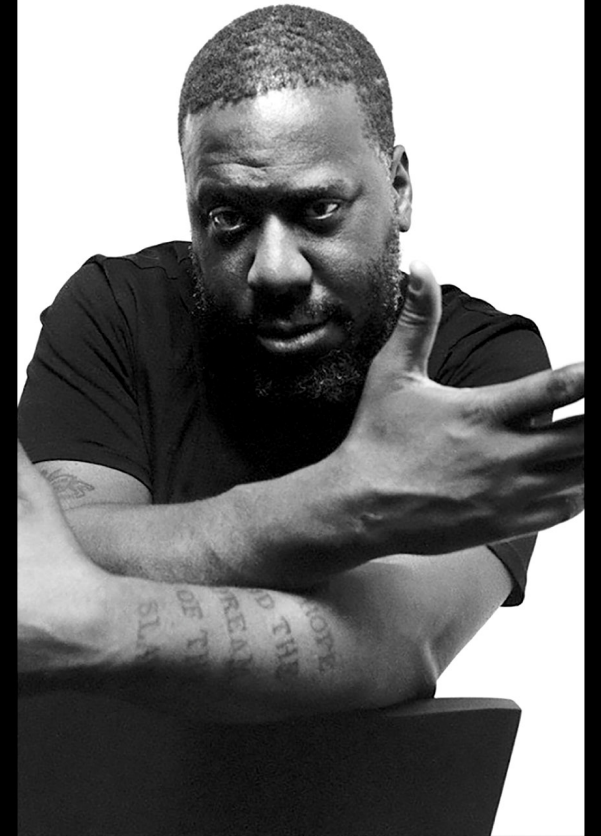
Solo albums can be among the most difficult to execute and to which to listen. *b.*, Sinton alone on baritone, goes in an entirely different direction than *Adumbrations*. On "b.1.iii", for example, he stretches out, occasionally growling, repeating rough phrases, trilling, eventually lunging forward, rarely swinging, but always retaining exquisite control and an attractive sound. The piece is a good example of Sinton's explosive technique, although he never deviates from his vision. There are numerous treasures throughout the date and Sinton keeps it interesting with considerable variety. Sinton knows how to pace himself and even when he strays far outside, he always returns to his core, completing a journey that impresses as it mesmerizes, never losing its sense of high and low art.

Steve Lacy's Book of Practitioners, Vol. 1 "H", another solo album but with a twist, is Sinton's first take on a portion of Lacy's seminal studies for soprano saxophone, with more volumes presumably coming later. Ever since studying under Lacy at the New England Conservatory in 2002, Sinton has analyzed and perfected these very difficult exercises, which demand the highest level of proficiency. Never intending the sometimes excruciatingly demanding exercises to be performed by others, Sinton recalls that Lacy told him that the pieces could not be played on baritone. After hearing Sinton perform "Hustle", Lacy "rubbed his chin", conceding that, "I guess you can play it on the baritone." Initially, the listener is likely to marvel at the difficulty of the compositions, which also incorporate improvised sections. With repetition and an exacting approach, portions of the pieces sound like practice drills, particularly compared to those on *b.* But Sinton ultimately transcends inherent limitations, leading to what is undoubtedly an important statement on baritone and unlikely to be repeated by too many others. Along the way, the 'tunes' stretch the limits of the horn, with repetitive phrasing, growls and more extended technique than on *b.* Only someone with patience, technique and discipline could pull off this strangely steely set of pieces, which are far more than a show of singular virtuosity.

For more information, visit joshsinton.com. Sinton is at *Roulette Sep. 9th* with Vinny Golia and *Downtown Music Gallery Sep. 13th*. See Calendar.

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VEER Quartet
Sarah Bernstein (New Focus)
 by Thomas Conrad

There have been a few well-known jazz violinists over the years and jazz recordings “with strings” have been around forever. But historically, string sections have been used mostly in backgrounds for soloists, as ‘sweetening’. In the last 10 or 15 years, many jazz musicians have become interested in writing for strings, integrating violins and violas and cellos into their ensembles as full foreground participants.

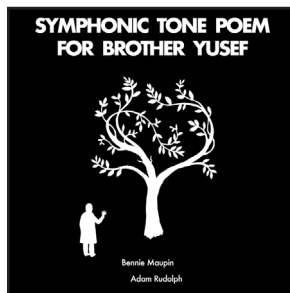
Sarah Bernstein takes this development to its next logical step. *VEER Quartet* is not an album that incorporates strings into an existing jazz band. The jazz band *is* a string quartet. To be sure, it is a jazz band equally capable of executing erudite classical chamber music, should the moment—or a Bernstein arrangement—call for it. Violinists Bernstein and Sana Nagano, violist Leonor Falcón and cellist Nick Jozwiak represent a new generation enabling new roles for their instruments in jazz. They can read like classical experts and wail like badass jazz improvisers.

Bernstein’s six meticulously detailed compositions demonstrate uncommon skill in manipulating four instruments. She treats her quartet like an orchestra. Two players may split off and become a plucked rhythm

section. Two duos may exchange calls and responses. Three players may weave intricate counterpoint while a fourth solos. Bernstein’s sophistication in managing all the moving parts is not an end in itself. It serves a larger purpose. She writes intriguing melodies. Then her band takes them through elaborate permutations. The centerpiece, at almost 13 minutes, is “Clay Myth”. Each member of the quartet is given space to reflect spontaneously on the stately, resonant melody while the remaining three provide provocative accompaniment.

Those not ready to relinquish familiar jazz instrumentation and dynamics may find this album a bridge too far. But for those open to the stylistic relativity now blurring the borders of the jazz art form, *VEER Quartet* will be technically impressive and imaginatively liberating.

For more information, visit newfocusrecordings.com. Bernstein is at Roulette Sep. 9th with Vinny Golia and Central Park Summerstage Sep. 10th with Adam Rudolph. See Calendar.



Symphonic Tone Poem for Brother Yusef
Bennie Maupin/Adam Rudolph (Strut)
 by Andrey Henkin

When this reviewer was just a jazz fetus, he heard Miles Davis’ *Bitches Brew* for the first time and fortune

had it that he started with the wrong cassette. Running through “Spanish Key”’s opening salvo of drums, throbbing bass, spiky guitar and stabbing keyboard was something as elusive to young ears as dark energy is to cosmologists. Amid the thicket of three electric pianos, two electric bassists and paired drummers and percussionists was Bennie Maupin’s bass clarinet, often felt rather than heard.

Over 50 years later after *Bitches Brew*, that bass clarinet still has the same impact, but now in an album both very different than *Bitches Brew* in that it is a duet but also similar in that it envelops a listener in a fog of reeds and percussion, electronics and chanted vocals. Decades of jazz reviewing does not help to pierce the mystery of this musical universe.

Maupin, who also plays soprano saxophone and a panoply of flutes is paired with Adam Rudolph, credited with keyboards, myriad percussion instruments and idiophones, plus selya flute, mbuti harp, drum machine and thumb pianos. The latter is a veteran of the groups of Yusef Lateef, whose centennial was the impetus for this project at the 2020 Angel City Jazz Festival.

Across five movements and just over 40 minutes, Maupin and Rudolph operate in a restrained, almost minimalistic approach, sedate on the surface like a still pond but teeming with life just below, as various instruments dart and float through one another. The individual sections are not extricable, the complexity growing as more attention is paid, details requiring a new skill: peripheral hearing. Those listeners with patience will be greatly rewarded.

For more information, visit strut.k7store.com. Rudolph is at Central Park Summerstage Sep. 10th and The Jazz Gallery Sep. 15th. See Calendar.



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(ears&eyes)

by Phil Freeman

Alto saxophonist Michaël Attias met Argentinian pianist Nataniel Edelman and bassist Santiago Lamisovski in 2016, when they traveled to New York to attend School for Improvisational Music's Summer Workshop, where he was teaching. The three connected strongly both in class and afterward, bonded by a mutual love of Paul Motian (whose *On Broadway, Vol. 5* Attias had performed on in 2009). Two years later, drummer Nicolás del Águila connected with Attias after one of the saxophonist's performances and it turned out they had mutual acquaintances. Attias came to Argentina for a series of shows in 2019 and used the three young men as his band; just before he left, they all went into Estudio Libres in Buenos Aires and recorded this album.

Recording at the end of a tour often gives an ensemble a terrific cohesion; David Murray, among others, often prefers to take musicians into the studio after they have been onstage together for a week or so. That is definitely the case here. The music is composed: three tunes by Attias; one each by Edelman and Lamisovski; two by Motian; and a version of the

Richard Whiting-Leo Robin-Newell Chase standard "My Ideal" but has the real-time conversational feel of the best improvisation.

The first track, "Ping Pong Angel Fold", begins delicately, with piano laying down gentle chords, bass following in at the shallow end and a few soft phrases from the saxophone. When the full quartet is finally at work, nearly 2 minutes into a 12-minute piece, they are exploring the melody so slowly, softly and cautiously, one would think they were squinting to read the music in an unlit room. By the three-and-a-half minute mark, though, it has all come together and by the halfway point, you realize you have been drawn inexorably into a place you are going to be really happy to spend the next hour. If the album has any flaw, it is that they try to do the tentative-beginning thing again later and you can really only pull off that trick once. But ultimately, this is an extremely satisfying set of music.

For more information, visit earsandeyesrecords.com. Attias is at 411 Kent Ave Sep. 7th, Bar Lunático Sep. 11th and Downtown Music Gallery Sep. 27th. See Calendar.



Manos

Omar Sosa/Marialy Pacheco (Skip)
by Elliott Simon

Omar Sosa is a prolific pianist who has a singular approach that melds Cuban music and contemporary jazz. A duet with fellow pianist Marialy Pacheco on his composition "El Bola" is a wonderful study in interactive pianistic tension and release that opened her *Duets* (NEUKLANG, 2017). For *Manos*, live at Beethovenhaus in Bonn, Germany, the pair combine for a cross-generational grand piano duet, which is at times artfully augmented with atmospheric electronics and voices.

Piano duets are prone to one-upmanship, which can devolve into corniness or worse yet be disastrous if the artists are out of sync. "El Bola" again serves as an introductory piece but immediately avoids those potential pitfalls. It is significantly expanded and the pianists are given space to show off their individual skills but their joint phrasing in the context of a classical atmosphere impresses most. Compositional duties are equally divided among the six original selections before a unique interpretation of Moisés Simons' chestnut "El Manisero (Peanut Vendor)", which unfortunately strays too far from the original's intent, closes out the program.

Sosa's "Angustiado Intro" is a solo piece and is a forum for his virtuosity and interpretive skill while "Angustiado" itself allows the tune to breathe and illustrates the outstanding reticulation their dual pianos weave. Pacheco's compositions provide a wonderfully ethereal counterpoint to Sosa's more traditional offerings. Foremost among them is the stunning "Cambodian Smiles", a culturally sensitive triumph of atmospheric expression and tenderness. "Metro" is a bit of a bumpy ride that ambles aimlessly before finding a hot groove whereas "Low Tides" defiantly drifts through supple interplay, gently moves to a crescendo and then nimbly recedes.

An elegant artistic experience, *Manos* ebbs and flows as Sosa and Pacheco take the audience by the hand for a beautiful journey through myriad colors and soundscapes.

For more information, visit skiprecords.com. Sosa is at Dizzy's Club Sep. 16th-18th. See Calendar.



dizzy's club

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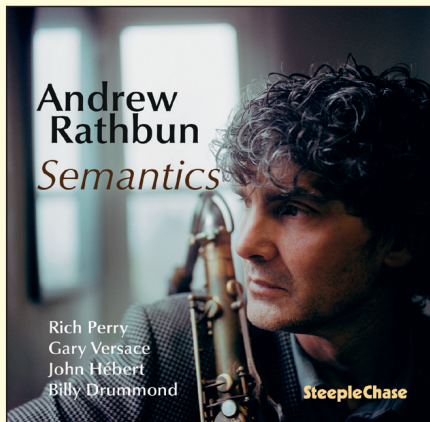
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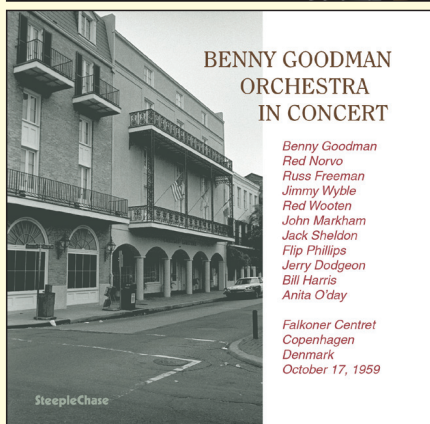
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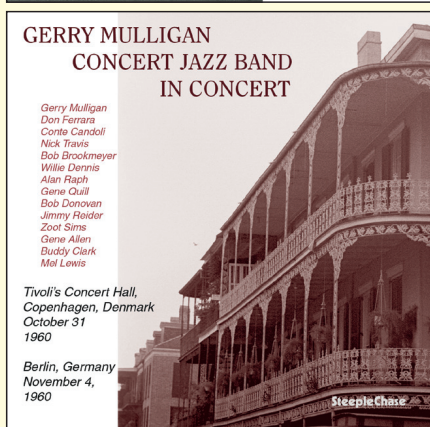
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For New Zealand
The Chicago Plan (Not Two)
by Robert Iannapolo

German reedplayer Gebhard Ullmann has been recording since the early '80s and through the years developed into a major player internationally. He has led several unique bands including a clarinet trio, two exploring the lower end of the sonic spectrum (Basement Research and Bass X 3) and worked with Satoko Fujii and others and co-led several groups with trombonist Steve Swell (one of which also includes drummer Barry Altschul).

For New Zealand is the second album from the band labeled The Chicago Plan. The first was released by Clean Feed in 2016 but the group had played together on and off for ten years prior. Ullmann and Swell share the frontline and the compositional chores. The rhythm section is unique in that it includes a cellist, Fred Lonberg-Holm, plus drummer Michael Zerang, both of whom have (or have had) Chicago residencies. It is an excellent combination with four like-minded musical adventurers and improvisers.

The album's opener, Swell's "Composite 13 - For New Zealand", is an intense ten-minute journey divided in two parts: a fiery opening free section before settling into a masterful groove, setting the stage for expressive solos by Ullmann and Swell. It is a great way to begin the set and the remainder of the program follows through. The music scales down a couple of levels for the ensuing Ullmann composition "Welcome To The Red Island", a contemplative track with some remarkably subtle bass clarinet playing by its composer. Ullmann's "Yoyo" revolves around a jabbing insistent phrase played by the frontline and also features an extended section for Lonberg-Holm, which eventually morphs into a duet with Swell for one of the most exciting interludes on the disc.

Each track has something different to offer. And behind it all Zerang plays a role of both support and instigation, pushing each player forward, either through commentary or drive.

For more information, visit nottwo.com. Steve Swell is at Children's Magical Garden de Carmen Rubio Sep. 17th. See Calendar.



En Attendant
Marcin Wasilewski Trio (ECM)
by Marco Cangiano

This is pianist Marcin Wasilewski's fifth trio recording for ECM since 2005. He, bassist Sławomir Kurkiewicz and drummer Michał Miśkiewicz had established themselves as the Simple Acoustic trio prior to becoming the backbone of the late trumpeter Tomasz Stańko's quartet. Their symbiosis has thus been evolving organically over a long period of time and reached the gamut of essentiality in their most recent recording. The CD is brief (just over 43 minutes) given

today's technology, thus underlining once more the less-is-more concept Wasilewski and his very congenial partners have been practicing. Time is stretched and often suspended, much more than in earlier outings. This is a true cooperative, making the listeners at times wonder whether it is Kurkiewicz leading the proceedings given his presence and authority, leaving aside his incredible taste in picking the right notes.

The somewhat eclectic material should not fool the listeners: this is Wasilewski's trio at its best, showing an unique ability at bending material apparently so distant as Bach's Goldberg "Variation 25" and The Doors' "Riders on the Storm" to their own aesthetic. The three "In Motion" episodes are declared as group improvisations but come across more structured and at times lyrical than the other pieces. Although undoubtedly a group effort, each of them features one of the many aspects of the trio: upper register piano shining on the first; bass and drums emphasizing the more rhythmic aspect on the second; and the third based on a dialogue between piano and bass floating on top of brushes while exploring the trio's most experimental and daring aspects.

Carla Bley's "Vashkar" receives a suspenseful treatment whereas Wasilewski's sole original, "Glimmer of Hope", is a delightful ballad. Both had been recorded by the trio plus saxophonist Joe Lovano on last year's *Arctic Riff*. These versions are more intimate and perhaps complete. Finally, "Riders on the Storm" is even more hypnotic than the iconic original, with a touch of funkiness in the piano. Once again, Kurkiewicz comes across as the true gravity center of this ever-evolving trio.

For more information, visit ecmrecords.com. Wasilewski is at Roulette Sep. 18th as part of a Tomasz Stańko tribute. See Calendar.

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Eleven O' Seven

Grace Fox Big Band (*Outside In Music-Next Level*)
by Pierre Giroux

George Bernard Shaw famously said, "Youth is wasted on the young." Trumpeter Grace Fox does not fall into that category: 19 and still studying at the Manhattan School of Music, she put together this all-female 18-piece big band sourced from across the United States using social media, bringing together leading lights of the distaff side of the jazz world.

In seven compact tracks totalling 41 minutes, the band makes the most of Fox' innovative charts. Opener "Right On Red" has a slippery and groove-soaked approach, the brass section offering a full-fisted attack throughout the introduction and relaxed phrasing in solos from trumpeter Kelin Hanas, trombonist Zhane Brown and tenor saxophonist Jade Elliott.

"Gospel Interlude" and "The Gospel" are a medley by late trumpeter Roy Hargrove, which benefits from a Fox chart giving gospel a whole new meaning. The band offers a broad-shouldered sense of swing with Hanas again featured as well as alto saxophonist Veronica Leahy. Harold Adamson-Jimmy McHugh standard "I Just Found Out About Love" gives Grace's older sister Alexis a crack at the vocal spotlight, swinging right along with her delivery full of frisky

enthusiasm. She also appears on the album's closer, Janis Ian composition "Stars". In a rather somber version, Fox makes the most of her empathetic reading of the lyrics over Noomi Nakanishi's smooth piano wanderings. All the while alto saxophonist Sarah Hanahan gives full measure on her lengthy solo.

The remaining two tracks, "Echelon" and "Sterility" are Fox originals. The former is a lengthy affair with piano establishing a straightforward line. Elliott is prominent in picking up the line and engaging in skilful interplay with the piano and, as the number spools out, there are sections of first-rate ensemble work. She is also in the spotlight on "Sterility" but on Electronic Wind Instrument, it and piano opening the number in conjunction with the searing trumpet section laying out the tempo and theme, which pushes the arrangement along. We also get a taste of the interplay between bassist Zoe Harrison and drummer Bryana Crocket. This is what every big band aspires to be: big, bold and brassy with stellar soloists.

For more information, visit outsideinmusic.com. This project is at Dizzy's Club Sep. 19th. See Calendar.



Green of Winter
Battle Trance (*New Amsterdam*)
by George Grella

Battle Trance is a liminal group making liminal music. They are a saxophone quartet, but unlike any other since the instrumentation is four tenor saxophones and their compositional organization and playing exist in a space somewhere between avant garde composition, improvisation and rock (the tether to jazz is there, but mainly through the saxophone itself and the non-Battle Trance playing of members like Travis LaPlante).

Their 2014 debut, *Palace of Wind*, is still in a class of its own, a long-form arc-shaped piece, which can really only be related to Harley Gaber's obscure, just-intonation, minimalist string ensemble piece *The Wind Rises In The North*.

The other, fundamental liminal quality of the group is that everything begins and ends with breathing. Yes, that is how you play the saxophone, but breathing, how exhalation turns into instrumental sound and, maybe, pitch and then dissipates, is where their debut piece and this single, three-movement work begins and ends: *dal niente, al niente*. The concept and aesthetics sounds like a realization of Ligeti's dreams of attics filled with cobwebs, but for saxophones rather than massed voices.

But there are voices here too, as breathing out often turns into singing, both along with and instead of making the reeds vibrate. Each breath out builds to a mass of sound, often lovely and evocative and then accumulates into plateaus of pithy, melodic homophony and stretches of what comes off as improvisation. The feel of this, the quality, is more like pop music than anything else, full of sweetness and lyricism.

Out of context, this would be clichéd (and there are a few clichés that do mar the album, moments where a dream-like experience is jerked back into reality), but in this piece, it is egalitarian and communicative. *Green of Winter* is a grand rising and falling of glossolalia that comes together into specific words, a star-like burning out of which sunflowers appear.

For more information, visit newamrecords.com. This project is at Pioneer Works Sep. 20th. See Calendar.

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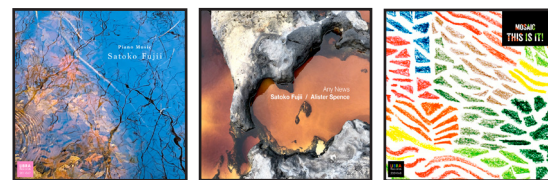
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Piano Music
Satoko Fujii (Libra)
Any News
Satoko Fujii/Alister Spence (ASM)
Mosaic: This Is It!
Satoko Fujii (Libra)
by Kurt Gottschalk

Any but the most avid of listeners to pianist Satoko Fujii's records would be forgiven for falling behind over the last several years. In 2018, she issued a CD a month to mark her 60th birthday. She has slacked off since then, with only a half-dozen or so albums a year. It is a bit of a cliché to say that you can't keep up with an artist's output. The difference with Fujii is that any disc you fish out of the barrel is likely to be pretty spectacular.

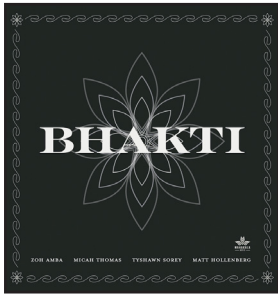
Lockdown only encouraged her to try new things. The simply titled *Piano Music* may rank among the best in her extensive discography; it is certainly one of the most unusual. Two long tracks (19 and 27 minutes, with a third part released digitally) of sound collage are built from home recordings of her piano, played traditionally, percussively, with preparations and inside the case. It is surprisingly outside-the-lines for a musician whose work is so often linear and scored and that makes it that much more of a treasure. It is a bold album and one that shouldn't be missed.

Any News, Fujii's set of duets with pianist Alister Spence was recorded in three sessions over the internet between her home in Kobe, Japan and his in Sydney, Australia. The two have appeared in duo live and recorded the wonderfully fresh *Intelsat* in 2017, on which Spence is heard on Fender Rhodes. Fujii's Orchestra Kobe recorded a strong album-length suite of his music (*Imagine Meeting You Here*, 2017) and the two have played together in Bright Force with Natsuki Tamura. This, however, is their first two-piano album and it is a well-programmed pleasure. The first third is a gentle drift, recalling *Something About Water*, a record Fujii made nearly 30 years ago with her former teacher, Paul Bley. With "The First Day of Autumn" — one of two tracks breaking the 10-minute mark — the two make their ways inside their pianos and mark a shift in mood and tempo represented in the titles ("Puzzle Piece", "Dice Piece 3", "Ping Pong"). The second, long piece ("Improvisation 2") sets the tone for a lovely closer in "Dice Piece 1". Barely breaking an hour, the album is full of easy joy and soft contemplation.

Fujii can generally be counted upon for smart, upbeat tunes. Her music isn't simple, but more often than not can elicit a smile. If that mood is lacking in the piano musics above, it can be found on *Mosaic*, the new album by her trio with trumpeter Tamura and drummer Takashi Itani. Recorded online in real time, between Kobe and Tokyo, the album is alive, full of spirit and tight changes. The Latin-tinged "Habana's Dream" and more exploratory rollick "76 RK" bookend three comparatively more somber tracks, the most notable being "Dieser Zug" for Itani's lovely vibraphone work. The band name suggests immediacy, one that they remarkably found crossing the 400 miles between them. It is joyously convincing.

All of the above accolades aside, Fujii's strong suit has long been writing and arranging for large ensembles, something impossibly difficult over the last couple of years. While it is a pleasure to peek in on how she has been spending the pandemic, it will be a thrill to see her convene a powerful nonet this month to play and record her *Hyaku: One Hundred Dreams*. It has been at least 100 dreams too long since she has played in town.

For more information, visit librarecords.com and alisterspence.com. Fujii is at The DiMenna Center Sep. 20th. See Calendar.



Bhakti
Zoh Amba (Mahakala Music)
by Matty Bannond

2022 has the coming-out party for Zoh Amba. In March, the 22-year-old saxophonist's debut album *O, Sun* was released on Tzadik. *Bhakti* is now her fourth release this year. She is joined by pianist Micah Thomas and drummer Tyshawn Sorey, with guitarist Matt Hollenberg added to the third and final track.

The soul-bearing and primal-screaming begins on opener "Altar-Flower". Amba fires a scorching barrage straight from the heart. Rumbling chords and rampaging percussion throw fuel on the fire. Twists and turns keep the listener meat-hooked for almost 30 minutes and the flow of ruthless candor relents only for a few pockets of prettiness. It is an apoplectic and apocalyptic way to launch an album. The heat cools for "The Drop And The Sea". Albert Ayler's influence is clear in Amba's use of flat-sharp oscillations and a thin, reedy tone during the track's hymnal opening phase. Thomas and Sorey hang back, then pounce. Coaxing turns to chasing. The musicians push each other to run off at the mouth, shoot from the hip and howl from the gut. Hollenberg chucks extra spice into the bubbling cauldron for "Awaiting Thee". Thomas and Sorey mesh together with the new participant skillfully while Amba adds a troubled and troubling edge.

Bhakti is an album that dances along a knife-edge, teetering from violence to vulnerability and back again with every suffocating breath. Amba's blazing saxophone voice is perilously uninhibited and her wide-open spirit conjures a pulsating one-hour listening experience. Rather than blunting the blade, her prolific output in 2022 is making Amba's music razor sharp. And it is still only September...

For more information, visit mahakalamusic.com. This project is at Roulette Sep. 27th. See Calendar.



The Chopin Project
Kurt Rosenwinkel/Jean-Paul Brodbeck (Heartcore)
by Anna Steegmann

American jazz guitarist Kurt Rosenwinkel and Swiss pianist Jean-Paul Brodbeck teamed up to create *The Chopin Project*, a daring and successful endeavor to rework the music of the leading pianist and composer of the Romantic period. Brodbeck provided arrangements and they recruited drummer Jorge Rossy, stalwart member of the Spanish and American jazz communities, and Swiss bassist Lukas Traxel, a member of Brodbeck's trio. The pair provide energetic textures for Brodbeck, Rosenwinkel's ecstatic lines rising above, the ensemble transforming Chopin's timeless melodies into something profoundly new.

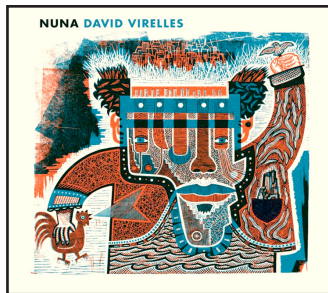
There are ten captivating takes on Chopin's works, all six to seven minutes. Romantic melodies turn into swing, folk melodies transform into the blues and elegant melodies become postbop and bossa. Brodbeck

says about his process: "I was so driven by Chopin's world over the years... I began to absorb his aesthetics and approach to phrasing and melodies. I let it speak naturally with my jazz language and then I started to hear Kurt's guitar sound in this music that led to those arrangements." The entire album exemplifies beautiful ensemble work, great chemistry and rapport.

The first track, "Étude in E-flat minor (Op. 10, No. 6)", is bluesy, haunting and seductive with its gorgeous tone. Rosenwinkel shines on the exquisite "Nocturne in C-sharp minor (Op. 27, No. 1)" and "Valse in C-sharp minor (Op. 64, No. 2)", the latter a robust, uptempo, interpretation. "Nocturne in C-sharp minor (Op. 27, No. 1)", characterized by an elegant, languorous mood, fades beautifully. Brodbeck is fluid and graceful in "Prélude in E Major (Op. 28, No. 9)" and slow and tender on "Nouvelle Étude in A-flat Major (No. 2)", which is riveting for its dreamy mood and remarkable for Traxel's brilliant lines. "Prelude in A-minor (Op. 29, No. 2)" feels Chick Corea-infused while "Raindrop" Prélude in D-Flat Major (Op. 28, No. 15)", gentle like a summer breeze, enchants with its warm and tender tone.

This album will appeal both to fans of classical music and jazz. Chopin must be smiling down from heaven—or wherever musicians spend the afterlife—listening to this brilliant interpretation of his work.

For more information, visit heartcore-records.com. Rosenwinkel is at Village Vanguard Sep. 27th-Oct. 2nd. See Calendar.



Nuna
David Virelles (Pi)
by Tom Greenland

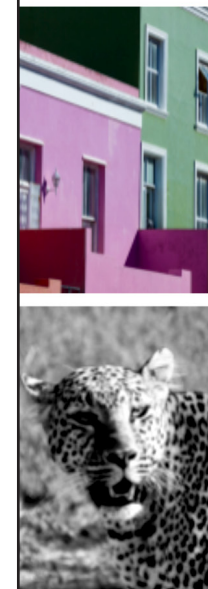
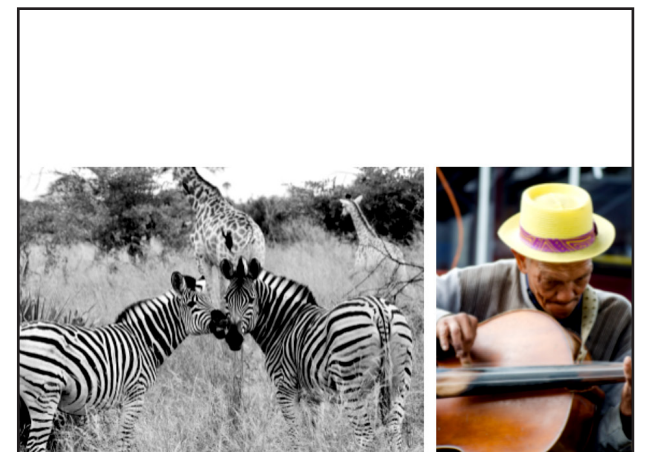
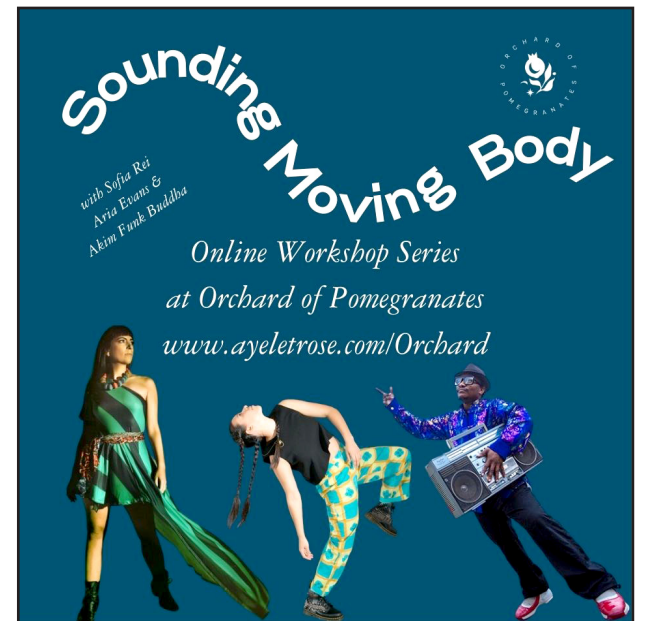
Santiago-born pianist David Virelles defies easy categorization, though its possible to glean certain musical influences—Cuban folkloric, European classical, North American jazz—and a shortlist of his collaborators—Chris Potter, Tomasz Stańko, Steve Coleman, Andrew Cyrille, Henry Threadgill, Wadada Leo Smith, Román Diaz, Román Filiú—gives an indication of his aesthetic affinities. *Nuna* is his seventh date as a leader (since 2007's *Motion*), third on the Pi label and first (mostly) solo effort, where he is joined by percussionist Julio Barreto on three tracks.

Although the two covers, "Cuando Canta El Cornetín" and "Germania" (by Mariano Merceron and Gumersindo Garay García, respectively, both fellow Santiagueros), are buffered by functional harmonies, Virelles' compositions are not so patently tonal, relying more on linear motion of separate, highly independent lines underpinned by unusual chord voicings, which, though they could suggest a certain harmony, often contain tones that subvert such harmony, suggesting something else, maybe something entirely different. The result is not so much hummable melodies as abstract textures—melodic 'vectors' if you will—containing their own motion and logic, even if that logic may not be easy to identify.

Played on a piano without preparations or enhancements, the recording is notable for Virelles' deft, mercurial touch, evoking a range of incisive yet legato runs, percussive punctuations, swelling overtones, high-octave chimes, rolled arpeggios, dense polychords, fractured montunos and high-speed, Cecil Taylor-esque interjections. The tracks Barreto appears on ("Ghost Town", "Ignacio Villa", "Pórtico") feature strong grooves of layered cajón, congas, guataca (Cuban marimba), claves and what sounds like a dry

ride cymbal. Elsewhere Virelles' pulse is less pronounced, floating right-hand ideas over relaxed but firm left-hand figures, used to especial effect on "Rezo", "Ignacio Villa", "Mambo Escalonado" and "Pórtico". The opening track is played on marímbula, a wooden box with metal keys emanating soft, thick sounds, coalescing into a six-beat pattern to end with a resounding smack. Even if *Nuna* isn't an 'easy' listen, there is coherent beauty in Virelles' most dissonant chords, deep intention in his most abstract gestures.

For more information, visit pirecordings.com. Virelles is at Roulette Sep. 18th as part of a Tomasz Stańko tribute and Bar Bayeux Sep. 28th with Ohad Talmor. See Calendar.



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Bright Light
Mark Sherman (The Audiophile Society)
 by Scott Yanow

Mark Sherman has had a wide-ranging career. He studied classical piano and percussion, played drums in a trio with Kenny Kirkland, performed with Wynton Marsalis and was a fixture on Broadway. A busy studio musician on drums, percussion, piano and vibraphone, he worked with everyone from Peggy Lee to Larry Coryell. Sherman has led at least 18 albums and since 1997 has been best known as a vibraphonist. However in recent years he has focused more on piano (his first instrument), displaying both impressive technique and an original style within jazz' modern mainstream.

Bright Light features Sherman exclusively on piano in a quartet with Joe Morganelli (trumpet and flugelhorn), Dean Johnson (bass) and Tim Horner (drums); this unit was frequently Sherman's group during 2006-12. They perform seven of the leader's songs plus three jazz standards.

The first three numbers ("Bright Light", "Uplifting" and "Miles In Front"), all by Sherman, are joyful performances with original chord changes, speedy double-time lines by Magnarelli during his solos and fine spots for the leader. The mood shifts with Arthur Hamilton's "Cry Me A River", an emotional trio outing with Sherman putting plenty of feeling into the standard's melody. "Suddenly" is his tribute to the late pianist Frank Kimbrough. It is more upbeat than somber, celebrating his life rather than being excessively mournful. Sherman jams a midtempo blues with the trio ("Blues On The Run") and plays with sensitivity on his ballad "For EH", a song with one of his most memorable melodies. The remainder of the program consists of a swinging version of Joe Henderson's "Serenity", a trio exploration of Bud Powell's bop classic "Hallucinations" and the fiery "Eternal Sound".

This outing makes the case that, in addition to his other talents, Sherman is a top-notch jazz pianist.

For more information, visit theaudiophilesociety.com. This project is at Smalls Sep. 20th. See Calendar.



Nu-Jive: Nations United
Troy Roberts (Toy Robot)
 by Dan Bilawsky

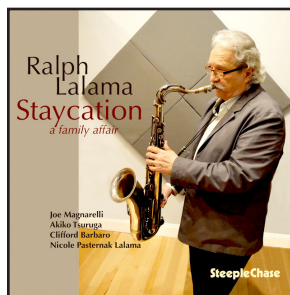
This fourth release from Troy Roberts' slick and sophisticated Nu-Jive is a global affair embracing a wide range of musical languages and styles. Reflecting the diverse backgrounds of the band's membership, with origins spanning a number of countries and continents, this work also speaks to firm belief in broad-minded expression beyond those personal and geographic anchors. With well over a decade of experience in action at this point, Nu-Jive remains as imaginative as ever while exploring this particular course.

Opening with "Funkafarian", this outfit appends soulful grooves to reggae riffing and a fired-up neo-

gospel outro. The first of ten tasty Roberts originals, it proves powerful in its marriage of multiple dimensions. Followup number "Tribes & Tribulations", drawing attention to the plights surrounding recognition for Aboriginal and African American tribes in modern times, features impassioned blowing and strong signs of life from all corners of the quintet. "Mind Melder" leans on an idea from *Star Trek* and conceptual strength(s) drawn from the music of Africa, Cuba, India and elsewhere. "Linger", built on a vamp from Roberts' "Hightail", stirs circular energy. And "Big Night In", which parties on its own terms, recognizes pandemic nightlife and offers a definite detour with a bridge built around Venezuelan merengue.

Roberts, guitarist Tim Jago, pianist/keyboard player Silvano Monasterios, bassist Eric England and drummer David Chiverton have developed their own collective sound—literally and figuratively electric, both thoughtful and hard-hitting with turn-on-a-dime capabilities and plenty of room for interplay and solo space—and they put it to good use on the first half of the program and what follows. That latter run includes "Sobrino", a slow-burner featuring England; "Big Daddy Ghetto-Rig", a cyclical joint and the latest in a series of dedicatory tracks nodding to Dana Salminen, the band's recording engineer; "Five Nations", an inviting number respecting the Mohawk, Oneida, Onondaga, Cayuga and Seneca, which, together, once comprised the Iroquois Confederacy; and saxophone-and-drums stage-setter "Hypnagogia" with tension-filled closer "Dreamstation", which relishes connection, the art of transition and opportunities to overlay different thoughts. From album to album and track to track, it remains clear that Nu-Jive never runs out of things to say.

For more information, visit toyrobotmusic.com. This project is at Nublu 151 Sep. 9th. See Calendar.



Staycation
Ralph Lalama (SteepleChase)
 by Ken Dryden

Tenor saxophonist Ralph Lalama has been playing jazz for a half-century, including 35 years in the Vanguard Jazz Orchestra. Going stir crazy after nearly a year of the COVID-19 pandemic, he put together a recording session in early 2021 that is kind of a family affair, as it involves his wife, vocalist Nicole Pasternak Lalama, brother Dave Lalama (who contributed three originals for the date), plus a second husband-and wife team, Lalama's good friend Joe Magnarelli (trumpet) and his wife, Akiko Tsuruga (organ), plus drummer Clifford Barbaro, who isn't a blood relative but a regular collaborator for decades. The session seems to unfold effortlessly, even with a bevy of new material in addition to a pair of time-tested standards.

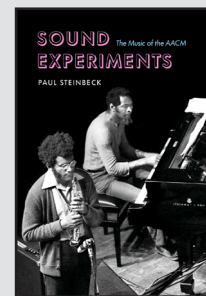
The leader's title track produces a hip groove with Lalama blending lyricism spiced with occasional grit while Magnarelli's more circular solo journey has a playfulness reminiscent of Clark Terry. The swaggering "I Could Not Compare You" was penned by Nicole Lalama with chord changes contributed by Mike Holober; it suggests the heyday of vocalese solos created on the spot to instrumentals, though in this case, the lyric came first. Any Vanguard Jazz Orchestra veteran has a great respect for Thad Jones' brilliant writing and Lalama's engaging "Thaditude" is a reworking of the late trumpeter's "Quietude".

Brother Dave doesn't play on the date, but his

compositions fit the band perfectly. His Latin-flavored "Stutter Steps" and funky "Good Trouble" would get any audience on their feet swaying along with them. The grand finale is an uptempo workout of Peter DeRose-Bert Shefter's '40s ballad "The Lamp Is Low", featuring warm vocals and soulful organ, followed by inventive trumpet and tenor solos. Throughout the date, Barbaro propels the mood, providing high-octane fuel for the group.

For more information, visit steeplechase.dk. Lalama is at Ornithology Sep. 14th, Flying Lobster Sep. 24th and Village Vanguard Mondays with the Vanguard Jazz Orchestra. See Calendar.

IN PRINT



Sound Experiments: The Music of the AACM
Paul Steinbeck (University of Chicago Press)
 by Kurt Gottschalk

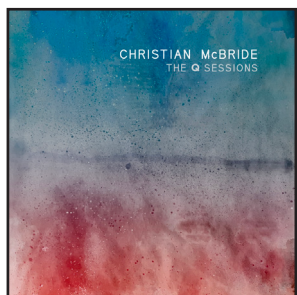
The formality of the musical score has largely kept jazz masters out of the league of great composers since the inception of the form. It is difficult to point to a group more dramatically left out of the pantheon than the Association for the Advancement of Creative Musicians (AACM). Surely Muhal Richard Abrams, Anthony Braxton and Henry Threadgill are as deserving of a place at the table of 20th Century musical genius as are George Crumb, Mauricio Kagel and Karlheinz Stockhausen. Innovations in scoring, it seems, are only recognized by certain demographics.

From the annals of academia, Paul Steinbeck is working to change that. An Associate Professor of Music at Washington University in St. Louis and author of *Message to Our Folks: The Art Ensemble of Chicago*, Steinbeck breaks down the recordings of nine AACM leaders and ensembles to illustrate intricacies unseen on the printed page. In particular, he examines recordings by Abrams, Braxton, Threadgill (with his early trio Air), Fred Anderson, George Lewis, Roscoe Mitchell, Wadada Leo Smith, Nicole Mitchell and AACM Great Black Music Ensemble to highlight the varying ways the composers have used improvisation and individual decision-making to create a music rooted in jazz, African and African-American traditions.

Musical analysis dominates the text, but Steinbeck's thoughtful writing makes the descriptions work on several levels: for a student, or anyone interested in learning about how the music works; for a non-musician who may breeze past the score excerpts but dig into the plain-speak breakdowns; or the attentive fan who can relate the structures discussed to stage dynamics they have witnessed.

The most valuable parts are discussions of Lewis' work in interactive electronics and a chapter including a biographical sketch of reedplayer Mwata Bowden and musical analysis of the little recognized Great Black Music Ensemble, active since 2005. The shortcoming is common in AACM writings: Steinbeck all but ignores the '90s. The book certainly doesn't claim to be comprehensive, but it is a shame to see that decade of the organization's history and, in particular Edward Wilkerson's great 8 Bold Souls, overlooked once again.

For more information, visit press.uchicago.edu. A book release event is at Rizzoli Bookstore Sep. 9th.



The Q Sessions
Christian McBride (Mack Avenue)
 by George Kanzler

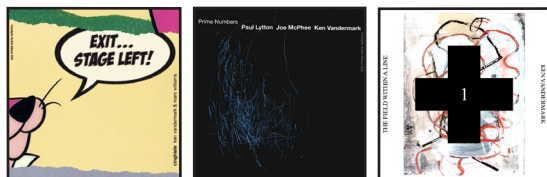
Until Marcus Strickland's tenor saxophone intones the theme, at the conclusion of the first track, you would be hard-pressed to identify it as Ornette Coleman's "Blues Connotation". Of the over three-dozen covers of the tune in the 60-plus years since Coleman's quartet recorded it, this one is probably the least Ornette-ish. Bassist Christian McBride casts it here as the blues member of a trio of distinctly different representative tracks, alongside a jaunty standard and a funky original, comprising his half-hour *The Q Sessions* quartet EP. According to McBride, the session was his opportunity to play with a guitarist he highly admires, Mike Stern. Rounding out the band are Strickland, on soprano as well as tenor, and drummer Eric Harland.

Coleman's original "Blues Connotation" is propelled by snappy, repetitious, racing rhythms. McBride's version is anchored by his warm, bluesy walking basslines, which begin the track, and then are joined by drums as Stern constructs a long, choked-toned solo. Strickland's evocative solo is followed by the leader's equally engaging pizzicato interlude, then guitar and tenor trade choruses with drums before Strickland's theme closer.

A bass ostinato and perky, syncopated drums introduce Bronislaw Kaper-Ned Washington's "On Green Dolphin Street", guitar and soprano vamping into the melody, dominated by the latter, Strickland also taking the first solo. Stern evokes a high, electric tone in his solo, alternating chords with quicksilver lines. McBride fashions a compelling narrative in his pizzicato solo before guitar and soprano engage in often-bright trades with Harland. Stern and Strickland continue to dialogue in tandem in an extended coda.

McBride switches to electric bass for his funky original, "Brouhaha", Harland joining in hip-hop rhythms. Solos from tenor and guitar (Stern in full jazz-rock mode) are punched up by an emphatic turnaround in the theme and this, the shortest track, ends with electric bass and drums soloing over riffing guitar and saxophone. It caps off this short session memorable for its interactive verve and pert enthusiasm from a band most evidently enjoying itself.

For more information, visit mackavenue.com. McBride is at Blue Note Sep. 13th-18th. See Calendar.



Exit...Stage Left!
Cinghiale (Catalytic Sound)
Prime Numbers
Paul Lytton/Joe McPhee/Ken Vandermark
(Catalytic Sound)
The Field Within A Line
Ken Vandermark (Corbett vs. Dempsey)
 by John Sharpe

As well as being a prolific bandleader and composer, Chicago reedplayer Ken Vandermark has also thought more than most about how to fashion a sustainable income stream from experimental music. As such he is a leading figure in Catalytic Sound, a musicians'

cooperative acting as a distributor, organizer, fundraiser and most recently streaming service. One of the benefits for subscribers, beyond the warm glow from supporting creative artists, is that they receive an exclusive digital album each month, of which two are considered here, alongside a more conventional release.

Exit...Stage Left reunites Vandermark with fellow reed maven Mars Williams under the moniker Cinghiale, a banner resurrected from a partnership that last recorded in 1996. By that time they had worked together in a variety of groups, including the NRG Ensemble and not least the Vandermark Five. They wrote new material for a couple of festival shows in early 2019, which were so successful that they took it on tour, where this album was captured. Even though only a duo, Cinghiale comes on like a saxophone quartet (think World as much as ROVA). On seven pieces (four by Vandermark, three from Williams) they combine adventurous tonal control with foot-stomping drive in carefully crafted arrangements slipping in and out of punchy unisons and contrapuntal lines, spiced by sassy asides, solo breaks and spontaneous fills, all woven into an intricate thread. There is humor too, as Williams' instrumental command stretches to an evocation of a wailing infant during his part-dreamy, part-fractious "The Baby Barks". It is a high-octane set of full-on engagement.

On *Prime Numbers*, a 2003 date from Chicago's Empty Bottle, Vandermark is with reedplayer Joe McPhee and British drummer Paul Lytton mingling fiery outpourings, judiciously calibrated timbral exchanges and bittersweet refrains hovering somewhere between Albert Ayler, gospel and Americana. Vandermark and McPhee share a special bond forged in the cauldron of Peter Brötzmann's Chicago Tentet; at times it can be difficult to distinguish between them, particularly in full flight, although ultimately Vandermark's propensity for reiterated motifs that aid overall form and McPhee's fondness for extemporized melody that often furnish the punctuation within that flow, serve as reliable markers. But it is Lytton who gives this set its distinctive flavor. That is partly due to his resolutely non-rhythmic movement and unconventional textures, which suggest slowly tipping out the contents of a toolbox. But it is also down to his almost willfully unexpected gambits. One comes right at the start as Vandermark launches into series of baritone bellows and screams. Lytton's response is the complete opposite of the anticipated percussive tumult (though there is that too later), selecting instead a steady tick. The sound of surprise indeed.

Like many, Vandermark turned to unaccompanied recording during the pandemic. *The Field Within A Line* offers a great opportunity to hear Vandermark without distraction as he avails himself of all the techniques of the modern practitioner in his drive to communicate. Each track has two dedicatees from various disciplines who have been important to Vandermark over this period. But one of the most noteworthy influences sans a dedication is the author William Burroughs, whose cut-up method—a literary equivalent of the collage—assumes a significant role in these performances or, in Vandermark's words, "impacted the construction and deconstruction of compositional strategies used on the recordings." So on "Arcade of Persuasive Language" for example, bass clarinet juxtaposes stuttered plives, a light melodic air, multiphonic squeaks, resonant long tones and a circular-breathed drone, perpetually keeping the listener off balance. At the other extreme is the restless abstraction of several brief lyrical pieces, which pack direct emotional heft, such as the heartfelt "Shared Testament", bluesy "Every Waiting Room" or spryly courtly "Capture Chaos", which recalls Elizabethan folk song. The introspective feel is tempered by vigor, conviction and passion.

For more information, visit catalytic-sound.bandcamp.com and corbettvsdempsey.bandcamp.com. Vandermark is at Michiko Studios Sep. 10th. See Calendar.

the DJANGO

THR 9/1	Henry Hey Trio Duane Eubanks Quartet	7:30PM 10:30PM
FRI 9/2	Ed Cherry Quartet Nick Hempton Band	7:30PM 10:30PM
TUE 9/6	Nanny Assis Brazilian Quartet Itai Kriss & Telavana	7:30PM 10:30PM
WED 9/7	Charles Ruggiero Quartet Rachel Z Quartet	7:30PM 10:30PM
THR 9/8	Michael Kanan Trio Ben Wolfe Trio	7:30PM 10:30PM
FRI 9/9	Spike Wilner Trio Hudson Horns After Dark with Kenner	7:30PM 10:30PM 1:00AM
SAT 9/10	Mike LeDonne Trio Roxy Coss Quintet Late Night with Sam Dillon	7:30PM 10:30PM 1:00AM
MON 9/12	David Yee Quartet Joe Block Trio	7:30PM 10:30PM
TUE 9/13	Pedro Cortes Flamenco Ensemble Los Hacheros with Jeremy Bosch	7:30PM 10:30PM
WED 9/14	Joe Peri Trio ft. David Kikoski Eric Alexander Quartet	7:30PM 10:30PM
THR 9/15	David Gibson Quartet David Hazeltine Quartet	7:30PM 10:30PM
FRI 9/16	An Evening with Dave McMurray After Dark with KENNER	7:30PM 1:00AM
SAT 9/17	An Evening with Dave McMurray Late Night with Sam Dillon	7:30PM 1:00AM
SUN 9/18	Benny Benack III Quartet Neal Miner Trio	6:30PM 9:30PM
MON 9/19	Hank Allen-Barfield Quintet Eitan Kenner Quartet	7:30PM 10:30PM
TUE 9/20	Helio Alves Quartet Manuel Valera & New Cuban Express	7:30PM 10:30PM
WED 9/21	Ari Hoenig Trio Dan Aran Band	7:30PM 10:30PM
THR 9/22	Michael Rabinowitz Quartet C. Antony Bryant	7:30PM 10:30PM
FRI 9/23	Ty Bailie B3 Trio Richard Cortez After Dark with KENNER	7:30PM 10:30PM 1:00AM
SAT 9/24	DJANGO ANNIVERSARY Benny Benack III Django All-Stars Late Night with Sam Dillon	7:30PM 10:30PM 1:00AM
SUN 9/25	Jonny King Ft. Steve Wilson Noah Haidu Trio	6:30PM 9:30PM
MON 9/26	Liam Sutcliffe ft. Byron Landham Sarah King Quartet	7:30PM 10:30PM

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Eponymous
John Scofield (ECM)
by Robert Bush

In the 45 years since releasing his first album as a leader, guitarist John Scofield has matured into the role of a leading voice on the instrument. *Solo* represents his third contribution to the ECM label as a leader or co-leader, following *Saudades* with Larry Goldings and Jack DeJohnette (2004) and *Swallow Tales* with Steve Swallow and Bill Stewart (2019).

This latest disc is quite different. ECM has a long tradition with solo guitar albums, ranging from John Abercrombie's *Characters* (1977) all the way up to Ralph Towner's stunning *My Foolish Heart* (2016). On those albums and indeed on most ECM productions, one can feel the influence and ears of long-time ECM founder Manfred Eicher. *Solo* was recorded last August at Top Story Studio in a tiny hamlet of Katonah, New York. Tyler McDiarmid was the engineer and Eicher acted as executive producer.

Scofield plays a wildly eclectic set of about 50% originals balanced by four jazz standards and several rock, country and traditional pieces like "Danny Boy", "Not Fade Away" (Buddy Holly) and "You Win Again" (Hank Williams). The sound is stark and profoundly minimalistic, with Scofield usually brushing out a few chords into a looper then tracking the melody and solos on top. Nowhere to be found is the heavily reverbed "ECM sound".

Repertoire from the Great American Songbook comes off as the most compelling *prima facie* case for Scofield as a master improviser. There is a palpable joy hearing him swinging gently over a tune like Jimmy Van Heusen-Johnny Burke's "It Could Happen To You", evoking the spirit of cats like Barney Kessel and Wes Montgomery along the way. There is also much to admire in the guitarist's wistful exploration of "Danny Boy", which Scofield claims is "everybody's favorite song if they're being honest." That is a stretch, but one can definitely still be moved by this performance.

Somewhat troubling, perhaps, is Scofield's over-reliance on his admittedly impressive vibrato. A little goes a long way and there is a lot more than a little throughout this otherwise stellar recording.

For more information, visit ecmrecords.com. Scofield is at Blue Note Sep. 27th-Oct. 2nd. See Calendar.



Valse Sinistre
Billy Drummond and Freedom Of Ideas
(Cellar Music Group)
by Phil Freeman

It is astonishing that Billy Drummond hasn't made an album under his own name in over 25 years, but it is true. His last release as a leader was 1996's *Dubai*, an ass-kicking quartet date with saxophonists Chris Potter and Walt Weiskopf and bassist Peter Washington. It featured a few new pieces (one by Drummond

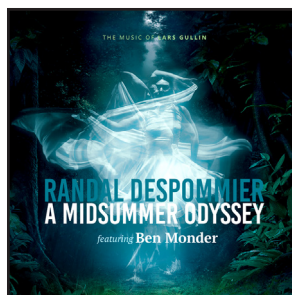
himself, two by Weiskopf, one by Potter) and some relative obscurities by Irving Berlin, Pat Metheny, Dewey Redman and Billy Strayhorn. He has kept busy in the interval, of course; no one with this much talent is going to be sitting around long.

This album puts him in the Art Blakey-esque position of corralling three players many years younger than himself. Drummond is 63 while saxophonist Dayna Stephens is 44, bassist Dezron Douglas is 41 and pianist Micah Thomas is just 25. The session was produced by trumpeter Jeremy Pelt.

As on *Dubai*, the tunes come from all over, with only two new pieces: "Never Ends" by Thomas and Drummond's "Changes for Trane & Monk". The others are Jackie McLean's "Little Melonae", starting things off on a bebop note; a smoky treatment of the David Raksin ballad "Laura"; Carla Bley's rarely recorded title track; Grachan Moncur III's "Frankenstein"; Frank Kimbrough's "Clara's Room"; Stanley Cowell's "Reconfirmed"; and Tony Williams' "Lawra". Moncur, Kimbrough and Cowell have all died within the last two years, making this album a particularly potent tribute to large swaths of the music's history.

The performances aren't soaked in mood-killing reverence, however. The tunes are treated like tunes, not collections of chords, and the structures, particularly "Frankenstein", seem to inspire them to leap around and bounce off one another. Stephens switches between tenor and soprano and Thomas occasionally has a remarkably vibraphone-like percussiveness. Douglas is a thick supporting column in the middle of it all and Drummond's playing has a vibrant energy, even when just brushing his way through a ballad. It is good to have him back as a leader.

For more information, visit cellarlive.com. Drummond is at Smalls Sep. 23rd-24th. See Calendar.



A Midsummer Odyssey (featuring Ben Monder)
Randal Despommier (Sunnyside)
by Marco Cangiano

This is an album by an up-and-coming alto saxophonist to an almost forgotten jazz hero. Let's start with Randal Despommier, a New Orleans-born and New York-adopted artist who captured listeners' attention with his daring 2020 debut *Dio c'e'*. He is not only an accomplished player but also a teacher, composer and jazz historian. Which leads us to Lars Gullin, to whom the record is dedicated and whose compositions are featured. Gullin was a baritone saxophonist from Sweden who never set foot in the United States and died at 48 in 1976, but not before leaving behind a legacy of exciting recordings and bop-inspired compositions, many of which were inspired by Swedish folksong. It is thus no surprise to find out that quite a few of Gullin's compositions later had lyrics added.

The connection between the two apparently very distant musicians was sparked by a casual encounter that took place in 2005 when Despommier heard Gullin's "Danny's Dream" for the first time. Fast forward then to 2021, when Despommier rediscovered Gullin's compositions and decided to record some of them in duo with guitarist Ben Monder. The result is an outstanding inner look not only at Gullin's poetic world but also at Despommier's talent and deep understanding and appreciation of the jazz tradition.

The music is mainly melodic and lyrical, inevitably recalling the "Cool" era. Despommier has been

compared to Paul Desmond but it is Lee Konitz who really comes to mind thanks to his essentially angular lines. Monder is a wonder in his capacity to blend, support and drive. His basslines are reminiscent of Billy Bauer, another unsung jazzier whose contributions should be rediscovered much as Gullin's.

Opener "Toka Voka Oka Boka" sets the scene with Monder's mysterious harmonies leading to Despommier's bouncing lines. The ballads "Danny's Dream" (dedicated by Gullin to his son), "Silhouette" and "I Hope It's Spring for You" stand out as they capture Gullin's understated melancholy through Konitz' lens as Despommier and Monder trade and weave melodic lines. But there are also plenty of joyous moments, such as the bossa nova-inspired "I min smala säng" and "BBC Blues", a lively boppish take on the 12-bar traditional form. This is a wonderful recording and much-deserved tribute to Gullin's music.

For more information, visit sunnysiderecords.com. This project is at Soapbox Gallery Sep. 29th. See Calendar.



Mesmerism
Tyshawn Sorey (Yeros7 Music)
by George Grella

The frustration with Tyshawn Sorey's parallel careers as both pre-eminent jazz drummer and important contemporary classical composer is that one has to wait patiently for something new in one area even while enjoying his latest accomplishment in the other. But now, with excellent timing, comes this recent piano trio album ahead of the opening of his major new work *Monochromatic Light (Afterlife)*, staged by Peter Sellars at the Park Avenue Armory the end of this month.

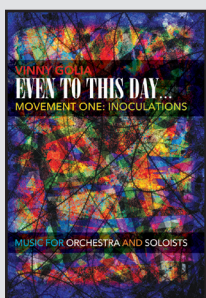
Mesmerism is his second self-released album, following the magnificent *Unfiltered*. It is, in a word, fantastic, and in another, illuminating. One always hears new jazz piano trios with the hopes that they will inaugurate a longterm musical relationship on par with those from Keith Jarrett and Fred Hersch and the talent here, pianist Aaron Diehl and bassist Matt Brewer, is on that level. This group is imaginative, flexible, tightly coordinated while focused enough to expand on the unexpected without every losing their way.

By design, the musicians had very little rehearsal and never performed together before this session. While laying out themes and improvising, one hears them listening to one another, forming the ideal group phrasing around individual ideas, like playing musical exquisite corpse, and coming out with perfect balance and coherence. Diehl has the lead voice and it is a pleasure to hear him pull together so many things—George Gershwin, Herbie Nichols, Robert Glasper—and come out with unique and often gorgeous transformations of standards.

Because that is the other draw here and it is a deep one: how does Sorey lead a group playing standards like "Autumn Leaves" and "Detour Ahead" and tunes by Horace Silver, Paul Motian and others? There is something about hearing a great artist use brushes on the snare, splash the cymbal on the same beat Motian would have. It is a great artist listening and responding to the same music so many jazz heads love. More than just the sheer sound of this album, there is the feeling of Sorey and Co. sharing what we all love.

For more information, visit tyshawn-sorey.bandcamp.com. Sorey is at Smoke Sep. 15th-18th with Vijay Iyer and Park Avenue Armory Sep. 27th-Oct. 8th. See Calendar.

BOXED SET



Even To This Day... Movement One: Inoculations
(Music For Orchestra and Soloists)
Vinny Golia (Ninewinds/pfMENTUM)
by Robert Bush

Composer/multi-woodwind virtuoso/bandleader Golia is well represented on *Even To This Day*, a sprawling, ambitious and ultimately inspiring testament to the unlimited parameters of human creativity. Golia conceived this gargantuan project in preparation for his 75th birthday in a performance featuring 75 musicians. Unfortunately, the COVID-19 pandemic struck and that performance never took place. But Golia persevered and spent the better part of a year composing the first movement of this masterpiece. It features a virtual orchestra with the addition of 20 improvisors culled from the pool of incredibly talented West Coast players who have populated many of the composer's musical landscapes.

Golia has never shied away from hard work. He has appeared on hundreds of recordings since he emerged as a member of Anthony Braxton's *Creative Orchestra (Köln) 1978* (hatART) and he plays more

instruments than one can comfortably mention with an alarming dexterity. This document, however, could shock even long-time Golia advocates in its leviathan proportions. What we have here are 12 discs (he calls them "modules") comprising more than 10 hours and 32 minutes of original music. He is almost halfway done with the subsequent movement *Part Two: -Syncretism for the draw... (for metal band and orchestra)* and there is also a commitment for a third, as of yet unnamed movement for symphony orchestra and improvisors.

He would have preferred to accomplish all of this live in the same room but was forced to assemble the music and send it out to the 20 players: Steve Adams (sopranino and alto saxophones, alto and bass flutes and electronics), Matt Barbier (euphonium and trombone), Kyle Bruckmann (oboe, English horn and electronics), Dan Clucas (cornet), Clint Dotson (drums), Tim Feeny (percussion), Ken Filiano (bass), Randy Gloss (hand drums and electronic percussion), Nathan Hubbard (drums and percussion), Jeff Kaiser (trumpet and electronics), Ellington Peet (drums), Wayne Peet (piano, organ and synthesizer), Vicki Ray (prepared piano), Sarah Belle Reid (trumpet and electronics), Steven Ricks (trombone and electronics), William Roper (bombardino, tuba and spoken word), Derek Stein (cello), Cassia Streb (viola), Brian Walsh (Bb and bass clarinet) and Miller Wrenn (bass). Special note must be given to longtime Golia ally Wayne Peet, who not only plays excellent keyboards but handled the huge task of engineering and assembling the music as it evolved.

The end result is astonishing. The orchestral work itself (many of the pieces are through-composed) are brilliant examples of a hybrid fusion

of the best advances in modern classical with healthy doses of electronics and free improvisation. There are moments that seem to evoke people like Braxton, Karlheinz Stockhausen, Ornette Coleman, even Bernard Herrmann, but mostly the music reflects an extrapolation of Golia's earlier work for small and mid-sized ensembles.

There are many examples of the soloists ratcheting the music into a higher dimension. Bruckmann's English horn and oboe consistently deliver, for instance. "From The Ancient Race" introduces the tart cornet of Clucas who shines in all of his appearances. Hubbard's drums and Roper's tuba highlight "Project One Transition" as well. Kaiser's trumpet and electronics are wonderfully weird and Walsh's bass clarinet, especially on "Elegy For Don LaFontaine", is absolutely riveting. Ultimately, there are too many sterling contributions to single out individually, but these improvisors were all invited for a reason and don't disappoint.

Which brings us to Golia himself as the star soloist on many of these tracks. Few can play so many instruments so well. His work with the low woodwinds like baritone saxophone or contrabass clarinet is beautiful, but so are his contributions on tenor saxophone, sopranino or C-flute. He plays them all like they are his main axe.

It is hard to fathom how one man can have so much music inside of him. There are many stories that came out of the pandemic that we as a species can justifiably celebrate. *Even To This Day* has to be right up there.

For more information, visit vinnygolia.com. Golia's Large Ensemble is at Roulette Sep. 9th. See Calendar.

Hey, if you had such a family album, you'd have bragging rights too...



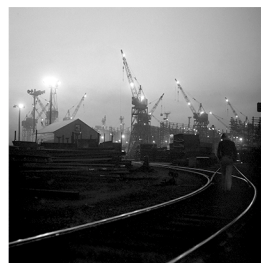
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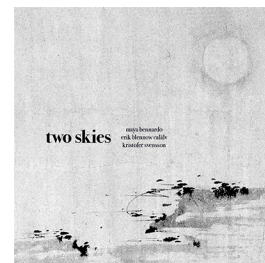
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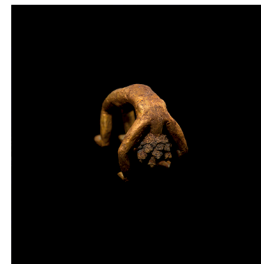
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THT18



THT19



THT15. **Magnús Granberg** –
Night Will Fade
and Fall Apart
(2CD/DL)

THT17. **Maya Bennardo, Erik Blennow Calälv, Kristofer Svensson** – Two
Skies (CD/DL)

THT19. **VÖ** –
The Sounds of
VÖ (2CD/DL)

THT16 / SP126. **Alex Zethson** –
Residy CD/DL
SUPERPANG
CO-RELEASE

THT18. **Susana Santos Silva** –
All The Birds And
A Telephone
Ringing
(LP/CD/DL)



THANATOSIS.ORG



Pacifica Koral Reef
Wadada Leo Smith/Henry Kaiser/Alex Varty
(577 Records)
by John Sharpe

Although not mentioned on the sleeve, there is an intriguing back-story to *Pacifica Koral Reef* by the trio of trumpeter Wadada Leo Smith and twin guitarists Henry Kaiser and Alex Varty. Kaiser, who with Smith co-led Yo, Miles!, an incendiary outfit addressing Miles Davis' electric jazz funk masterpieces, invited Varty to join him in a duet to explore Smith's titular Ankh-ration score. As divers (Varty amateur, Kaiser professional), Smith's inspiration for the work had special resonance for both men. They certainly did it justice, borne out by their varied and absorbing interplay, at times suggesting the flux of light and shade underwater or the surge of changing currents. Pleased with the outcome, Kaiser sent the recording to Smith who liked it so much he asked to overdub some trumpet parts.

But the resultant 55-minute album offers no clue whatsoever as to its genesis: it is all perfectly in sync. That is exemplified by the way in which Smith doesn't appear until ten minutes in, at a point where there is a slight lull, seeming tailor-made to encourage the trumpeter's entry. Smith is similarly judicious about when he plays throughout, revealing a keen sense of orchestration, both of his own sound and overall ensemble dynamics. That can be said about Kaiser as well. He sits out the opening period, allowing Varty (a sometime alternative rock guitarist who plies his trade as an arts journalist in the Pacific Northwest) to fashion a beautiful solo introduction with folk, Indian raga and Spanish inflections, which cohere into an introspective and occasionally even forlorn lament.

It is just one of a stream of notable moments, others being the passage where plinking guitars contrast with heraldic blues-infused trumpet fanfares, a rhythmic episode of harp-like plucks and spare twangs, variously evoking such illustrious forebears as Pete Cosey and Derek Bailey, and the sequence of bright electronic textures bringing to mind a shoal of fish glinting as they twist and turn.

For more information, visit 577records.com. Smith is at Roulette Sep. 18th as part of a Tomasz Stańko tribute and The DiMenna Center Sep. 20th with Satoko Fujii. See Calendar.



A Message From The People
Ray Charles (Tangerine)
Play Ray Charles
3 More Sounds (SP Records)
Shades of Ray (The Songs of Ray Charles)
Steve Tyrell (New Design)
by Marilyn Lester

Blind by age seven, Ray Charles (who was born 72 years ago this month and died in 2004 at 73), aka "The Genius" and "Brother Ray", was taught to read music written in Braille and play the piano at a school for the deaf and blind. He dropped out at 15 to pursue a music career and because of his genius, quickly

established himself as a professional. In his 20s he combined soul music with blues, R&B, jazz and gospel to create a unique style sung with a unique voice. He was greatly influenced by fellow pianist/singer Nat King Cole, who was, like Charles, lured into pop music from jazz. Charles was also influenced by jazz saxophonist Louis Jordan and R&B singer-pianist Charles Brown. Ray Charles was rightly a much-lauded 'musician's musician', influencing the work of others for generations beyond his lifetime.

In 1972, Charles produced *A Message From The People*, heavily influenced by his Civil Rights advocacy and move into progressive soul. Still highly regarded, the album is a shining example of Charles' genius. It is a highly produced date of 10 tracks, with 16 musicians and his vocal backing group The Raelettes, beginning and ending with anthems. The first, "Lift Every Voice and Sing," informally known as the Negro National Anthem, was written as a hymn in 1905 (James Weldon Johnson-J. Rosamond Johnson), and reverentially performed; Charles turns the tune on its head with plenty of brass in astounding, energetic pop-gospel swing. The last track is an organ-backed, gospel-tinged, R&B "America the Beautiful", for which Charles received much criticism at the time. With "Abraham, Martin and John" (Dick Holler), Charles' solo piano leads into a choral soul dirge of emotive power. Solidly planted in R&B are statement songs "Seems Like I Gotta Do Wrong" (Dee Ervin-Lynne Farr) and "What Have They Done to My Song, Ma" (Melanie Safka). The protest throughout *A Message From The People* is not so much an iron fist in a velvet glove, but potent enough to make strong points about poverty, inequality, brotherhood and more, still (if not more) relevant today.

The 3 Sounds (1956-73) was formed by pianist Gene Harris with bassist Andrew Simpkins and drummer Bill Dowdy. The Los Angeles-based 3 More Sounds are pianist Robert Turner, drummer Carl Burnett and bassist Henry Franklin, a later member of a previous The 3 Sounds incarnation. These musicians of a certain age play a double tribute to Harris and Charles, largely in a jump blues style. The 10 tracks of *Play Ray Charles* include very recognizable big hits, with Turner responsible for the heavy lifting. Each of the players has a flexible light touch on their respective instruments, with soulful driving beats moving improvised melody forward. Ballads "Georgia on My Mind" (Hoagy Carmichael) and "Moonlight in Vermont" (Karl Suessdorf) offer the most room for soulful improvisation, allowing Burnett and Franklin to shine, especially with melodic bass in the latter number. Toe-tappers such as Charles' "Hallelujah, I Love Her So" and two versions of "Hit the Road Jack" (Percy Mayfield) conform to midtempo. As a whole, *Play Ray Charles* is a very pleasant collection of first-rate music.

Grammy Award-winning, blues and R&B-inspired vocalist Steve Tyrell has been a Charles fan since childhood. He had long thought about making a Charles album, with the COVID-19 lockdown the impetus along with what would have been Charles' 90th birthday. *Shades of Ray* features the charting big hits but also more intimate songbook standards such as "Ruby" (Heinz Roemheld-Mitchell Parish) and "Am I Blue" (Harry Akst-Grant Clarke), both featuring Alan Broadbent's lyrical piano fronting lush orchestrations. The album opens with "Let The Good Times Roll" (Sam Theard-Fleecie Moore), since Tyrell, who worked with Charles, heard him open with that number many times. The Tyrell version is a swinging little big band blues. A collaboration with Charles himself is the unreleased duet "Curiosity" (Steve Tyrell-Stephanie Tyrell-Guy Moon) with Charles back and Tyrell forward, in a perky pop style. Randy Kerber's piano anchors the intensely blues-driven ballad "Georgia on My Mind" (lyric by Stuart Gorrell) with a Raelette-style choral backing and muted trumpet solo by the late Lew Soloff. Likewise, ballads

"You Don't Know Me" (Cindy Walker-Eddy Arnold) and "I Can't Stop Loving You" (Don Gibson) are intimate, emotive and straightforward. Energetic and uptempo, Charles' "What'd I Say" is most closely reminiscent of Charles own style and delivery. With a 50-year career of wearing several hats in the record industry, Texas-born Tyrell ultimately gravitates to a big cinematic approach to his music. His work is not strictly jazz or strictly blues or R&B, but the output is authentic and in *Shades of Ray* serves the Charles legacy well, with much respect.

For more information, visit raycharlesstore.com, sprecords.com and stevetyrell.com

DROP THE NEEDLE



Moon Rappin' (Blue Note Classic Vinyl Series)
Brother Jack McDuff (Blue Note)
by Brian Charette

Moon Rappin' is Brother Jack McDuff's most adventurous recording. Recorded in 1969 and recently reissued for Blue Note's Classic Vinyl Series and mastered from the original tapes by Kevin Grey, the funky concept album was an ambitious undertaking, McDuff writing the tunes and organizing the spacey soundscapes. Even though the mix is unusual, with snare especially present and occasional inconsistencies in the horns, the album is very groovy with interesting twists and turns. The personnel is not made very clear: Bill Phillips played saxophone and flute but the other horns are unnamed; the rhythm section is Jerry Byrd (guitar), Richard Davis (bass) and Joe Dukes (drums).

McDuff (born 96 years ago this month and dying in 2001 at 74) is best of the organ-playing composers. Opener "Flatback" has trippy wah-wah guitar and funky break-beat drums. The blues form has a chromatic turnaround in the horns, which breaks into a traditional swing foundation. An atmospheric guitar interlude cues another riff fest from McDuff, this time with no vibrato and barely audible blues grunts from the leader. Phillips takes over with choruses of overblown funk flute over a face-melting groove from Dukes. "Oblighetto" has a "Killer Joe" vibe with plinky sounds from McDuff that switch to glassy textures on the bridge. A spooky female voice warbles in the distance wrapped in lots of reverb.

Side Two begins with the title track and a rare glimpse of McDuff on piano. The tune has tight fusion hits in the horns and a relentless bassline. Guitar splanks lock with the snare in perfect background for soulful piano, which drifts into dreamy soundscapes. As an interesting aside, McDuff hits a slightly unrelated chord throughout the tune as if communicating with some funk spirit. Dukes owns "Made in Sweden", his churning beat pushing the waltz into Jimi Hendrix territory. McDuff squabbles with a shear setting answered with lower manual spits and chops. A surprise major seventh chord stab disrupts the minor blues walk as drums solo over the ice skating rink sounds. Minor swinger "Loose Foot" has bouncy McDuff choruses that bark with blues and tight percussion. *Moon Rappin'* is the perfect album for those who dig funky beats, smart writing and greasy solos.

For more information, visit bluenote.com



Studio Sessions 1973-1983
Toots Thielemans Meets Rob Franken
 (Nederlands Jazz Archief)
 by John Pietaro

Toots Thielemans was born in Brussels (this is his centennial year) and, as a boy, was drawn to the music heard locally. Playing accordion, he became exposed to a wider variety after moving with his family to France. By the time they returned to Belgium, Thielemans had come under the spell of Django Reinhardt who inspired him to learn guitar and it was on this instrument that he first became known. Following World War II, absorbed in developing modern jazz, Thielemans played the Paris Jazz Festival and made important connections in American circles. He relocated to the U.S. in 1951, recording with Zoot Sims and playing with Charlie Parker's All-Stars before being hired by George Shearing. With the pianist, he performed not only on guitar but also harmonica, through which he carried the airy sound of his first instrument. Thielemans was soon celebrated for the chromatic harmonica with which he wove melodic lines of great flexibility and emotion. He worked with everyone from Bill Evans and Peggy Lee to Shirley Horn and Jaco Pastorius, but it was the Dutch pianist Rob Franken with whom he shared a deep musical partnership.

This newly released three-CD collection documents a decade's worth of the pair's recordings, including a 28-page booklet brimming with information and photos. A generation Thielemans' junior, Franken, who never sought migration to become a New Yorker, remains legendary in Western Europe. A busy studio musician, he recorded with numerous artists, spreading the sounds of the Fender Rhodes and the Hammond B-3 organ throughout the region. He and Thielemans founded a quartet in the early '70s and continued this musical partnership until Franken's untimely death in 1983; Thielemans, during the pianist's funeral, played a solo rendition of "Nature Boy", tearfully commemorating their final studio session.

Fittingly, this collection places the pair's recordings in reverse order across the discs, with the *Nature Boy* set out front. The opening number is a rousing "What is This Thing Called Love?", with Thielemans pronouncing Cole Porter's timeless melody and the very Chick Corea-inspired Franken establishing a cooking samba just beneath, the band—guitarist Peter Tiehuis, bassist Theo de Jong and drummer Bruno Castellucci—easily adapting the tempo and feel of "Spain" as the basis. A series of jazz standard ballads are also included, "Lush Life", "Midnight Sun", "Daydream" among them, and, as per the period's commercial mellowness, the production tends to numb the ear, yet in Thielemans' chromatic harmonica, little is lost even with the most inane music on the call sheet. However, "Nature Boy", largely a Thielemans-Franken duo, ranks among their best and with Mingus' "Goodbye Porkpie Hat", the inherent darkness and blue core are exacted artfully. Listen, too, for deeply moving film music ("Yves et Danielle" by Vladimir Cosma and "The Summer Knows" by Michel Legrand), as well as Pastorius' "Three Views of a Secret".

Disc Two, *Absorbed Love*, recorded in the mid to late '70s with a different ensemble (bassists James Leary or Wim Essed, drummers Eddie Marshall or Peter Ypma, guitarist Joop Scholten), largely eschews pop and focuses on jazz standards including Lee Morgan's "The Sidewinder" and Ellington's "In A

Mellow Tone". Corea's "Crystal Silence" is given special treatment with the inclusion of Ferdinand Povel's flute. Happily, Thielemans' whistling is heard on several cuts, his guitar doubling octaves below. A different version of "Yves et Danielle" is included and compares favorably with the later take. Even with the abundance of mellow sounds, magic is to be found.

Disc Three, *Together*, cut in 1973, opens with Thielemans-Franken's Latin-esque "Old Friend", guitar fitted with a wah-wah pedal. The disc comprises film music and standards (Thielemans' "Bluesette" among them) as well as shiver-inducing renditions of Antônio Carlos Jobim's "One Note Samba" and "Wave" that sound like they were composed only for this pairing.

For more information, visit jazzarchief.nl



Another Dance
 Mike Nock, Hamish Stuart,
 Julien Wilson, Jonathan Zwartz (Lionsharerecords)
 by Jim Motavalli

Mike Nock, who turns 82 this month, is a New Zealand-born pianist who studied at Berklee College of Music and played with Yusef Lateef for a couple of years (1963-65) before moving to the West Coast and co-founding the pioneering (pre-Weather Report) fusion group The Fourth Way. He moved to Australia in the mid '80s, which is why we haven't heard all that much from him in New York. But he is still making vital music. *Another Dance* is from a collaborative Australia-based quartet with drummer Hamish Stuart, tenor saxophonist Julien Wilson and bassist Jonathan Zwartz. The music is all by members and they are killer tunes.

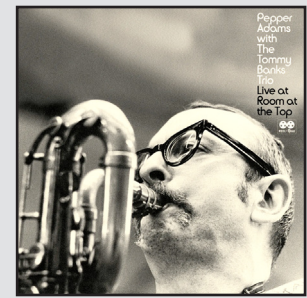
Nock's "Deception", his only composition here, is an ECM-type brooder. In fact, the whole album is in that mode; it could be a sequel to Nock's seminal *Ondas* on ECM in 1982. This album benefits hugely from the presence of Wilson, who is a real find. Wilson's own "L.D.T." finds him breathily stating the theme, then soloing at midtempo as Nock comps. Wilson's touch is light, out of Lester Young and Lee Konitz but also quite modern. Even when he goes outside it is inside. Nock is fluid, lyrical and easy as well. "Headlands" by Stuart starts out delicately, with the composer's brushes sounding like gentle waves under Nock's light touch. But then Wilson picks up a meatier theme and the sticks swing into action. The longish song stays edgy and has an almost through-composed feel.

Zwartz contributes the soundtrack-friendly "Wheelbarrow Road" and his "Little Stars" is a standout. The tempo and mood are consistent with "Deception" and "Headlands", a slow crawl across a twilight cityscape, with nighthawks in that corner diner. Wilson dominates and his work here, at a glacial pace, is soulful and true. And then Nock takes over and matches him just before the close. Some light gets through the cracks on "Johnston Street", another Wilson work, with a welcome focus on Zwartz' playing. After he solos, lo, we are suddenly moving forward with a sprightly Latin-type beat. It swings: Johnston Street must have turned a corner. "Yearning" is an evocative two-minute palate cleanser, an *amuse bouche*, which, paradoxically, comes at the end of the record.

Incidentally, *This World* on the same label from 2019 has exactly the same personnel and now it is going to be required listening.

For more information, visit lionsharerecords.com

UNEARTHED GEM



Live at Room at the Top
 Pepper Adams (with the Tommy Banks Trio)
 (Reel to Real)
 by Duck Baker

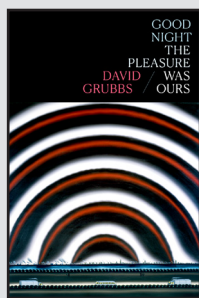
A case can be made that Pepper Adams (who died 36 years ago this month at only 55) was the greatest baritone saxophonist in jazz history and that case is presented convincingly in the liner notes to this exemplary release. Adams biographer Gary Carner notes that he was held in high esteem by virtually the entire jazz community but never had a high enough profile to be able to tour with his own working band. Much of the problem is the perception of the baritone as an overgrown stepchild of the saxophone family, great in ensembles but less compelling as a solo voice. From the mid '50s through the '60s, when Adams was establishing himself with appearances on classic hardbop records, as well as with the Thad Jones/Mel Lewis Orchestra, the only baritone players to win the *DownBeat* critics poll were Harry Carney and Gerry Mulligan and only the latter could tour leading his own bands.

Had Adams been satisfied with his place as the preeminent postbop baritone saxophonist, he may not have frustrated himself trying to build up his solo career, but he needed to stretch out further than he could as a sideman, in much the same way as John Coltrane needed to when he left Miles Davis. The point is not whether Adams' stature was as great as Coltrane's but just that he had so much to say and couldn't keep it bottled up. His solos go over the ten-minute mark several times on this outing (recorded 50 years ago this month) but his outrageous technique and tremendous sound and swing allow him to blow whatever comes into his mind and the seemingly endless ideas keep building and building. Very few artists can sustain our interest when taking such long solos, but Adams commands it.

The backing band on this Edmonton, Alberta date was led by pianist Tommy Banks. Banks had chops galore and some interesting ideas of his own. More importantly, he did a great job comping, mixing up his approach much more than one usually hears. Drummer Tom Doran fits into things perfectly, though it must be said that the sound of Bobby Cairns' electric bass is less than ideal. Cairns, who was primarily a guitarist, was called in to sub on this date. His lines are good but the electric isn't a perfect sonic fit, especially as it is so often in the same register as the baritone. But this is a minor distraction given how much amazing soloing we get. Standout performances include Thad Jones' bright swinger "Three And One", a killer version of Sonny Rollins' "Oleo", and Vincent Youmans-Harold Adamson-Mack Gordon standard "Time On My Hands". Also of particular interest are Adams originals "Civilization and its Discontents" and "Patrice"; these are the only live versions we have of these two fine pieces. Reel to Real has quickly established itself as one of the most dependable labels releasing previously unissued recordings. The care and attention that goes into every aspect of production is what great jazz deserves, but rarely gets.

For more information, visit cellarlive.com

IN PRINT



Good Night The Pleasure Was Ours
David Grubbs (Duke University Press)
by Kevin Canfield

Near the end of his new collection of narrative verse, David Grubbs, who turns 55 this month, gives us a glimpse of a man at the start of what will become a rewarding, exhausting career: “When he first picked up an / instrument, the musician was limited to making barbed antisocial noise / with people who lived within walking or bicycling distance”. Grubbs doesn’t identify himself as the neophyte musician, but the character’s experiences are clearly informed by those of the author, a busy guitarist and composer who has released many albums under his own name and played on scores of others (he also teaches at Brooklyn College and the City University of New York’s Graduate Center). The last entry in a trilogy about life in the recording studio and on the road, *Good Night The Pleasure Was Ours* follows various iterations of the musician across a span of 30 years, beginning in the late ‘80s and wrapping up right around now. It is a generous, idiosyncratic book memorably illustrating the bifurcated nature of life on tour.

The book’s backbone is composed of vivid set pieces about playing music and killing time while waiting to play music again. Before a show in an unnamed European country, he and his bandmates look on in astonishment as audience members begin nonchalantly entering the venue through the band’s dressing room window, “each making the breach and leap / in their own style, some with great panache, some chatty and full of / questions the quartet can’t begin to interpret”. In Japan, completist fans come bearing meticulous lists of his recordings, asking that he add any obscure dates they may have missed. His recollection of a “homecoming gig”—probably New York, though he doesn’t specify—showcases Grubbs’ talent for describing his craft, specifically how a “musical phrase pronounced slowly and / with great clarity” can be subtly “altered by the movement of / time as well as the addition and subtraction and substitution of notes, / the shifting of stresses within a phrase”.

Grubbs excels at melding depictions of ephemeral artistic gratification with wry recollections of the many hours he is spent flying to far-off countries and idling in hotel rooms, bars and vans hurtling down interstate highways. A Japanese monk, learning “that there are native English speakers in the / venue”, asks his band for “input on his translation for a conference / on peace studies”. He fills a cabinet at home with “a sedimentary layer of lire, guilders, Belgian and French francs, / Austrian schillings, Yugoslavian dinars” and “taxi receipts from the previous / century”. And even when he is sleeping on floors and in cars—“rest / the head at an economical tilt of ten or fifteen degrees”—he appears to love his job: “It is a single hour of work every day and even / calling it work requires irony”.

For more information, go to dukeupress.edu/good-night-the-pleasure-was-ours



Mabern Plays Coltrane
Harold Mabern (Smoke Sessions)
by Ken Dryden

The passing of Harold Mabern at 83 three years ago this month left a huge void in the jazz community. The Memphis native had long been a part of the New York jazz scene, a pianist with an instantly recognizable sound who was a heralded leader, in-demand sideman, inspiring jazz educator and champion of generations of young musicians who crossed his path.

In early 2018 he assembled an allstar sextet to interpret the music of John Coltrane at Smoke over several nights. Tenor saxophonist Eric Alexander and drummer Joe Farnsworth were among his favorite students, as is apparent with the frequency of their being in his bands and his readiness to be on their gigs and CDs as well. Seasoned veterans trombonist Steve Davis, alto saxophonist Vincent Herring and bassist John Webber round out the band.

One of the biggest challenges interpreting Coltrane’s music is to find a fresh approach to each song, yet Mabern makes this task seem effortless. Part of the reason is that he doesn’t stick exclusively to the usual repertoire, starting with a swaggering setting of “Dahomey Dance”, with searing solos by the horn players and Mabern’s trademark strident chords. “Blue Train” is one of Coltrane’s most performed tunes and the instrumentation differs from the original only by replacing trumpet with alto saxophone. Mabern’s solo is joyful, subtly adding an unexpected quote from the theme to television’s *Perry Mason* for humor. The unison riffs by the two horns when the third is soloing are also a nice touch.

Mabern takes no prisoners with his blazing interpretation of “Impressions”, his distinctive driving chords pushing the soloists to the peak of their ability. While Coltrane made Richard Rodgers-Oscar Hammerstein’s “My Favorite Things” into a jazz standard, Mabern adds a well-disguised introduction, blending in a bit of Latin jazz and hardbop before revealing the well-known theme, giving it his own unmistakable sound. Latin flavor is also present in Mabern’s rollicking setting of the gorgeous ballad “Naima”. Hopefully additional live sets by Harold Mabern remain to be issued by the label.

For more information, visit smokesessionsrecords.com



The Stanley Turrentine Project
Brandon Allen (Ubuntu)
by Alex Henderson

22 years have passed since the death of tenor saxophonist Stanley Turrentine, who was 66 when a stroke ended his life in New York City on Sep. 12th, 2000. Turrentine is remembered for his gritty, funky, blues-drenched blend of hardbop and R&B and had a major impact on soul-jazz, directly or indirectly influencing Grover Washington, Jr., Rusty Bryant,

David Sanborn, Ronnie Laws, The Crusaders’ Wilton Felder and others. Another tenor saxophonist Turrentine has influenced is Australia native turned London resident Brandon Allen, who pays tribute to him on *The Stanley Turrentine Project*.

Although recorded in London in January 2022, this CD sounds like it could have been recorded during the ‘60s or ‘70s; Allen and sidemen Will Barry (acoustic piano, electric keyboards, congas), Conor Chaplin (acoustic and electric bass) and Dave Ingamells (drums) are mindful of Turrentine’s improvisatory Blue Note and CTI output, avoiding the overproduced, heavily arranged smooth jazz albums he later recorded for Fantasy.

From two classics by The Beatles (“Can’t Buy Me Love” and “The Fool on the Hill”) to André Previn’s “You’re Gonna Hear From Me”, a soul-jazz mindset prevails throughout. One can hear echoes of Turrentine’s distinctive tone in Allen’s warm, expressive playing, but he shows other influences as well, including Gene Ammons, David “Fathead” Newman and Eddie “Lockjaw” Davis. Allen, in fact, paid tribute to Ammons on a previous release, *The Gene Ammons Project*.

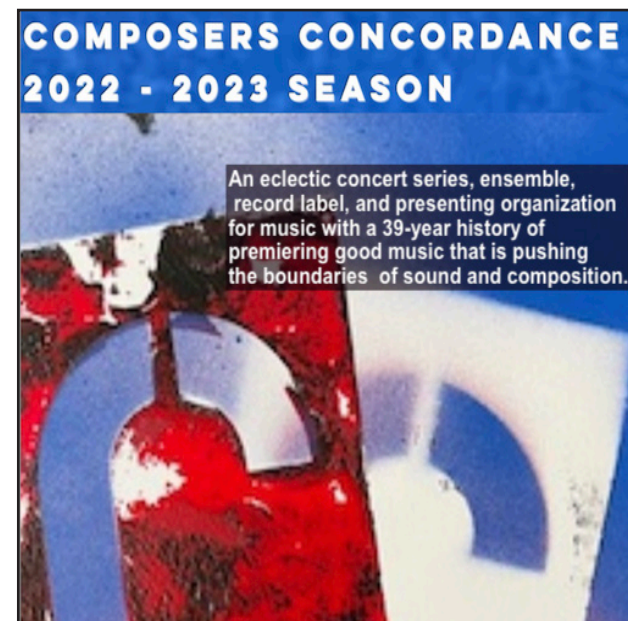
Allen also shows a John Coltrane influence at times, especially on Cole Porter’s “Love For Sale”. But his quartet doesn’t get into outside playing at all on *The Stanley Turrentine Project*. The Coltrane that Allen acknowledges on parts of this CD is his late ‘50s hardbop work for Prestige and the postbop he recorded for Atlantic after that.

Turrentine is remembered for his recordings with Philadelphia organ players, including Jimmy Smith and Shirley Scott (whom he was married to when he lived in Philly). But he also recorded plenty of albums that used piano or keyboards instead of organ and Allen takes that approach on this release. Barry fluctuates between piano and keyboards while Allen gets the basslines from Chaplin instead of from a Hammond organ (which was common during soul-jazz’ ‘60s/’70s heyday).

On Brazilian singer Ivan Lins’ “The Island”, Allen’s hard-swinging blend of jazz and samba is a long way from bossa nova’s caressing subtlety. Equally hard swinging are three Turrentine originals that Allen embraces (“Mississippi City Strut”, “And Satisfy” and “Let It Go”) and R&B multi-instrumentalist/singer Stevie Wonder’s “Evil” from his 1972 album *Music of My Mind*.

Throughout the CD, Allen and his cohesive band maintain a Turrentine-like atmosphere. The result is a satisfying, if slightly derivative, effort that celebrates Turrentine’s legacy while letting Allen’s own personality come through.

For more information, visit weareubuntumusic.com





Tone Paintings (The Music of Dodo Marmarosa)
Craig Davis (MCG Jazz)
 by George Kanzler

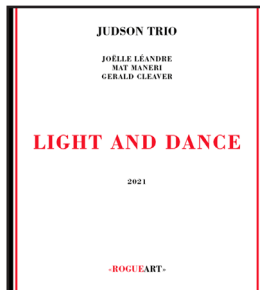
This is a wonderful example of a “what could have been” album, resurrecting an important but largely forgotten figure from the first post-WWII decade, Michael “Dodo” Marmarosa. Born in Pittsburgh in 1925, he was hailed as a top pianist by the likes of Artie Shaw and Art Tatum while in his early 20s. He is probably best remembered for work on Charlie Parker’s Dial recordings. Physical and psychological problems (results of a coma from a beating when he was a teen) limited his career after 1951 and he lived the next half-century mostly in seclusion in Pittsburgh, dying 20 years ago this month.

Pianist Craig Davis is also a Pittsburgh native. He became intrigued with Marmarosa’s music when he played with the Artie Shaw (tribute) Orchestra and used Marmarosa charts. He began exploring recordings and put together ten of them by transcribing them, as no charts were available. Many of Marmarosa’s ‘40s recordings featured his tunes, but often with others, including guitarist Barney Kessel or tenor saxophonist Lucky Thompson, taking many of the solos. Davis has recast them for trio with the formidable rhythm team of bassist John Clayton and drummer Jeff Hamilton.

Marmarosa wrote distinctive, highly melodic

bebop tunes, many in the classic popular song 32-bar AABA form. This trio closely mirrors his approaches and tempos, so that Davis seems to be fleshing out “what could have been” if Marmarosa had been able to record them in trios in the high fidelity era. Davis departs from Dodo’s template on “Opus # 5”, slowing down the tempo and casting it in a Latin groove, while his own “A Ditty for Dodo” is a waltz with a melody chorded Marmarosa style but also quoting “Moon River”. Marmarosa quoted, as does Davis, “If I Only Had A Brain”, on the only solo piano track, the classically-influenced “Tone Paintings I”. Marmarosa was a grammar school classmate of Erroll Garner and his influences show on both his and Davis’ “Dary Departs”. The singularity and instant memorability of these Marmarosa tunes firmly cement his reputation as a top jazz pianist and bebop composer.

For more information, visit mcgjazz.org



Light and Dance
Judson Trio (RogueArt)
 by Kurt Gottschalk

The Judson Trio carries with it a heavy name. Judson Memorial Church hosted early gallery shows for Claes Oldenburg and Robert Rauschenberg and later Yoko

Ono and hosted performances by Nam June Paik, Trisha Brown and Lucinda Childs. The church on the south side of Washington Square Park is also a past home for the Vision Festival where, in 2015, bassist Joëlle Léandre (who turns 71 this month), violinist Mat Maneri and drummer Gerald Cleaver first convened, released by the French label RogueArt as *An Air of Unreality*.

The trio reunited in January of 2020 for a pair of festival appearances in France, quickly followed by a studio session, the results of which are heard (in part) on the double-CD *Light and Dance*, two hours of quick thinking and agile playing, not to be taken in passively. The live disc is the most compelling as they seem to thrive on immediacy. This is an enormously active trio; careful listening is not just rewarded, it is demanded.

Judson is a leaderless trio and the music is all spontaneously composed. There is no foreground or background, just three instruments (Maneri on viola this time) with the occasional voice of Léandre and, less frequently, utterances from Cleaver. There are no solos, or it is all solos. There are no particular riffs to call out. But there is something that makes this record worth hearing in a sea of instantaneous music preserved for posterity. With Léandre, an unusually melodic bassist, and Maneri, whose unconnected lines generally circle musical activity rather than cutting through it, Cleaver is left not alone but unconstrained. And rather remarkably, he leaves much of the space he could claim empty. He doesn’t play time, he doesn’t play fills, he just plays. The strings radiate not from him but around him. And like a new vantage on an Oldenburg soft sculpture or another iteration of one of Paik’s painted televisions, listening to Cleaver’s intuitions make this album worthy of repeat visits.

For more information, visit rogueart.com

THE JAZZ COALITION PRESENTS

SUNDAY JAZZ AT THE FALCON

A SERIES TO DEBUT NEWLY COMMISSIONED WORKS BY:

Theo Bleckmann	SEP 11	Wallace Roney Jr.	OCT 23
EJ Strickland	SEP 18	Sarah Elizabeth Charles	OCT 30
Camille Thurman	SEP 25	Steven Bernstein	NOV 13
Amir ElSaffar	OCT 02	Helen Sung	NOV 20
Mino Cinélu	OCT 09	Fay Victor	DEC 11
Matt Wilson	OCT 16	DJ Logic	DEC 18

ADDITIONAL DATES TO BE ADDED! STAY POSTED!

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CALENDAR

Thursday, September 1

- ★ **Adrien Chevalier; Terry Waldo's Gotham City Band**
Arthur's Tavern 7, 10 pm
- ★ **Emmet Cohen Trio with guest Bruce Harris**
Birdland 7, 9:30 pm \$40
- ★ **Champion Fulton Trio with Hide Tanaka, Fukushi Tainaka**
Birdland Theater 8:30 pm \$30
- ★ **Kenny Garrett Sextet with Keith Brown, Ronald Brunner, Corcoran Holt, Rudy Bird, Melvis Santa**
Blue Note 8, 10:30 pm \$35
- **Eli Yamin Trio with Elias Bailey, David Gibson and guests**
Bond 45 8:30 pm \$25
- **Frank Owens**
Bryant Park 12:30 pm
- **Dion Tucker Quintet; Carol Morgan Quartet**
Cellar Dog 7 pm \$10
- **Trio Da Paz: Romero Lubambo, Nilson Matta, Duduka Da Fonseca and guests Maucha Adnet, Harry Allen, Vitor Gonçalves**
Dizzy's Club 7:30, 9:30 pm \$45
- **Henry Hey Trio; Duane Eubanks**
The Django 7:30, 10:30 pm
- **Laurence Hobgood; Ray Gallon**
Mezzrow 7:30, 9, 10:30 pm \$20
- **House of Jade: Vuyo Sotashe, Jenn Jade, Benny Benack III, Nicole Glover, Mathis Picard, Russell Hall, Bryan Carter**
Minton's 7, 9:30 pm \$25
- **Variation For Dusk: John Also Bennett, Caroline Davis, Micah Frank, Chet Doxas, Jacob Sacks**
Nublu 151 7 pm \$20
- **Adam Larson**
Smalls 7:30, 9 pm \$20
- ★ **Al Foster Quintet with Chris Potter, Nicholas Payton, Kevin Hays, Vicente Archer and guest**
Smoke 7, 9 pm \$40-60
- **Ryan Easter, Jason Nazary, Elias Stemeseder**
The Stone at The New School 8:30 pm \$20
- ★ **Brad Mehldau solo**
Village Vanguard 8, 10 pm \$40

Friday, September 2

- ★ **Johnny O'Neal Trio**
Arthur's Tavern 7 pm
- **Birdland Big Band**
Birdland 5 pm \$30
- **Emmet Cohen Trio with guest Ruben Fox**
Birdland 8:30, 10:30 pm \$40
- ★ **Champion Fulton Trio with Hide Tanaka, Fukushi Tainaka**
Birdland Theater 7, 9:30 pm \$30
- ★ **Kenny Garrett Sextet with Keith Brown, Ronald Brunner, Corcoran Holt, Rudy Bird, Melvis Santa**
Blue Note 8, 10:30 pm \$35
- **Frank Owens**
Bryant Park 12:30 pm
- **Wayne Tucker Quintet; Kyoko Oyobe Quartet**
Cellar Dog 7 pm \$10
- **Trio Da Paz: Romero Lubambo, Nilson Matta, Duduka Da Fonseca and guests Maucha Adnet, Harry Allen, Vitor Gonçalves**
Dizzy's Club 7:30, 9:30 pm \$45
- ★ **Ed Cherry Quartet; Nick Hempton Band**
The Django 7:30, 10:30 pm
- ★ **Solos: Camila Nebbia; Emi Makabe; Yoon Sun Choi; Carmen Rothwell**
Ibeam Brooklyn 8:30 pm \$15
- **Yotam Silberstein**
Mezzrow 7:30, 9 pm \$20
- **Russell Hall**
Minton's 7, 9:30 pm \$25
- **Verena McBee with Alberto Pibiri, Paul Beaudry, Wayne Henderson**
Pangea 7 pm \$25
- **Gabriel Schillinger-Hyman; Kris Allen**
Room 623 at B2 Harlem 7, 8:30, 10 pm \$15-20
- ★ **John Fedchock**
Smalls 7:30, 9 pm \$20
- ★ **Al Foster Quintet with Chris Potter, Nicholas Payton, Kevin Hays, Vicente Archer and guest**
Smoke 7, 9, 10:30 pm \$40-60
- ★ **OG Garage A Trois: Charlie Hunter, Skerik, Stanton Moore**
Sony Hall 8 pm \$30-50
- **Aliya Ultan, Henry Fraser, Nava Dunkelmann, Simon Kanzler, Elias Stemeseder**
The Stone at The New School 8:30 pm \$20
- ★ **Brad Mehldau solo**
Village Vanguard 8, 10 pm \$40

Saturday, September 3

- ★ **Emmet Cohen Trio with guest Houston Person**
Birdland 8:30, 10:30 pm \$40
- ★ **Champion Fulton Trio with Hide Tanaka, Fukushi Tainaka**
Birdland Theater 7, 9:30 pm \$30
- ★ **Kenny Garrett Sextet with Keith Brown, Ronald Brunner, Corcoran Holt, Rudy Bird, Melvis Santa**
Blue Note 8, 10:30 pm \$35
- **Nick Hempton Quartet; Dan Aran Quartet**
Cellar Dog 7 pm \$10
- **Take Me Back To Manhattan: Anaïs Reno, Alphonso Home, Vanisha Gould, Olivia Chindamo**
Chelsea Table & Stage 7 pm \$40
- **Jeff Miles Band with Igor Lumpert, Aaron Irwin, Zach Lapidus, Marty Kenny, Mark Whitfield, Jr.**
Culture Lab LIC 7 pm
- **Trio Da Paz: Romero Lubambo, Nilson Matta, Duduka Da Fonseca and guests Maucha Adnet, Harry Allen, Vitor Gonçalves**
Dizzy's Club 7:30, 9:30 pm \$45
- **Tatiana Eva-Marie Avalon Jazz Band**
Drom 8 pm \$25
- **William Hooker's The Silver Fleece with On Kaa Davis, Hans Tammen, Kevin Ramsey, Theodore Woodward**
Governors Island Building 10a, Nolan Park 3 pm
- **Theo Bleckmann**
Little Island 6:30, 9:30 pm
- **Yotam Silberstein**
Mezzrow 7:30, 9 pm \$20
- **Anthony Wonsey Exxodus Band**
Minton's 7, 9:30 pm \$25
- ★ **John Fedchock**
Smalls 7:30, 9 pm \$20
- ★ **Al Foster Quintet with Chris Potter, Nicholas Payton, Kevin Hays, Vicente Archer and guest**
Smoke 7, 9, 10:30 pm \$40-60
- **Kris Chen Little Injure/Elias Stemeseder and guests**
The Stone at The New School 8:30 pm \$20
- ★ **Brad Mehldau solo**
Village Vanguard 8, 10 pm \$40

Sunday, September 4

- **Creole Cookin' Jazz Band**
Arthur's Tavern 7 pm
- ★ **Stéphane Wrembel**
Barbès 8 pm \$20
- **Steven Feifke/Bijon Watson Generation Gap Jazz Orchestra**
Birdland 5:30 pm \$30
- ★ **Arturo O'Farrill Afro Latin Jazz Orchestra**
Birdland 8:30, 10:30 pm \$30
- ★ **Champion Fulton Trio with Hide Tanaka, Fukushi Tainaka**
Birdland Theater 7, 9:30 pm \$30

- ★ **Tadataka Unno**
Blue Note 12:30, 2:30 pm \$25
- ★ **Kenny Garrett Sextet with Keith Brown, Ronald Brunner, Corcoran Holt, Rudy Bird, Melvis Santa**
Blue Note 8, 10:30 pm \$35
- **Brandi Disterheft Trio**
Cellar Dog 7 pm \$10
- **Jeff Bradshaw**
City Winery 7:30 pm \$20-40
- **Trio Da Paz: Romero Lubambo, Nilson Matta, Duduka Da Fonseca and guests Maucha Adnet, Harry Allen, Vitor Gonçalves**
Dizzy's Club 5, 7:30 pm \$45
- ★ **Dan Blake, Dmitry Ishenko, Jeff Williams**
The Keep 9 pm
- **Audrey Chen/Gabrielle Chou**
Little Island 4:30 pm
- **Ken Fowser**
Minton's 7, 9:30 pm \$25
- **Roz Corral Trio with David Berkman, Paul Gill**
North Square Lounge 12:30, 2 pm
- **Marcus Goldhaber; Mimi Jones and Friends**
Room 623 at B2 Harlem 6, 8 pm \$15-20
- **Ambivert Trio: Sebastian Noelle, Yaniv Taubenhause, Ronen Itzik**
Saint Peter's Church 5 pm
- **Saul Deutch**
Smalls 7:30, 9 pm \$20
- ★ **Al Foster Quintet with Chris Potter, Nicholas Payton, Kevin Hays, Vicente Archer and guest**
Smoke 7, 9 pm \$40-60
- ★ **Brad Mehldau solo**
Village Vanguard 8, 10 pm \$40

Monday, September 5

- **Grove Street Stompers**
Arthur's Tavern 7 pm
- **John di Martino Quartet with Wayne Escoffery, Boris Kozlov, Carmen Intorre**
Birdland 7 pm \$30
- **Richard Cortez with Marius van den Brink, Alex Tremblay and Strings**
Birdland Theater 8:30 pm \$30
- **Melody Gardot/Philippe Powell**
Blue Note 8, 10:30 pm
- **George Gee Big Band**
Bond 45 8 pm \$25
- **Larry Ham**
Bryant Park 12:30 pm
- ★ **MIM Children's music workshop led by Cooper-Moore; Sam Newsome Trio with Laura Cocks, Daniel Carter, Michael TA Thompson's Sonic Matters with Ken Filiano, Sara Schoenbeck; Andrew Lamb Trio**
Children's Magical Garden de Carmen Rubio 12 pm
- **Sean Mason Quintet with Tony Glausi, Chris Lewis, Felix Moseholm, Domo Branch**
Dizzy's Club 7:30, 9:30 pm \$35
- **Spike Wilner**
Mezzrow 7:30, 9 pm \$20
- **Henry Hey Quartet with Adam Rogers, Tim Lefebvre, Shawn Pelton**
Rockwood Music Hall Stage 1 9 pm
- **Matt Pavolka**
Smalls 7:30, 9 pm \$20
- ★ **Vanguard Jazz Orchestra**
Village Vanguard 8, 10 pm \$40
- **Ben Monder Trio with Chris Lightcap, Anthony Pinciotti**
Zinc Bar 7, 8:30 pm \$30

Tuesday, September 6

- ★ **Will Bernard, Eric Finland, Eric Kalb**
Arthur's Tavern 7 pm
- **Diego Voglino Jam Session**
Bar Bayeux 8 pm
- **Olli Soikkeli Trio**
Bar Lunático 8:30, 10 pm \$10
- ★ **Vincent Herring's Something Else with James Carter, Jeremy Pelt, Dave Kikoski, Russell Malone, Essiet Essiet, Johnathan Blake**
Birdland 7, 9:30 pm \$40
- **Will and Peter Anderson**
Birdland Theater 5:30 pm \$20
- **Melody Gardot/Philippe Powell**
Blue Note 8, 10:30 pm
- **Larry Ham**
Bryant Park 12:30 pm
- **Curtis Stigers**
City Winery 7:30 pm \$20-35
- **Yotam Silberstein Quartet with Vitor Gonçalves, John Patitucci, Antônio Sánchez and guests Gregoire Maret, Itai Kriss**
Dizzy's Club 7:30, 9:30 pm \$35
- **Nanny Assis Brazilian Quartet; Itai Kriss and Televana**
The Django 7:30, 10:30 pm
- ★ **Andy Haas/David Grollman; Ayumi Ishito; Ben Goldberg**
Downtown Music Gallery 6:30 pm
- **Harvey Diamond**
Mezzrow 7:30, 9 pm \$20
- **Bob Lanzetti Trio with Zach Brock, Keita Ogawa**
Rockwood Music Hall Stage 2 9 pm
- **Charles Ruggiero; Josh Evans**
Smalls 7:30, 9, 10:30 pm \$20
- ★ **Peter Bernstein Quartet with Sullivan Fortner, Doug Weiss, Al Foster**
Village Vanguard 8, 10 pm \$40
- ★ **Manuel Valera Trio with Hamish Smith, Mark Whitfield, Jr.**
Zinc Bar 7, 8:30 pm \$30

Wednesday, September 7

- ★ **Michaël Attias, Samuel Ber, Matt Mitchell; Nepenthae: Zach Layton, Raf Vertessen, Henry Fraser**
411 Kent Ave 8 pm \$15
- **Mareike Wiening**
Bar Bayeux 8, 9:30 pm
- **Eddie Barbash/Giacomo Smith**
Bar Lunático 8:30, 10 pm \$10
- ★ **David Ostwald's Louis Armstrong Eternity Band**
Birdland 5:30 pm \$30
- ★ **Vincent Herring's Something Else with James Carter, Jeremy Pelt, Dave Kikoski, Russell Malone, Essiet Essiet, Johnathan Blake**
Birdland 7, 9:30 pm \$40
- **Aubrey Johnson Group with Sara Caswell, Alex LoRe, Chris McCarthy, Matt Aronoff, Jay Sawyer**
Birdland Theater 8:30 pm \$30
- ★ **Arturo Sandoval**
Blue Note 8, 10:30 pm \$55
- **Larry Ham**
Bryant Park 12:30 pm
- **Ehud Asherie Trio**
Cellar Dog 7 pm \$10
- ★ **Theo Croker Quintet with Gary Bartz, Mike King, Eric Wheeler, Shekwoaga Ode**
Dizzy's Club 7:30, 9:30 pm \$45
- **Charles Ruggiero Quartet; Rachel Z Quartet**
The Django 7:30, 10:30 pm
- **Dayramir Gonzalez and guest Willard Morgan**
Joe's Pub 7 pm \$25
- **Kenny Wessel**
Mezzrow 7:30, 9 pm \$20
- ★ **Michael Formanek Drome Trio with Chet Doxas, Vinnie Sperrazza**
Nublu 151 7 pm \$20
- **Ilhan Ersahin, Trevor Dunn, Kenny Wollesen**
Nublu 151 10 pm \$20
- **Diana Gitesha Hernandez Trio**
Pangea 7 pm \$25
- **Peter Brainin and Friends**
Room 623 at B2 Harlem 8 pm \$15
- **Gene Pritsker's Sound Liberation with Franz Hackl, Paul Carlton, Jose Moura, Damien Bassman, Erik T. Johnson**
Silvana 7 pm
- **Jonahan Barber**
Smalls 7:30, 9 pm \$20

- ★ **Peter Bernstein Quartet with Sullivan Fortner, Doug Weiss, Al Foster**
Village Vanguard 8, 10 pm \$40
- ★ **Terry Waldo's Gotham City Band**
Zinc Bar 8, 9:45 pm

Thursday, September 8

- ★ **Terry Waldo's Gotham City Band**
Arthur's Tavern 10 pm
- **Marta Sanchez solo; Adam Kolker, Jeremy Stratton and guests Sasha Dobson, Billy Mintz**
Bar Bayeux 5, 8, 9:30 pm
- ★ **Vincent Herring's Something Else with James Carter, Jeremy Pelt, Dave Kikoski, Russell Malone, Essiet Essiet, Johnathan Blake**
Birdland 7, 9:30 pm \$40
- ★ **Michael Brecker Tribute: Tod Dickow and Charged Particles: Greg Sankovich, Aaron Germain, Jon Krosnick and guest Randy Brecker**
Birdland Theater 8:30 pm \$30
- ★ **Arturo Sandoval Band with Maxwell Haymer, Maximilian Gerl, William Brahm, Michael Tucker, Mark Walker, Daniel Feldman**
Blue Note 8, 10:30 pm \$55
- **Eli Yamin Trio with Elias Bailey, David Gibson and guests**
Bond 45 8:30 pm \$25
- **Larry Ham**
Bryant Park 12:30 pm
- ★ **Aaron Diehl and Orrin Evans**
Bryant Park 7 pm
- **Ilya Lushtak Quartet; Miki Yamanaka Quartet**
Cellar Dog 7 pm \$10
- **John Yao and His 17-Piece Instrument with Alejandro Aviles, Hashem Assadullahi, Tim Armacost, Jeremy Powell, Frank Basile, Raul Agraz, John Walsh, Andy Gravish, Dave Smith, Matt McDonald, Sam Patterson, Sam Blakeslee, Max Seigel, Adam Birnbaum, Bob Sabin, Tim Horner**
Culture Lab LIC 7 pm
- ★ **Theo Croker Quintet with Gary Bartz, Mike King, Eric Wheeler, Shekwoaga Ode**
Dizzy's Club 7:30, 9:30 pm \$45
- ★ **Michael Kanan Trio; Ben Wolfe Trio**
The Django 7:30, 10:30 pm
- **Edward Perez' Festejation**
Drom 8 pm \$25
- ★ **Roy Hargrove Big Band**
The Jazz Gallery 7:30, 9:30 pm \$35-45
- **Stephanie Chou Quintet with Andy Lin, Or Matias, Matt Aronoff, Ronen Itzik, Chien Chien Lu**
Joe's Pub 7, 9:30 pm \$25
- **Álvaro Torres Trio with John Hébert, Barry Altschul**
Mezzrow 7:30, 9 pm \$20
- **House of Jade: Vuyo Sotashe, Jenn Jade, Benny Benack III, Nicole Glover, Mathis Picard, Russell Hall, Bryan Carter**
Minton's 7, 9:30 pm \$25
- **Nick Gianni's Evolution Ensemble with Matt Lavelle, Welf Dorr, On Ka'a Davis, Rick Bottari, Jony Dos Santos, Reggie Sylvester**
Nublu 151 10 pm \$20
- ★ **FONT: Alexandra Ridout Trio with Iver Cardas, Will Sach; Sonny Singh Quintet with Jonathan Goldberg, Mackenzie Shivers, Yuka Tadano, Rohin Khemani**
The Owl Music Parlor 8 pm
- ★ **Dreamstruck: Marilyn Crispell, Joe Fonda, Harvey Sorgen**
Roulette 8 pm \$30
- **David Bixler**
Smalls 7:30, 9 pm \$20
- ★ **Eddie Henderson Quintet with Donald Harrison, George Cables, Essiet Essiet, Lenny White**
Smoke 7, 9 pm \$40-60
- **Michael Thomas Trio**
Terraza 7 7 pm \$15
- ★ **Peter Bernstein Quartet with Sullivan Fortner, Doug Weiss, Al Foster**
Village Vanguard 8, 10 pm \$40
- **Charlie Rauh, David Rothenberg, Zosha Warpena, John Wieczorek**
Zürcher Gallery 8 pm \$20

Friday, September 9

- ★ **Johnny O'Neal Trio**
Arthur's Tavern 7 pm
- **Gil and Ansy Defay**
Bar Bayeux 8, 9:30 pm
- ★ **Will Bernard Freeland Subversives with Eric Finland, Eric Kalb, Moses Patrou, Ben Zwerin**
Bar Lunático 8:30, 10 pm \$10
- **Birdland Big Band**
Birdland 5 pm \$30
- ★ **Vincent Herring's Something Else with James Carter, Jeremy Pelt, Dave Kikoski, Russell Malone, Essiet Essiet, Johnathan Blake**
Birdland 8:30, 10:30 pm \$40
- **Harry Allen Quartet**
Birdland Theater 7, 9:30 pm \$30
- ★ **Arturo Sandoval Band with Maxwell Haymer, Maximilian Gerl, William Brahm, Michael Tucker, Mark Walker, Daniel Feldman**
Blue Note 8, 10:30 pm \$55
- **Larry Ham**
Bryant Park 12:30 pm
- ★ **Frank Lacy Quartet; Jamale Davis Quartet**
Cellar Dog 7 pm \$10
- **James Morrison Quartet with Libor Šmoladas, Harry Morrison, Patrick-Earl Danao**
Dizzy's Club 7:30, 9:30 pm \$55
- **Spike Wilner Trio; Hudson Horns; Eitan Kenner**
The Django 7:30, 10:30 pm 1 am
- ★ **David Rothenberg at 60 with Elliott Sharp, Hans Tammen, Ben Neill and guests**
Estonian House 4 pm
- ★ **Michel Gentile Trio with Michael Formanek, Vinnie Sperrazza**
Ibeam Brooklyn 8 pm \$20
- **Jane Monheit**
Indium 8:30 pm \$65
- **Patrick Zimmerli's Messages with Steve Wilson, Chris Potter, Ron Blake, Thomas Enhco, Scott Colley, EJ Strickland**
The Jazz Gallery 7:30, 9:30 pm \$30-40
- **Kuni Mikami Duo**
Knickerbocker Bar & Grill 9 pm \$3.50
- **Kevin Hays**
Mezzrow 7:30, 9 pm \$20
- **John Iannuzzi**
Minton's 7, 9:30 pm \$25
- **Troy Roberts' Nu-Jive with Tim Jago, Silvano Monasterios, Eric England, David Chiverton**
Nublu 151 7 pm \$20
- **Kate Curran; Taru Alexander**
Room 623 at B2 Harlem 7, 8:30, 10 pm \$15-20
- ★ **Vinny Golia Large Ensemble with Thomas Heberer, Jack Walrath, Joe Moffett, Joe Fiedler, Jen Baker, Reut Regev, Dave Taylor, Jay Rozen, Elsa Nilsson, Libby Van Cleve, Josh Sinton, Marty Ehrlich, Ingrid Laubrock, Tim Berne, Sarah Schoenbeck, Matt Moran, Russell Greenberg, Gregg Belisle-Chi, Alexis Marcelo, Sarah Bernstein, Jason Kao Hwang, Melanie Dyer, Tomas Ulrich, Zachary Brown, Dan Barrett, Adam Lane, Ken Filiano, Michael TA Thompson, Harris Eisenstadt**
Roulette 8 pm \$30
- **Jason Marshall**
Smalls 7:30, 9 pm \$20
- ★ **Eddie Henderson Quintet with Donald Harrison, George Cables, Essiet Essiet, Lenny White**
Smoke 7, 9, 10:30 pm \$40-60
- ★ **Peter Bernstein Quartet with Sullivan Fortner, Doug Weiss, Al Foster**
Village Vanguard 8, 10 pm \$40

Saturday, September 10

- ★Champion Fulton Trio Arthur's Tavern 7 pm
- ★Adam Kolker Duo; Rob Garcia Bar Bayeux 6, 8, 9:30 pm
- ★Ayumi Ishito, Dave Sewelson, Zachary Swanson, Daluis Naujo Barbès 6 pm \$15
- ★Vincent Herring's Something Else with James Carter, Jeremy Pelt, Dave Kikoski, Russell Malone, Essiet Essiet, Johnathan Blake Birdland 8:30, 10:30 pm \$40
- ★Harry Allen Quartet Birdland Theater 7, 9:30 pm \$30
- ★Arturo Sandoval Band with Maxwell Haymer, Maximilian Gerl, William Brahm, Michael Tucker, Mark Walker, Daniel Feldman Blue Note 8, 10:30 pm \$55
- ★Jade Synsteli Quartet; Simona Premazzi Quartet Cellar Dog 7 pm \$10
- ★Adam Rudolph's Go: Organic Orchestra with guests Hassan Hakmoun, Dave Liebman, Marcus Gilmore, Graham Haynes, Brooklyn Raga Massive; Gift of Gnawa honoring Don Cherry; Brandee Younger/Joel Ross; Angel Bat Dawid Central Park Summerstage, Rumsey Playfield 7 pm
- ★Dominick Farinacci Triad with Shenel Johns, Christian Tamburr, Michael Ward-Bergeman Dizzy's Club 7:30, 9:30 pm \$55
- ★Mike Ledonne Trio; Roxy Coss Quintet; Sam Dillon The Django 7:30, 10:30 pm 1 am
- ★Max Johnson/Erin Rogers; Stephen Gauci/James Paul Nadlen; Spirit Clarinet Orchestra: Paul Austerlitz, Charles Waters, Michael Moss, Randolph Murphy, Zizl Slepovitch Downtown Music Gallery 6 pm
- ★Fay Victor, Liany Mateo, Lesley Mok; Melanie Dyer, Mara Rosenbloom, Kyoko Kitamura; Miriam Parker/Luke Stewart; Mara Rosenbloom, Anais Maviel, Sean Conly First Street Green 1:30 pm
- ★Fred Moten, Brandon López, Gerald Cleaver; Pamela Z: SYANIDE First Unitarian Church 7 pm \$20-30
- ★Eric Frazier Band with Reggie Woods, Danny Mixon, Keith Jordan, Stanley Banks, Winard Harper Fort Greene Park 3 pm
- ★Jane Monheit Iridium 8:30 pm \$65
- ★Anna Webber Simple Trio with Matt Mitchell, John Hollenbeck The Jazz Gallery 7:30, 9:30 pm \$20-30
- ★Keith LaMar/Albert Marqués Joe's Pub 7 pm \$25
- ★Kuni Mikami Duo Knickerbocker Bar & Grill 9 pm \$3.50
- ★Kevin Hays Mezzrow 7:30, 9 pm \$20
- ★Ken Vandermark/Joe Morris Michiko Studios 7 pm \$20
- ★Phil Young with Annette St. John Minton's 7, 9:30 pm \$25
- ★FONT: David Sanford Big Band with Hugh Ragin New School Stiefel Hall 7 pm
- ★Jason Marshall Smalls 7:30, 9 pm \$20
- ★Eddie Henderson Quintet with Donald Harrison, George Cables, Essiet Essiet, Lenny White Smoke 7, 9, 10:30 pm \$40-60
- ★Peter Bernstein Quartet with Sullivan Fortner, Doug Weiss, Al Foster Village Vanguard 8, 10 pm \$40

Sunday, September 11

- ★Creole Cookin' Jazz Band Arthur's Tavern 7 pm
- ★Michaël Attias' Lumisong with Santiago Leibson, Matt Pavolka, Mark Ferber Bar Lunático 8:30, 10 pm \$10
- ★Stéphane Wrembel Barbès 8 pm \$20
- ★Hyeseon Hong Big Band Birdland 5:30 pm \$30
- ★Arturo O'Farrill Afro Latin Jazz Orchestra Birdland 8:30, 10:30 pm \$30
- ★Harry Allen Quartet Birdland Theater 7, 9:30 pm \$30
- ★Nellie McKay Blue Note 12:30, 2:30 pm \$25
- ★Arturo Sandoval Band with Maxwell Haymer, Maximilian Gerl, William Brahm, Michael Tucker, Mark Walker, Daniel Feldman Blue Note 8, 10:30 pm \$55
- ★Gerry Eastman Bushwick Inlet Park 3 pm
- ★Bruce Harris Trio Cellar Dog 7 pm \$10
- ★Sivan Arbel with Nick Hetko, Sam Hyder Culture Lab LIC 7 pm
- ★In an Ellington Mood: Ashley Pezzotti, LaTanya Hall, Nicolas King, Chris Lewis, Philip Norris, Alon Benjamini, Deborah Grace Winer Dizzy's Club 5, 7:30 pm \$40
- ★Irreversible Entanglements Quartet: Keir Neuringer, Luke Stewart, Aquiles Navarro, Tcheser Holmes; Jason Kao Hwang Trio with Max Johnson, Andrew Drury; Ellen Christi, William Parker, Jackson Krall; Dave Sewelson, William Parker, Bobby Kapp First Street Green 1:30 pm
- ★Kelly Green/Luca Soul Rosenfeld and guest Bill Mobley Green Soul Studios 6:30 pm \$40
- ★Welf Dorr; Dmitry Ishenko, Rob Mitzner The Keep 9 pm
- ★Claudia Acuña Mezzrow 7:30, 9 pm \$20
- ★Chip Crawford Minton's 7, 9:30 pm \$25
- ★FONT: Tribute to Cynthia Robinson by Lessie Vonner with Gabrielle Murphy, Christin Devine, Arco Sandoval, Keyanna Hutchinson, Jonathan Michel, Anwar Marshall; Tribute to Jon Hassell by Aaron Shragge with Damon Banks, Deric Dickens and guest Nadje Noordhuis New School Stiefel Hall 7 pm
- ★Ed Laub Trio with Roni Ben-Hur, Josh Marcum North Square Lounge 12:30, 2 pm
- ★Marta Sanchez; Caleb Curtis The Owl Music Parlor 7:30 pm \$10
- ★Marcus Goldhaber; Mimi Jones and Friends Room 623 at B2 Harlem 6, 8 pm \$15-20
- ★Melanie Dyer, Mara Rosenbloom, Kyoko Kitamura Saint Peter's Church 5 pm
- ★Martin Wind Smalls 7:30, 9 pm \$20
- ★Eddie Henderson Quintet with Donald Harrison, George Cables, Essiet Essiet, Lenny White Smoke 7, 9 pm \$40-60
- ★Peter Bernstein Quartet with Sullivan Fortner, Doug Weiss, Al Foster Village Vanguard 8, 10 pm \$40

Monday, September 12

- ★Grove Street Stompers Arthur's Tavern 7 pm
- ★Ed Cherry Trio Bar Lunático 8:30, 10 pm \$10
- ★Henry Fraser Trio with Brandon Seabrook, Randy Peterson Barbès 7 pm
- ★Samara Joy with Isaijah J. Thompson, Paul Sikivie, Evan Sherman Blue Note 8, 10:30 pm \$35
- ★George Gee Big Band Bond 45 8 pm \$25
- ★Yuka Aikawa Bryant Park 12:30 pm
- ★Sarah Hanahan Quartet with Marc Cary, Nat Reeves, Jeff "Tain" Watts Dizzy's Club 7:30, 9:30 pm \$35
- ★David Yee Quartet; Joe Block Trio The Django 7:30, 10:30 pm
- ★Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40
- ★Gilad Hekselman/Steve Cardenas Zinc Bar 7, 8:30 pm \$30

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SOPAC programs are supported in part by
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Tuesday, September 13

- **Diego Voglino Jam Session** Bar Lunático 8 pm
- **Song Yi Jeon/Vinicius Gomes** Bar Lunático 8:30, 10 pm \$10
- **BossaBrasil: Marcos Valle and guest Paula Morelenbaum** Birdland 7, 9:30 pm \$40
- **Will and Peter Anderson** Birdland Theater 5:30 pm \$20
- **Christian McBride Quintet with Nicole Glover, Ely Perlman, Mike King, Savannah Harris** Blue Note 8, 10:30 pm \$45
- **Yuka Aikawa** Bryant Park 12:30 pm
- **Buster Williams Quartet with Steve Wilson, Renee Rosnes, Lenny White** Dizzy's Club 7:30, 9:30 pm \$45
- **Pedro Cortes Flamenco Ensemble; Jeremy Bosch and Los Hacheros** The Django 7:30, 10:30 pm
- **Josh Sinton/Simon Kanzler; Dave Miller, Marco Cappelli, Daniel Carter** Downtown Music Gallery 6:30 pm
- **FONT: Keyon Harrold** The Jazz Gallery 7:30, 9:30 pm \$25
- **Kevin Sun, Solène Cairoli, Kobi Trenchfoot** Lowlands 8, 9:30 pm
- **James Chirillo** Mezzrow 7:30, 9 pm \$20
- **Bill Charlap Trio with Peter Washington, Kenny Washington** Village Vanguard 8, 10 pm \$40
- **Erik Charlton JazzBrasil with Charles Pillow, Vitor Gonçalves, Eduardo Belo, Keita Ogawa, Rogério Boccato** Zinc Bar 7, 8:30 pm \$30

Wednesday, September 14

- **Marcia Bassett, Sandy Gordon, Ted Gordon; Marco Cappelli/Jum Pugliese Italian Doc Remix** 411 Kent Ave 8 pm \$15
- **E.J. Strickland Quartet with Tom Guarna, Miki Hayama, Eric Wheeler** Bar Bayeux 8, 9:30 pm
- **Brooklyn Circle: Stacy Dillard, Diallo House, Ismail Lawal** Bar Lunático 8:30, 10 pm \$10
- **David Ostwald's Louis Armstrong Eternity Band** Birdland 5:30 pm \$30
- **BossaBrasil: Marcos Valle and guest Paula Morelenbaum** Birdland 7, 9:30 pm \$40
- **Frank Vignola's Guitar Night with John di Martino, Gary Mazzaroppi, Vince Cherico and guests** Birdland Theater 8:30 pm \$30
- **Christian McBride Quintet with Nicole Glover, Ely Perlman, Mike King, Savannah Harris** Blue Note 8, 10:30 pm \$45
- **Yuka Aikawa** Bryant Park 12:30 pm
- **Johnny O'Neal Trio** Cellar Dog 7 pm \$10
- **Buster Williams Quartet with Steve Wilson, Renee Rosnes, Lenny White** Dizzy's Club 7:30, 9:30 pm \$45
- **Joe Peri Trio with David Kikoski; Eric Alexander Quartet** The Django 7:30, 10:30 pm
- **Dwayne "Cook" Broadnax Band with Patsy Grant, Lance Bryant, Lafayette Harris, Hilliard Greene** Grant's Tomb 6 pm
- **Leroy Williams Memorial Celebration** Interchurch Center 6:30 pm
- **Steve Slagle** Mezzrow 7:30, 9 pm \$20
- **Lew Tabackin Trio with Yasushi Nakamura, Jason Tiemann** Michiko Studios 7 pm \$20
- **Michael Sarian Electric Quartet with Santiago Leibson, Marty Kenney, Nathan Ellman-Bell; True East: Dan Lehner, Ran Livneh, Zack O'Farrell** Nubli 151 7 pm \$20
- **Ralph Lalama Bop Juice** Ornithology Jazz Club 6:30 pm
- **Mark Winkler** Pangea 7 pm \$25
- **Chamber Orchestra with Suzanne Vega** The Players Theatre 7 pm \$42-62
- **Peter Brainin and Friends** Room 623 at B2 Harlem 8 pm \$15
- **Robert Rucker** Smalls 7:30, 9 pm \$20
- **Steve Turre Sexte with Wallace Roney, Jr., Emilio Modeste, Isaiah Thompson, Corcoran Holt, Orion Turre** Smoke 7, 9, 10:30 pm \$25
- **David Berkman** Soapbox Gallery 8 pm \$25
- **Susie Ibarra/Yuka C. Honda** The Stone at The New School 8:30 pm \$20
- **Bill Charlap Trio with Peter Washington, Kenny Washington** Village Vanguard 8, 10 pm \$40
- **Terry Waldo's Gotham City Band** Zinc Bar 8, 9:45 pm

Thursday, September 15

- **Terry Waldo's Gotham City Band** Arthur's Tavern 10 pm
- **Marta Sanchez solo; Adam Kolker, Jeremy Stratton, Billy Mintz and guest Jason Rigby** Bar Bayeux 5, 8, 9:30 pm
- **BossaBrasil: Marcos Valle and guest Paula Morelenbaum** Birdland 7, 9:30 pm \$40
- **Elan Mehler Trio with Tony Scherr, Francisco Mela** Birdland Theater 8:30 pm \$30
- **Christian McBride Quintet with Nicole Glover, Ely Perlman, Mike King, Savannah Harris** Blue Note 8, 10:30 pm \$45
- **Eli Yamin Trio with Elias Bailey, David Gibson and guests** Bond 45 8:30 pm \$25
- **Yuka Aikawa** Bryant Park 12:30 pm
- **Greg Glassman Quartet; Mariel Bildsten Quartet** Cellar Dog 7 pm \$10
- **Arthur Askerov Trio with Zachary Swanson** CityWell Brooklyn 6:30 pm \$75
- **Buster Williams Quartet with Steve Wilson, Renee Rosnes, Lenny White** Dizzy's Club 7:30, 9:30 pm \$55
- **David Gibson Quartet; David Hazeltine Quartet** The Django 7:30, 10:30 pm
- **Pedro Martinez** Drom 9 pm \$30
- **Graham Haynes/Adam Rudolph** The Jazz Gallery 7:30, 9:30 pm \$30-40
- **Hood Organment: Kenny Wessel, Paul Odeh, Lou Grassi** La Salle Open Streets 6 pm
- **Noah Haidu** Mezzrow 7:30, 9 pm \$20
- **House of Jade: Vuyo Sotashe, Jenn Jade, Benny Benack III, Nicole Glover, Mathis Picard, Russell Hall, Bryan Carter** Minton's 7, 9:30 pm \$25
- **Michael Bates' Acrobat with Marty Ehrlich, Mazz Swift, Sara Schoenbeck, Michael Sarin and guest ALTA String Quartet: Gabriel Smith, Rachel Hauser, Emily Bookwalter, Ken Hashimoto** The Owl Music Parlor 7:30 pm \$10
- **Hendrick Meurkins** Smalls 7:30, 9 pm \$20
- **Vijay Iyer Trio with Harish Raghavan, Tyshawn Sorey** Smoke 7, 9 pm \$40-60
- **Melody Gardot** Town Hall 8 pm \$49.50
- **Bill Charlap Trio with Peter Washington, Kenny Washington** Village Vanguard 8, 10 pm \$40

Friday, September 16

- **Johnny O'Neal Trio** Arthur's Tavern 7 pm
- **Lafayette Harris, Jr.** Bar Bayeux 8, 9:30 pm
- **Birdland Big Band** Birdland 5 pm \$30
- **BossaBrasil: Marcos Valle and guest Paula Morelenbaum** Birdland 8:30, 10:30 pm \$40
- **Steve Smith Vital Information Trio with Manuel Valera, Janek Gwizdala** Birdland Theater 7, 9:30 pm \$30
- **Christian McBride Quintet with Nicole Glover, Ely Perlman, Mike King, Savannah Harris** Blue Note 8, 10:30 pm \$45
- **Yuka Aikawa** Bryant Park 12:30 pm
- **Accordion Festival: Heart of Afghanistan; Ukrainian Village Voices; Balaklava Blues; Cinco12** Bryant Park 7 pm
- **Dave Gibson Quartet; James Austin Quartet** Cellar Dog 7 pm \$10
- **Mingus Orchestra** Chelsea Table & Stage 7, 9:30 pm \$20
- **Omar Sosa Quarteto Americanos with Peter Apfelbaum, Ernesto Mazar Kindelán, Josh Jones** Dizzy's Club 7:30, 9:30 pm \$55
- **Dave McMurray; Eitan Kenner** The Django 7:30, 10:30 pm 1 am
- **Joel Ross' Being A Young Black Man with Patrick Bartley, Tivon Pennicott, Jeremy Corren, Junius Paul, Marcus Gilmore** Harlem Stage Gatehouse 7:30 pm \$25-35
- **Devin Gray Trio with Zoh Amba, Micah Thomas** Ibeam Brooklyn 8, 9:30 pm \$15
- **Frank Shiner and Daisy Jopling** Iridium 8 pm \$40-55
- **Dezron Douglas Sextet with Glenn Zaleski, Johnathan Blake, Akili Bradley, Chris Lewis, Sachal Vasandani** The Jazz Gallery 7:30, 9:30 pm \$30-40
- **David Amram and Bobby Sanabria's Masters of the Multiverse with Peter Brainin, Silvano Monasterios, Leo Traversa, Jennifer Jade Ledesna, Adira Amram, Marcos De La Fuente** Joe's Pub 7 pm \$25
- **Mikey Migliore Duo** Knickerbocker Bar & Grill 9 pm \$3.50
- **Mark Soskin** Mezzrow 7:30, 9 pm \$20
- **Monica Hope** Minton's 7, 9:30 pm \$25
- **Rico Jones; Josh Evans** Room 623 at B2 Harlem 7, 8:30, 10 pm \$15-20
- **Doug Weiss** Smalls 7:30, 9 pm \$20
- **Vijay Iyer Trio with Harish Raghavan, Tyshawn Sorey** Smoke 7, 9, 10:30 pm \$40-60
- **Roberta Brenza with Stacy Dillard, Dawn Clement, Cameron Brown, Matt Wilson** Soapbox Gallery 8 pm \$25
- **Bill Charlap Trio with Peter Washington, Kenny Washington** Village Vanguard 8, 10 pm \$40

Saturday, September 17

- **Adam Kolker Duo; Dan Weiss, Immanuel Wilkins, Thomas Morgan** Bar Bayeux 6, 8, 9:30 pm
- **Steve Cromity with Richard Clements, Gene Ghee, Paul Beaudry, Dwayne "Cook" Broadnax** Betty Carter Auditorium for the Arts 6 pm \$20
- **BossaBrasil: Marcos Valle and guest Paula Morelenbaum** Birdland 8:30, 10:30 pm \$40
- **Steve Smith Vital Information Trio with Manuel Valera, Janek Gwizdala** Birdland Theater 7, 9:30 pm \$30
- **Christian McBride Quintet with Nicole Glover, Ely Perlman, Mike King, Savannah Harris** Blue Note 8, 10:30 pm \$45
- **Wayne Escoffery Quartet; Sarah Hanahan Quartet** Cellar Dog 7 pm \$10
- **Steve Swell, Kirk Knuffke, Michael TA Thompson; Jaimie Branch Group; Larry Roland Urban Project with Kyoko Layne, Waldron Ricks, Michael TA Thompson; Whit Dickey/Rob Brown** Children's Magical Garden de Carmen Rubio 1:30 pm
- **Omar Sosa Quarteto Americanos with Peter Apfelbaum, Ernesto Mazar Kindelán, Josh Jones** Dizzy's Club 7:30, 9:30 pm \$55
- **Dave McMurray; Sam Dillon** The Django 7:30, 10:30 pm 1 am
- **Joel Ross' Being A Young Black Man with Patrick Bartley, Tivon Pennicott, Jeremy Corren, Junius Paul, Marcus Gilmore** Harlem Stage Gatehouse 7:30 pm \$25-35
- **Annie Chen's Guardians with Alex LoRe, Marius Duboule, Vitor Gonçalves, Jeong Lim Yang, Satoshi Takeishi** Ibeam Brooklyn 8 pm \$20
- **Dezron Douglas Sextet with Glenn Zaleski, Johnathan Blake, Akili Bradley, Chris Lewis, Sachal Vasandani** The Jazz Gallery 7:30, 9:30 pm \$30-40
- **Mikey Migliore Duo** Knickerbocker Bar & Grill 9 pm \$3.50
- **Eddie Palmierie Salsa Orchestra** Lehman Center 8 pm \$58-103
- **Mark Soskin** Mezzrow 7:30, 9 pm \$20
- **Daniel DeJesus** Minton's 7, 9:30 pm \$25
- **Reuben James** National Sawdust 7:30 pm \$20
- **Doug Weiss** Smalls 7:30, 9 pm \$20
- **Vijay Iyer Trio with Harish Raghavan, Tyshawn Sorey** Smoke 7, 9, 10:30 pm \$40-60
- **Steve Sandberg/Tobias Meinhardt** Soapbox Gallery 8 pm \$25
- **Bill Charlap Trio with Peter Washington, Kenny Washington** Village Vanguard 8, 10 pm \$40

Sunday, September 18

- **Creole Cookin' Jazz Band** Arthur's Tavern 7 pm
- **Stéphane Wrembel** Barbès 8 pm \$20
- **John Fedchock New York Big Band** Birdland 5:30 pm \$30
- **Arturo O'Farrill Afro Latin Jazz Orchestra** Birdland 8:30, 10:30 pm \$30
- **Steve Smith Vital Information Trio with Manuel Valera, Janek Gwizdala** Birdland Theater 7, 9:30 pm \$30
- **Christian McBride Quintet with Nicole Glover, Ely Perlman, Mike King, Savannah Harris** Blue Note 8, 10:30 pm \$45
- **Firey String Sisters** Brooklyn Museum of Art
- **Organ Grooves** Cellar Dog 7 pm \$10
- **Chris Williams, Luke Stewart, Cinque Kemp; Daro Behroozi, Éléonore Weill, Martin Shamoopour; Anne Waldman; William Hooker Trio with Sarah Manning, Jair-Rohm Wells** Children's Magical Garden de Carmen Rubio 1:30 pm
- **Steve Blum Molecular Jazz Trio** Clove Lakes Park 6 pm
- **Omar Sosa Quarteto Americanos with Peter Apfelbaum, Ernesto Mazar Kindelán, Josh Jones** Dizzy's Club 5, 7:30 pm \$35
- **Benny Benack III Quartet; Neal Miner Trio** The Django 6:30, 9:30 pm
- **CompCord Ensemble: Melanie Mitrano, William Anderson, Gene Pritsker, Joan Forsyth, Mari Asakawa and Zentripetal: Lynn Bechtold, Jennifer DeVor** Drom 6 pm \$30
- **Amina Claudine Myers/Maria Fernanda González** Flushing Town Hall 1 pm \$15
- **Janis Siegel** Joe's Pub 7 pm \$25
- **Welf Dorr, Elias Meister, Dmitry Ishenko, Dalius Naujo** The Keep 9 pm
- **Jane Irving** Mezzrow 7:30, 9 pm \$20

- **Tony Glausi** Minton's 7, 9:30 pm \$25
- **Marianne Solivan Trio with Leandro Pelligrino, Steve Wood** North Square Lounge 12:30, 2 pm
- **Vicki Burns Quartet with Sean Fitzpatrick, Sam Bevan, Curtis Nowosad** Ornithology Jazz Club 2 pm
- **Eric Vloeimans/Will Holshouser** Rizzoli Bookstore 5 pm \$20
- **John Benitez** Roberto Clemente State Park 2 pm
- **Akemi Yamada Quartet with Toru Dodo, Peter Slavov, Ronen Itzik** Rockwood Music Hall Stage 3 5 pm \$20
- **Marcus Goldhaber; Mimi Jones and Friends** Room 623 at B2 Harlem 6, 8 pm \$15-20
- **Remembering Tomasz Stańko: Ambrose Akinmusire, Wadada Leo Smith, Ravi Coltrane, Joe Lovano, Chris Potter, Jakob Bro, Craig Taborn, David Virelles, Marcin Wasilewski, Dezron Douglas, Sławomir Kurkiewicz, Reuben Rogers, Gerald Cleaver, Michał Miśkiewicz** Roulette 8 pm
- **Marcos Varela Trio** Saint Peter's Church 5 pm
- **Richie Vitale** Smalls 7:30, 9 pm \$20
- **Vijay Iyer Trio with Harish Raghavan, Tyshawn Sorey** Smoke 7, 9 pm \$40-60
- **Bill Charlap Trio with Peter Washington, Kenny Washington** Village Vanguard 8, 10 pm \$40

Monday, September 19

- **Grove Street Stompers** Arthur's Tavern 7 pm
- **Tom Beckham's Slice with Brad Shepik, Gary Wang, Diego Voglino** Bar Lunático 8:30, 10 pm \$10
- **Billy Stritch/Gabrielle Stravelli** Birdland 7 pm \$30
- **George Gee Big Band** Bond 45 8 pm \$25
- **Danny Mixon** Bryant Park 12:30 pm
- **Grace Fox Big Band** Dizzy's Club 7:30, 9:30 pm \$45
- **Hank Allen-Barfield Quintet; Eitan Kenner Quartet** The Django 7:30, 10:30 pm
- **Makaya McCraven** Public Records 7:30 pm \$20
- **Ari Hoenig** Smalls 7:30, 9 pm \$20
- **Glenn and Mark Zaleski** Soapbox Gallery 8 pm \$25
- **Vanguard Jazz Orchestra** Village Vanguard 8, 10 pm \$40
- **Andy Bianco Quartet with Wayne Escoffery, Brad Whiteley, Paul Wells** Zinc Bar 7, 8:30 pm \$30
- **Zoh Amba, Micah Thomas, Trevor Dunn, Billy Martin** Zürcher Gallery 8 pm \$20

Tuesday, September 20

- **Diego Voglino Jam Session** Bar Bayeux 8 pm
- **Tobias Meinhardt Quartet with Julian Shore, Rick Rosato, Obed Calvaire** Bar Lunático 8:30, 10 pm \$10
- **Coltrane Revisited 21st Anniversary: Jimmy Greene, Greg Osby, Vincent Herring, Jeremy Pelt, Helen Sung, Lonnie Plaxico, Steve Smith** Birdland 7, 9:30 pm \$40
- **Will and Peter Anderson** Birdland Theater 5:30 pm \$20
- **Cécile McLorin Salvant** Blue Note 8, 10:30 pm \$45
- **Danny Mixon** Bryant Park 12:30 pm
- **Hyaku—One Hundred Dreams: Satoko Fujii, Wadada Leo Smith, Kappa Maki, Ingrid Laubrock, Sara Schoenbeck, Ikue Mori, Brandon López, Tom Rainey, Chris Corsano** The DiMenna Center 8 pm \$20
- **East Axis: Matthew Shipp, Scott Robinson, Gerald Cleaver, Kevin Ray** Dizzy's Club 7:30, 9:30 pm \$35
- **Helio Alves Quartet; Manuel Valera New Cuban Express** The Django 7:30, 10:30 pm
- **Beyond Group: Cheryl Pyle, Michael Eaton, Haruna Fukazawa, Gene Coleman, Yuko Togami** Downtown Music Gallery 6:30 pm
- **International Contemporary Ensemble with guests Lesley Mok, Chris Ryan Williams** Joe's Pub 7 pm \$25
- **Kevin Sun Quartet with Dana Saul, Walter Stinson, Matt Honor** Lowlands 8, 9:30 pm
- **Judy Neimack** Mezzrow 7:30, 9 pm \$20
- **Battle Trance: Travis Laplante, Patrick Breiner, Matthew Nelson, Jeremy Viner; Darius Jones, Ryan Sawyer, Shahzad Ismaily** Pioneer Works 8 pm \$25
- **Kenny Warren, Christopher Hoffman, Nathan Ellman-Bell; Stephen Gauci, Santiago Leibson, Adam Lane, Colin Hinton; Juan Pablo Carletti's Biggish with Rick Parker, Chrisof Knoche, Thomas Heberer, Yoni Kretzmer** Scholes Street Studio 7:30 pm \$20
- **Mark Sherman Quartet with Joe Magnarelli, Dean Johnson, Tim Homer** Smalls 7:30, 9 pm \$20
- **Bill Charlap Trio with Peter Washington, Kenny Washington** Village Vanguard 8, 10 pm \$40
- **Ethan Iverson solo** Zinc Bar 7, 8:30 pm \$30

Wednesday, September 21

- **Jerome Sabbagh/Melissa Aldana Quartet with Joe Martin, Bill Stewart** Bar Bayeux 8, 9:30 pm
- **Loren Connors/Jeff Fuccillo; Ayal Senior/Gray Smith** 411 Kent Ave 8 pm \$15
- **David Ostwald's Louis Armstrong Eternity Band** Birdland 5:30 pm \$30
- **Coltrane Revisited 21st Anniversary: Jimmy Greene, Greg Osby, Vincent Herring, Jeremy Pelt, Helen Sung, Lonnie Plaxico, Steve Smith** Birdland 7, 9:30 pm \$40
- **Frank Vignola's Guitar Night with John di Martino, Gary Mazzaroppi, Vince Cherico and guests** Birdland Theater 8:30 pm \$30
- **Cécile McLorin Salvant** Blue Note 8, 10:30 pm \$45
- **Danny Mixon** Bryant Park 12:30 pm
- **Ehud Asherie Trio** Cellar Dog 7 pm \$10
- **Ashley Pazzotti with Vincent Herring, Sean Mason, Jason Clotter, Joe Farnsworth** Dizzy's Club 7:30, 9:30 pm \$35
- **Ari Hoenig Trio; Dan Aran Band** The Django 7:30, 10:30 pm
- **Charles Altura Quintet with Taylor Eigsti, Harish Raghavan, Eric Harland, Johnathan Blake** The Jazz Gallery 7:30, 9:30 pm \$30-40
- **Milton Suggs** Mezzrow 7:30, 9 pm \$20
- **Frank Lacy Quartet with Yayoi Ikawa, Taru Alexander, Hilliard Greene** New Amsterdam Musical Association NAMA 8 pm
- **Jay Clayton Quartet with Jay Anderson, Ed Neumeister** Pangea 7 pm \$25
- **Peter Brainin and Friends** Room 623 at B2 Harlem 8 pm \$15
- **Gilad Hekselman** Smalls 7:30, 9 pm \$20
- **Dan Weisse/Miles Okazaki** The Stone at The New School 8:30 pm \$20
- **Bill Charlap Trio with Peter Washington, Kenny Washington** Village Vanguard 8, 10 pm \$40
- **Terry Waldo's Gotham City Band** Zinc Bar 8, 9:45 pm

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The Jazz at Lincoln Center Orchestra with Wynton Marsalis opens the 35th Season with the U.S. Premiere of Marsalis's *The Shanghai Suite*. Joined by master Chinese musicians, we celebrate the mythology, folklore, and culture of China.



OCT 7-8

CHUCHO VALDÉS: LA CREACIÓN

Chucho Valdes celebrates his 81st birthday by returning to the *House of Swing* with *La Creación*, a four-movement suite exploring the story of creation according to the *Santería* religion, featuring elements of ritual music, West African music, and the blues.



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Friday,
September 16

6pm: Chembo Corniel Quintet
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Saturday,
September 17

1pm: Gilad Hekselman & Far Star Trio
3pm: Samara Joy
5pm: Ike Sturm + HEART
7pm: Camille Thurman with the Darrell Green Quartet

Sunday,
September 18

1pm: Zach Brock Quartet
3pm: Vanderlei Pereira & Blindfold Test
5pm: Elio Villafranca & The Jass Syncopators



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Thursday, September 22

- ★ Johnny O'Neal Trio; Terry Waldo's Gotham City Band
Arthur's Tavern 7, 10 pm
- ★ Marta Sanchez solo; Adam Kolker/Jeremy Stratton with guests Carlo Moreno, George Schuller
Bay Bayeux 5, 8, 9:30 pm
- ★ Coltrane Revisited 21st Anniversary: Jimmy Greene, Greg Osby, Vincent Herring, Jeremy Pelt, Helen Sung, Lonnie Plaxico, Steve Smith
Birdland 7, 9:30 pm \$40
Birdland Theater 8:30 pm \$30
Blue Note 8, 10:30 pm \$45
- ★ Fleurine
Birdland Theater 8:30 pm \$30
- ★ Cécile McLorin Salvant
Blue Note 8, 10:30 pm \$45
- ★ Eli Yamin Trio with Elias Bailey, David Gibson and guests
Bond 45 8:30 pm \$25
Bryant Park 12:30 pm
- ★ Danny Mixon
- ★ Akiko Tsuruga Quartet; Avi Rothbard Quartet
Cellar Dog 7 pm \$10
- ★ The Jazz Legacy of San Juan Hill with Loren Schoenberg and guest
David Rubenstein Atrium 7:30 pm
- ★ Oran Etkin Open Arms Project with Vinicius Gomes, Sam Minaie, Alvester Garnett and guest Samir Langus
Dizzy's Club 7:30, 9:30 pm \$45
- ★ Michael Rabinowitz Quartet; C. Anthony Bryant
The Django 7:30, 10:30 pm
- ★ Souren Baronian's Taksim Middle East Ensemble with Adam Good, Lee Baronian, Paul Brown, Mal Stein
Drom 7:15 pm \$25
- ★ Underground Horns
Groove Bar & Grill 7 pm
- ★ Jon Batiste's American Symphony
Isaac Stern Auditorium at Carnegie Hall 8 pm
- ★ Charles Altura Quintet with Taylor Eigsti, Harish Raghavan, Eric Harland, Johnathan Blake
The Jazz Gallery 7:30, 9:30 pm \$30-40
- ★ George Braith
Jazz Museum in Harlem 2 pm
- ★ Pete Malinverni
Mezzrow 7:30, 9 pm \$20
- ★ House of Jade: Vuyo Sotashe, Jenn Jade, Benny Benack III, Nicole Glover, Mathis Picard, Russell Hall, Bryan Carter
Minton's 7, 9:30 pm \$25
- ★ Ilhan Ersahin, Trevor Dunn, Kenny Wollesen
Nublu 151 10 pm \$20
The Owl Music Parlor 7:30 pm \$10
- ★ Martin Nevin; Alex LoRe Quartet
Smalls 7:30, 9 pm \$20
- ★ Kiyoshi Kitagawa
- ★ One For All: Jim Rotondi, Eric Alexander, Steve Davis, David Hazeltine, Peter Washington, Joe Farnsworth
Smoke 7, 9, 10:30 pm \$40-60
- ★ The Jazz Expressions: TK Blue, Sharp Radway, Hilliard Greene, Dwayne "Cook" Broadnax
St. John's in the Village 7 pm
- ★ Dan Weiss, Miguel Zenón, Matt Mitchell
The Stone at The New School 8:30 pm \$20
Terraza 7 7 pm \$15
- ★ Magos Herrera
- ★ Bill Charlap Trio with Peter Washington, Kenny Washington
Village Vanguard 8, 10 pm \$40

Friday, September 23

- ★ Marianne Solivan
Bar Bayeux 8, 9:30 pm
- ★ Birdland Big Band
Birdland 5 pm \$30
- ★ Coltrane Revisited 21st Anniversary: Jimmy Greene, Greg Osby, Vincent Herring, Jeremy Pelt, Helen Sung, Lonnie Plaxico, Steve Smith
Birdland 8:30, 10:30 pm \$40
Birdland Theater 7, 9:30 pm \$30
Blue Note 8, 10:30 pm \$45
- ★ Roberta Gambarini Quartet
Birdland Theater 7, 9:30 pm \$30
- ★ Cécile McLorin Salvant
Bryant Park 12:30 pm
- ★ Danny Mixon
- ★ Richard Clements Quartet; Raphael D'Iugoff Quartet
Cellar Dog 7 pm \$10
- ★ Mingus Orchestra
Chelsea Table & Stage 7, 9:30 pm \$20
- ★ Steve Oquendo Big Band
David Rubenstein Atrium 7:30 pm
- ★ Sean Jones Quartet with Alex Brown, Matthew Clohesy
Dizzy's Club 7:30, 9:30 pm \$55
- ★ Ty Bailie Trio; Richard Cortez Band; Eitan Kenner
The Django 7:30, 10:30 pm 1 am
- ★ Lenny White and Friends with Tom Guama, Quinton Zoto, Richie Goods, Vince Evans
Flushing Town Hall 8 pm \$40
- ★ New York Ska Jazz Ensemble
Idium 8:30 pm \$35
- ★ Quite Sane: Anthony Tidd, Kokayi, Laurin Talese, Erika Hicks, Paul Cornish, Miles Okazaki, Miguel Zenón, Sean Rickman
The Jazz Gallery 7:30, 9:30 pm \$30-40
Knickerbocker Bar & Grill 9 pm \$3.50
- ★ Jon Davis Duo
Mezzrow 7:30, 9 pm \$20
- ★ Adam Birnbaum
Minton's 7, 9:30 pm \$25
- ★ Whitney Marchelle
- ★ Live Equinox: Seiki Yukimoto, Andrew Lamb, Spaceman Patterson, Terry Burrus, Stanley Banks, Craig Haynes, Newman Taylor Baker
Nublu 151 7 pm \$20
Room 623 at B2 Harlem 7, 8:30, 10 pm \$15-20
- ★ James Haddad; Stacy Dillard
Smalls 7:30, 9 pm \$20
- ★ Billy Drummond
- ★ One For All: Jim Rotondi, Eric Alexander, Steve Davis, David Hazeltine, Peter Washington, Joe Farnsworth
Smoke 7, 9, 10:30 pm \$40-60
- ★ Dan Weiss/Ari Hoenig
The Stone at The New School 8:30 pm \$20
- ★ Bill Charlap Trio with Peter Washington, Kenny Washington
Village Vanguard 8, 10 pm \$40
- ★ Jerry Bergonzi and George Garzone with Peter Bernstein, Peter Slavov, Adam Nussbaum
Zinc Bar 7, 8:30 pm \$30

Saturday, September 24

- ★ Harry Allen Trio
Arthur's Tavern 7 pm
- ★ Adam Kolker Duo; Elsa Nilsson Quartet with Santiago Leibson, Lim Yang, Rodrigo Recabarren
Bar Bayeux 6, 8, 9:30 pm
- ★ Alvaro Benavides Group
Bar Lunático 8:30, 10 pm \$10
- ★ Coltrane Revisited 21st Anniversary: Jimmy Greene, Greg Osby, Vincent Herring, Jeremy Pelt, Helen Sung, Lonnie Plaxico, Steve Smith
Birdland 8:30, 10:30 pm \$40
Birdland Theater 7, 9:30 pm \$30
Blue Note 8, 10:30 pm \$45
- ★ Will Terrill Quintet; Jinjoo Yoo Quartet
Cellar Dog 7 pm \$10
- ★ Jamie Baum Septet+ with Jonathan Finlayson, Sam Sadigursky, Chris Komer, Brad Shepik, Ricky Rodriguez, Gary Versace, Jeff Hirshfield, Aubrey Johnson
Chelsea Table & Stage 7 pm \$20
- ★ Sean Jones Quartet with Alex Brown, Matthew Clohesy
Dizzy's Club 7:30, 9:30 pm \$55
- ★ Benny Benack III Django All-Star Jam; Sam Dillon
The Django 7:30, 10:30 pm 1 am
- ★ Juan Pablo Carlett/Rob Brown; Company López; Patrick Holmes/Sarah Sandaval; James Brandon Lewis Trio
First Street Green 1:30 pm
- ★ Ralph Lalama Bop Juice
Flying Lobster 7 pm
- ★ Quite Sane: Anthony Tidd, Kokayi, Laurin Talese, Erika Hicks, Paul Cornish, Miles Okazaki, Miguel Zenón, Sean Rickman
The Jazz Gallery 7:30, 9:30 pm \$30-40

- ★ Juilliard Jazz Orchestra
Juilliard School Peter Jay Sharp Theater 7:30 pm \$20
- ★ Jon Davis Duo
Knickerbocker Bar & Grill 9 pm \$3.50
- ★ Adam Birnbaum
Mezzrow 7:30, 9 pm \$20
- ★ Bobby Sanabria
Minton's 7, 9:30 pm \$25
- ★ Medicine Singers: Yonatan Gat, Jaimie Branch, Lاراaji, Lee Ranaldo, Ikue Mori, Thor Harris, Christopher Pravidica; Lee Ranaldo/Hassan Ben Jafaar; Lاراaji/Mamady Kouyate
Pioneer Works 8 pm \$35
- ★ Steve Hudson Trio with Hilliard Greene, Jerome Jennings
Rockwood Music Hall Stage 3 7 pm \$15
Smalls 7:30, 9 pm \$20
- ★ Billy Drummond
- ★ One For All: Jim Rotondi, Eric Alexander, Steve Davis, David Hazeltine, Peter Washington, Joe Farnsworth
Smoke 7, 9, 10:30 pm \$40-60
- ★ Anna Webber, Darius Jones, Craig Taborn, Chris Tordini, Dan Weiss
The Stone at The New School 8:30 pm \$20
- ★ Bill Charlap Trio with Peter Washington, Kenny Washington
Village Vanguard 8, 10 pm \$40
- ★ George Garzone Quartet with Peter Bernstein, Peter Slavov, Ari Hoenig
Zinc Bar 7, 8:30 pm \$30

Sunday, September 25

- ★ Creole Cookin' Jazz Band
Arthur's Tavern 7 pm
- ★ Stéphane Wrembel
Barbès 8 pm \$20
- ★ Ryan Keberle All Ears Orchestra
Birdland 5:30 pm \$30
- ★ Arturo O'Farrill Afro Latin Jazz Orchestra
Birdland 8:30, 10:30 pm \$30
Birdland Theater 7, 9:30 pm \$30
- ★ Roberta Gambarini Quartet
Birdland Theater 7, 9:30 pm \$30
- ★ Juilliard Jazz Small Ensembles
Blue Note 12:30, 2:30 pm \$25
- ★ Cécile McLorin Salvant
Blue Note 8, 10:30 pm \$45
- ★ Ned Goold Trio
Cellar Dog 7 pm \$10
- ★ Travis Sullivan Björkestra with Becca Stevens, Sean Nowell, Mitch Marcus, Matt MacDonald, Max Seigel, Matt Hilgenberg, Eli Asher, Alex Smith, Yoshi Waki, Joe Abba, Ian Cook
The Cutting Room 9 pm \$20
- ★ Sean Jones Quartet with Alex Brown, Matthew Clohesy
Dizzy's Club 5, 7:30 pm \$40
- ★ Jonny King Quartet with Steve Wilson; Noah Haidu Trio
The Django 6:30, 9:30 pm
- ★ Aakash Mittal Trio with Jasmine Wilson, Lesley Mok; William Parker/Hamid Drake; Julia Wilkins; Michael Wimberly Trio with Alexis Marcello, Adam Lane
First Street Green 1:30 pm
- ★ Kelly Green/Luca Soul Rosenfeld and guest Art Baron
Green Soul Studios 6:30 pm \$40
- ★ Welf Dorr, Elias Meister, Dmitry Ishenko, Vijay Anderson
The Keep 9 pm
- ★ Champion Fulton
Mezzrow 7:30, 9 pm \$20
- ★ Isaiah Collier
Minton's 7, 9:30 pm \$25
- ★ Roz Corral Trio with Eddie Monteiro, David Silliman
North Square Lounge 12:30, 2 pm
- ★ Days of Wild: Rick Bottari, Dan Walsh, Mike Delgado
Nublu 151 7 pm \$20
- ★ Marcus Goldhaber; Mimi Jones and Friends
Room 623 at B2 Harlem 6, 8 pm \$15-20
Saint Peter's Church 5 pm
- ★ Andrew Hartman Trio
- ★ One For All: Jim Rotondi, Eric Alexander, Steve Davis, David Hazeltine, Peter Washington, Joe Farnsworth
Smoke 7, 9, 10:30 pm \$40-60
- ★ Bill Charlap Trio with Peter Washington, Kenny Washington
Village Vanguard 8, 10 pm \$40

Monday, September 26

- ★ Grove Street Stompers
Arthur's Tavern 7 pm
- ★ Harish Ragavan Quartet with Glad Hekselman, Alfredo Colon, Savannah Harris
Bar Lunático 8:30, 10 pm \$10
- ★ Samara Joy with Isaiah J. Thompson, Paul Sikvie, Evan Sherman
Blue Note 8, 10:30 pm \$35
Bond 45 8 pm \$25
Bryant Park 12:30 pm
- ★ George Gee Big Band
Bond 45 8 pm \$25
- ★ Sue Maskaleris
Bryant Park 12:30 pm
- ★ Sullivan Fortner Trio with Tyrone Allen, Kayvon Gordon
Dizzy's Club 7:30, 9:30 pm \$45
- ★ Liam Sutcliffe Quartet with Byron Landham; Sarah King Quartet
The Django 7:30, 10:30 pm
- ★ Henry Hey Trio with David Cook, Josh Dion
Rockwood Music Hall Stage 1 9 pm
Smalls 7:30, 9 pm \$20
Village Vanguard 8, 10 pm \$40
Zinc Bar 7, 8:30 pm \$30
- ★ Joe Farnsworth
- ★ Vanguard Jazz Orchestra
- ★ Ed Cherry Trio

Tuesday, September 27

- ★ Diego Voglino Jam Session
Bar Bayeux 8 pm
- ★ Pedro Giraudo Tango Quartet
Bar Lunático 8:30, 10 pm \$10
- ★ Mingus Big Band
Birdland 7, 9:30 pm \$40
- ★ Will and Peter Anderson
Birdland Theater 5:30 pm \$20
- ★ John Scofield/Dave Holland
Blue Note 8, 10:30 pm \$45
- ★ Sue Maskaleris
Bryant Park 12:30 pm
- ★ Sullivan Fortner Trio with Tyrone Allen, Kayvon Gordon
Dizzy's Club 7:30, 9:30 pm \$45
- ★ Alex Brown Quartet; Hector Martignon's Foreign Affair
The Django 7:30, 10:30 pm
- ★ Dustin Carlson/Michael Attias; Sana Nagano/Kevin Shea
Downtown Music Gallery 6:30 pm
- ★ Tomeka Reid Quartet with Mary Halvorson, Jason Roebke, Tomas Fujiwara
The Jazz Gallery 7:30, 9:30 pm \$30-40
Joe's Pub 7 pm \$25
- ★ Sarah Elizabeth Charles
Joe's Pub 7 pm \$25
- ★ Kevin Sun Quartet with Dana Saul, Walter Stinson, Matt Honor
Lowlands 8, 9:30 pm
- ★ Tyshawn Sorey's Monochromatic Life (Afterlife)
Park Avenue Armory 7:30 pm \$40
- ★ Zoh Amba's Bhakti with Micah Thomas, Thomas Morgan, Marc Edwards, Matt Hollenberg
Roulette 8 pm \$30
- ★ Kurt Rosenwinkel Quartet with Aaron Parks, Eric Revis, Gregory Hutchinson
Village Vanguard 8, 10 pm \$40

Wednesday, September 28

- ★ Ikue Mori, Ned Rothenberg, Alex Waterman; Che Chen with Talice Lee, Barry Weisbalt, Alex Zhang Hungtai
411 Kent Ave 8 pm \$15
- ★ Ohad Talmor Back to the Land Quartet with David Virelles, Chris Tordini, Eric McPherson
Bar Bayeux 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

- ★ David Ostwald's Louis Armstrong Eternity Band
Birdland 5:30 pm \$30
Birdland 7, 9:30 pm \$40
- ★ Mingus Big Band
- ★ Frank Vignola's Guitar Night with John di Martino, Gary Mazzaroppi, Vince Cherico and guests
Birdland Theater 8:30 pm \$30
- ★ John Scofield/Dave Holland
Blue Note 8, 10:30 pm \$45
- ★ Sue Maskaleris
Bryant Park 12:30 pm
- ★ Saul Rubin Trio
Cellar Dog 7 pm \$10
- ★ Drum Battle—Rich versus Roach: Jaz Sawyer and Joe Farnsworth with Stacy Dillard, Josh Evans, John Chin, Jennifer Vincent
Dizzy's Club 7:30, 9:30 pm \$45
- ★ Champion Fulton Trio; Jason Tiemann Quartet
The Django 7:30, 10:30 pm
- ★ Manhattan School of Music Jazz Orchestra Conducted by Dennis Mackrel
Manhattan School of Music Neidoff-Karpati Hall 7:30 pm
Mezzrow 7:30, 9 pm \$20
Pangea 7 pm \$25
- ★ Mike LeDonne
- ★ Dylan Pramuk
- ★ Tyshawn Sorey's Monochromatic Life (Afterlife)
Park Avenue Armory 7:30 pm \$40
Room 623 at B2 Harlem 8 pm \$15
Smalls 7:30, 9 pm \$20
- ★ Peter Brainin and Friends
- ★ Larry Banks
- ★ Micah Thomas Trio with Dean Torrey, Kayvon Gordon
Smoke 7, 9 pm \$25
- ★ Borderlands Trio: Kris Davis, Stephan Crump, Eric McPherson
The Stone at The New School 8:30 pm \$20
- ★ Kurt Rosenwinkel Quartet with Aaron Parks, Eric Revis, Gregory Hutchinson
Village Vanguard 8, 10 pm \$40
Zinc Bar 8, 9:45 pm
- ★ Terry Waldo's Gotham City Band
- ★ Erik Friedlander, Mark Helias, Satoshi Takeishi
Zürcher Gallery 8 pm \$20

Thursday, September 29

- ★ Johnny O'Neal Trio; Terry Waldo's Gotham City Band
Arthur's Tavern 7, 10 pm
- ★ Marta Sanchez solo; Tribute to John Abercrombie: Gary Versace, Adam Kolker, Jeremy Stratton, Anthony Pinciotti
Bar Bayeux 5, 8, 9:30 pm
- ★ Mingus Big Band
Birdland 7, 9:30 pm \$40
- ★ Bud Powell Birthday Tribute: Steve Smith, Lonnie Plaxico, Helen Sung, Manuel Valera
Birdland Theater 8:30 pm \$30
Blue Note 8, 10:30 pm \$45
- ★ John Scofield/Dave Holland
Bond 45 8:30 pm \$25
- ★ Eli Yamin Trio with Elias Bailey, David Gibson and guests
Bryant Park 12:30 pm
- ★ Sue Maskaleris
- ★ Mike Ledonne Quartet; Ai Murakami Quartet
Cellar Dog 7 pm \$10
- ★ Catherine Russell with Matt Munisteri, Sean Mason, Tal Ronen, Mark McLean
Dizzy's Club 7:30, 9:30 pm \$45
- ★ Sam Dillon Quartet; Ian Hendrickson-Smith
The Django 7:30, 10:30 pm
- ★ Second Life Trio: Manuel Valera, Alex Goodman, Jimmy Macbride
Hermana 8:30 pm
- ★ House of Jade: Vuyo Sotashe, Jenn Jade, Benny Benack III, Nicole Glover, Mathis Picard, Russell Hall, Bryan Carter
Minton's 7, 9:30 pm \$25
- ★ Wendy Eisenberg, Jay Gandhi, Dustin Carlson
The Owl Music Parlor 7:30 pm \$10
- ★ Tyshawn Sorey's Monochromatic Life (Afterlife)
Park Avenue Armory 7:30 pm \$40
- ★ Interpretations: Peter Kotik 80th Birthday Celebration
Roulette 6 pm \$20
- ★ Elio Villafranca and The Jass Syncopators with Steve Wilson, Vincent Herring, Alex Norris, Edward Perez, Dion Parson, Mauricio Herrera
Smoke 7, 9 pm \$40-60
- ★ Randal Despommier/Ben Monder
Soapbox Gallery 8 pm \$25
- ★ Kris Davis solo
The Stone at The New School 8:30 pm \$20
- ★ Kurt Rosenwinkel Quartet with Aaron Parks, Eric Revis, Gregory Hutchinson
Village Vanguard 8, 10 pm \$40

Friday, September 30

- ★ David Berkman
Bar Bayeux 8, 9:30 pm
- ★ Birdland Big Band
Birdland 5 pm \$30
- ★ Mingus Big Band
Birdland 8:30, 10:30 pm \$40
- ★ Bud Powell Birthday Tribute: Steve Smith, Lonnie Plaxico, Helen Sung, Manuel Valera
Birdland Theater 7, 9:30 pm \$30
Blue Note 8, 10:30 pm \$45
Bryant Park 12:30 pm
- ★ John Scofield/Dave Holland
- ★ Sue Maskaleris
Bryant Park 12:30 pm
- ★ Philip Harper Quintet; Courtney Wright Quartet
Cellar Dog 7 pm \$10
- ★ Alex Madeline Band with Sami Stevens, Michael Valeanu, Chris McCarthy, Clovis Nicolas, Joshua Henderson, Sean Lim, Kayla Williams, Julia Henderson
Culture Lab LIC 7 pm
- ★ Catherine Russell with Matt Munisteri, Sean Mason, Tal Ronen, Mark McLean
Dizzy's Club 7:30, 9:30 pm \$55
- ★ Nick Biello Quartet; Craig Handy and 2nd Line Smith
The Django 7:30, 10:30 pm
- ★ Peter Evans Ensemble with Alice Tessler, Caroline Davis, Nick Jozwiak, Levy Lorenzo, Sam Pluta
The Jazz Gallery 7:30, 9:30 pm \$20-30
- ★ Joe Paskov Duo
Knickerbocker Bar & Grill 9 pm \$3.50
- ★ Ibrahim Maalouf
Le Poisson Rouge 7 pm \$40
- ★ Peter Zak
- ★ Ron Jackson
- ★ Tyshawn Sorey's Monochromatic Life (Afterlife)
Park Avenue Armory 8 pm \$40
Room 623 at B2 Harlem 7, 8:30, 10 pm \$15-20
- ★ Gabrielle Stravelli; Oscar Perez
- ★ The Shanghai Suite: Jazz at Lincoln Center Orchestra
Rose Theater 8 pm \$40-170
- ★ Ex Machina: The Orchestre National de Jazz and IRCAM
Roulette 8 pm \$30
Smalls 7:30, 9 pm \$20
- ★ Ben Wolfe
- ★ Elio Villafranca and The Jass Syncopators with Steve Wilson, Vincent Herring, Alex Norris, Edward Perez, Dion Parson, Mauricio Herrera
Smoke 7, 9, 10:30 pm \$40-60
- ★ Kris Davis, Ches Smith, Michael Formanek, Tony Malaby
The Stone at The New School 8:30 pm \$20
- ★ Kurt Rosenwinkel Quartet with Aaron Parks, Eric Revis, Gregory Hutchinson
Village Vanguard 8, 10 pm \$40

100 MILES OUT

CONNECTICUT

9/2, 9/9, 9/16, 9/23, 9/30 (7 pm) Bill's All-Star Jazz Band
Bill's Seafood (Westbrook, CT) www.billsseafood.com
9/8 (6 pm) Haneef N. Nelson Quintet with Sean Berry, Taber Gable, Avery Sharpe, Yoron Israel
Butler-McCook House (Hartford, CT) ctlandmarks.org/properties/butler-mccook-house-garden
9/3 (8 pm) Gianni Gardner
Buttonwood Tree Performing Arts Center (Middletown, CT) www.buttonwood.org
9/5, 9/12, 9/19, 9/26 (7:30/9 pm) Hartford Jazz Orchestra
Elicit Brewery (Manchester, CT) www.elicitbrewing.com
9/14 (8 pm) Al Di Meola
Infinity Hall (Hartford, CT) www.infinityhall.com
9/8 (7:30 pm) Frank Vignola/Martin Taylor
Katherine Hepburn Cultural Arts Center (Old Saybrook, CT) www.katharinehepburntheater.org
9/14 (7 pm) Roberta Piket Quartet with Harvie S, Scott Robinson, Billy Mintz
9/28 (7 pm) Michael Palin's Other Orchestra
La Zingara (Bethel, CT) www.lazingara.com
9/21 (6:30 pm) Zwelakhe-Duma Bell le Pere Quintet
New Britain Museum of American Art (New Britain, CT) www.nbmaa.org
9/7, 9/14, 9/21, 9/28 (9 pm) Hawkins Jazz Collective
Owl Shop (New Haven, CT) www.owlshopcigars.com
9/9 (7/9 pm) Chase Elodia Quartet
Palace Theater Poli Club (Waterbury, CT) www.palacetheaterct.org
9/4 (2:30 pm) Ken Vandermark/Joe Morris
Real Art Ways (Hartford, CT) www.realartways.org
9/10 (8 pm) Big Bad Voodoo Daddy
Ridgefield Playhouse (Ridgefield, CT) www.ridgefieldplayhouse.org
9/2-9/3 (8:30 pm) Christian Sands Trio
9/9 (6:30 pm) Back In The Swing Celebration: Jonathan Barber's Vision Ahead; Joey Alexander Trio Side Door
9/10 (4:30 pm) Back In The Swing Celebration: Sean Nelson's New London Big Band; Katie Thiroux Trio with Melissa Aldana; Kenny Garrett & Sounds From The Ancestors
The Side Door (Old Lyme, CT) www.thesidedoorjazz.com
9/9 (7 pm) Wayne Krantz with Keith Carlock, Tim Lefeuvre
9/18 (7 pm) Al Di Meola
The Warehouse (Fairfield, CT) www.fairfieldtheatre.org/venue/warehouse

NEW JERSEY

9/2 (7:30/9:15 pm) Eddie Allen Quartet
9/9 (7:30/9:15 pm) Ginetta's Vendetta Quartet
9/16 (7:30/9:15 pm) James Stewart Organ Trio
9/23 (7:30/9:15 pm) John Coltrane Tribute: TK Blue, Matt Smyth, George Coleman, Jr. 9/30 (7:30/9:15 pm) Bruce Williams Quartet
Brothers Smokehouse (Ramsey, NJ) www.brotherssmokehouse.nj.com
9/3 (3:30 pm) Peter Lin
9/10 (3:30 pm) Mike Boone
9/17 (3:30 pm) James Stewart
9/24 (3:30 pm) Todd Bashore
Candlelight Lounge (Trenton, NJ) www.candlelighteventsjazz.com
9/1 (7:30 pm) Tuba Skinny
9/13 (8 pm) Al Di Meola
9/21 (7/9:30 pm) Pat Metheny with Antonio Sanchez, Linda May Han Oh, Gwilym Simcock
Count Basie Center's The Vogel (Reed Bank, NJ) www.thebasie.org
9/11 (7 pm) Ellen Woloshin
Englewood Public Library (Englewood, NJ) www.englewoodlibrary.org
9/29 (8:30 pm) John Pizzarelli Swing Seven
9/30 (12:15 pm) Brian Betz, Edgardo Cintron, Christian Sands; All-Star Philly Jawm with Orrin Evans, Anthony Tidd, Kevin Eubanks, Jaleel Shaw, Lil' John Roberts; Joshua Redman
Exit Zero Jazz Festival (Cape May, NJ) www.exitzerojazzfestival.com
9/9 (1-6 pm) Central Jersey Jazz Festival: Lee Hogans Quintet; Lucy Yeghiazaryan Quintet with Houston Person; Cyrus Chestnut Quartet
George Street (New Brunswick, NJ) www.centraljerseyjazzfestival.com
9/18 (4 pm) Eri Yamamoto Trio with David Ambrosio, Ikuo Takeuchi
JazzNights at Jones/Hockaday Barn (Hopewell, NJ) www.jazznightsprinceton.com
9/15 (6 pm) PJ Keiter Sextet
Kaycee Ray's (Vineland, NJ) www.kayceerays.com
9/24 (4-8 pm) Jazz & Roots Festival: Dianne Reeves; Kean University Jazz Ensemble; Don Braden/Karl Latham Big Fun(k), Judah Tribe with Josh David; Blues People with Kelton Cooper, Victor Burks, Mike Griot, Gene Lake
Kean Stage Enlow Hall (Union, NJ) www.keanstage.com
9/9 (1-6 pm) Central Jersey Jazz Festival: Metuchen High School Jazz Ensemble; Bobby Sanabria Ascension
Metuchen High School (Metuchen, NJ) www.centraljerseyjazzfestival.com
9/18 (2:30 pm) Lenore Raphael Trio with Hilliard Greene, Dwayne "Cook" Broadnax
Millburn Free Public Library (Millburn, NJ) www.millburnlibrary.org
9/10 (1-9 pm) 2022 Montclair Jazz Festival Downtown Jamboree: Matthew Whitaker; Monty Alexander Harlem Kingston Express; Christian McBride; Ozmosys with Omar Hakim & Rachel Z; Immanuel Wilkins; Jazz House Collective; The Cookers with Billy Harper, Cecil McBee, George Cables, Eddie Henderson, Billy Hart, David Weiss. Donald Harrison; Danielle Ponder; Claudia Acuña; Artemis with Renee Rosnes, Ingrid Jensen, Alexa Tarantino, Nicole Glover, Nonko Ueda, Allison Miller
Montclair Jazz Festival (Montclair, NJ) www.montclairjazzfestival.org
9/9 (8 pm) Randy Brecker and Ada Rovatti
New Brunswick Performing Arts Center (New Brunswick, NJ) www.nbpac.org
9/9 (1-6 pm) Central Jersey Jazz Festival: Lezlie Harrison Quartet; Curtis Lundy Emoja Ensemble; Dizzy Gillespie Afro-Latin Experience
Somerset County Courthouse (Somerville, NJ) www.centraljerseyjazzfestival.com
9/24 (8 pm) "Billie & Blue Eyes: The Songs of Sinatra and Billie Holiday"; John Pizzarelli and Catherine Russell
9/30 (8 pm) Delfeayo Marsalis Quintet
South Orange Performing Arts Center (South Orange, NJ) www.sopacnow.org
9/9 (1-6 pm) Central Jersey Jazz Festival: Marion Cowings with AC Lincoln; Blues People
Stangl Road (Flemington, NJ) www.centraljerseyjazzfestival.com
9/1 (8 pm) Vanessa Perea Quartet
9/7 (7 pm) CJ Margolis and The Cats
9/8 (7 pm) Dave Schumacher Septet "Cubeye"
9/29 (7 pm) Kate Curran Quartet
Tavern on George (New Brunswick, NJ) www.tavernongeorge.com
9/22 (6 pm) S.O.L.E. with TK Blue
Van Vorst Park (Jersey City, NJ) www.jcparks.org/van-vorst-park

NEW YORK

9/2 (7 pm) Victor LaGamma Trio
9/3 (7:30 pm) Peter Hand Trio with Yuri Galkin, Tony Jefferson
9/9 9/23 (7 pm) Dinah Vero
9/10 9/24 (7:30 pm) Leslie Pintchik Trio with Scott Hardy, Michael Sarin
9/16 (7 pm) Brazilwood Trio with Geoffrey Morrow, Tim Bayless, Joey "B"
9/17 (7:30 pm) Jared Pauley Trio with Wyethe Tvenge, Bryan Franheim
9/30 (7 pm) Rocky Middleton Trio
Alvin & Friends (New Rochelle, NY) www.alvinandfriendsrestaurant.com
9/2 (6 pm) Chico Alvarez & Mauricio with Ran Kan Kan
9/3 (6 pm) Spin Cycle with Scott Neumann, Tom Christensen, Pete McCann, Phil Palombi 9/9 (6 pm) Goods Project with Richie Goods
9/17 (6 pm) Valery Ponomarev Quartet
9/24 (6 pm) Brian Conigliaro Consort with Dan Weiss, Ron Vinent, Lou Pappas
9/30 (6 pm) Rich Dashnaw Eclectic Project
Bean Runner Café (Peekskill, NY) www.beanrunnercafe.com
9/4 (12-9 pm) Woodstock Jazz Festival: Eric Person Trio; Kirk Knuffke Quartet; Peter Einhorn Quartet; Hudson Valley Jazz Quartet; Ingrid Sertso, Karl Berger, Michael Bisio, Steve Gorn; Roseanna Sureda Trio; Christine & Elliot Spero
9/5 (8 pm) Pat Metheny Side-Eye with Chris Fishman, Joe Dyson
9/8 (8 pm) Tuba Skinny
9/18 (12 pm) Nancy Donnelly Quartet
Bearsville Theater (Woodstock, NY) www.bearsvilletheater.com
9/30 (8 pm) Melissa Aldana Quartet
Caramoor Jazz (Katonah, NY) www.caramoor.org
9/15 9/22 9/29 (7 pm) Paul Connors Organ Groove with Chris Vitarello
Elk's Lodge (Ossining, NY) www.jazzatthelodge.com
9/9 (8 pm) Joe Morris/Ken Vandermark
9/23 (8 pm) Stephan Crump solo
Elysium Furnace Works @Cunneen-Hackett Arts Center (Beacon, NY) www.cunneen-hackett.org
9/1 (7 pm) Mahavishnu Project with Gregg Bendian, Neil Alexander, Matt Sewell, Brian Mooney
9/3 (7 pm) Ed Palermo Big Band
9/4 (7 pm) Latin Jazz Express
9/9 (7 pm) Michael Leonhart and Big Lazy
9/11 (7 pm) Theo Bleckmann and Endless Field
9/15 (7 pm) Mark Lettner Group
9/18 (7 pm) E.J. Strickland Sextet
9/25 (7 pm) Camille Thurman
9/29 (7 pm) Analog Jazz Orchestra "Roland Vazquez Tribute"
The Falcon (Marlboro, NY) www.liveatthefalcon.com
9/1 (9 pm) Susan Tobocman with Robert Nissim, John Lang
9/8 (9 pm) Yala Ballin with Bob Albanese, John Lang
9/15 (9 pm) Roz Corral with Tom Dempsey, John Lang
9/22 (9 pm) Miles Griffith with Paul Odeh, John Lang
9/29 (9 pm) Ben Cassara with Josh Richman, John Lang
First Name Basis at Divino Cucina (Hastings-on-Hudson, NY) www.facebook.com/FNBhastingsny
9/1 (6:30 pm) Oscar Feldman Quartet
Hamptons JazzFest @Church at Sag Harbor (Sag Harbor, NY) www.hamptonsjazzfest.com
9/8 (6:30 pm) Dave Stryker Trio with Charles Owens
Hamptons JazzFest @Church at Sag Harbor (Sag Harbor, NY) www.hamptonsjazzfest.com
9/4 (6 pm) Black Tie Brass
Hamptons JazzFest @Gosman's Dock (Montauk, NY) www.hamptonsjazzfest.com
9/15 (6 pm) Alex Siapiagin Quintet
Hamptons JazzFest @LTV Media Center (Wainscott, NY) www.hamptonsjazzfest.com
9/2 (6 pm) The Lighthouse Project tribute to Elvin Jones with Jerry Bergonzi, Nicole Glover, Gene Perla, Adam Nussbaum
Hamptons JazzFest @Parrish Art Museum (Water Mill, NY) www.hamptonsjazzfest.com
9/3 (7 pm) Ada Rovatti Band
9/10 (7 pm) Bill O'Connell Afro-Caribbean Ensemble
Hamptons JazzFest @Southampton Arts Center (Southampton, NY) www.hamptonsjazzfest.com
9/25 (2:30 pm) Creative Music Studio Improvisers Orchestra with Karl Berger
Handbell Studio at The Shirt Factory (Kingston, NY) www.creativemusic.org/category/cms-improvisers-orchestra
9/2 9/3 (7/9:30 pm) Dave Stryker Group Jazz
9/4 (4/6 pm) Nelson Riveros Brazilian & Latin Quartet; (8 pm) David Janeway Trio Jam Session
9/9-9/10 (7/9:30 pm) Javon Jackson Quartet
9/11 (4/6 pm) Alexander McCabe Quartet
9/16 9/17 (7/9:30 pm) Benny Benack III Quintet
9/18 (4/6 pm) Sudan Baronian and Taksim
9/23-9/24 (7/9:30 pm) We ARE: Aaron Goldberg, Reuben Rogers, Eric Harland
9/30 (7/9:30 pm) The Levin Brothers with Ali Ryerson
Jazz Forum Arts (Tarrytown, NY) www.jazzforumarts.org
9/1 9/15 (7 pm) Bad Little Big Band with Richie Iacona and Madeline Kole
9/7 (1 pm) Tom Manuel and Young at Heart Trio Billie Holiday tribute
9/9 (7 pm) Aubrey Johnson/Randy Ingram Duo
9/21 (7 pm) Harbor Jazz Festival: Jazz Loft Trio
9/22 (7 pm) Harbor Jazz Festival: Interplay Jazz Orchestra with Joe Devassy and Gary Henderson
9/23 (7 pm) Harbor Jazz Festival: Harry Allen Quartet
9/24 (1-9 pm) Harbor Jazz Festival: Rubens De La Corte Brazilian Ensemble; Ray Anderson Pocket Brass Band; Nicole Zuraitis Allstar Band
The Jazz Loft (Stony Brook, NY) www.thejazzloft.org
9/1 (8 pm) Mike Dopazo Trio
9/2 (8 pm) Curtis Nowosad Quartet
9/3 (8 pm) Pasquale Grasso solo
9/8 (8 pm) Kristina Koller Quartet
9/9 (8 pm) Lucy Yeghiazaryan with Pasquale Grasso
9/10 (8 pm) Pete Mallinverni Trio
9/16 (8 pm) Tim Dehuff Quartet
9/17 (8 pm) Alicyn Yaffee Trio
9/23 (8 pm) Tahira Clayton
9/24 (7/9 pm) Champion Fulton Trio
9/30 (7/9 pm) Martina Dasilva
Jazz on Main (Mt. Kisco, NY) www.jazzonmain.com
9/16 (6 pm) Chembo Corniel Quintet
9/17 (1 pm) Jane Ira Brown; Samara Joy; Ike Sturm and Heart with Donny McCaslin; Camille Thurman with Darrell Green Quartet
9/18 (1 pm) Zach Brock Quartet; Vanderlei Pereira and Blindfold Test; Elio Villafraña and Jass Syncopators
Lake George Jazz "Jazz at The Lake" (Lake George, NY) www.lakegeorgearts.org
9/3 (7 pm) Chris Pasi Group
9/10 (7 pm) Saints of Swing
9/17 (7 pm) David Gilmore Trio
9/24 (7 pm) Kelly Green Trio
Lydia's Café (Stone Ridge, NY) www.lydias-cafe.com
9/8 (7 pm) Steve Salerno, Tom Manuel and guest
Madiron Wine Bar (East Setauket, NY) www.thejazzloft.org

9/2 (8 pm) Anthony Wonsley Trio with Lonnie Plaxico, Diego Voglino
9/3 9/10 9/17 9/24 (10 pm) David Budman
9/9 (8 pm) Manuel Valera Trio with Mark Whitfield, Jr.
9/10 (8 pm) Judimarie Canterno with Conal Fowlkes, Frank Tate, Steve Lamattina
9/16 (8 pm) Victor Jones Trio with Roberta Piket, Andy McKee
9/17 (8 pm) Tessa Souter Quartet
9/23 (8 pm) Valery Ponomarev Quartet
9/24 (8 pm) Ed Laub/Ed Moneiro
Maureen's Jazz Cellar (Nyack, NY) www.maureensjazzcellar.com
9/3 (8 pm) Bill Charlap Trio
9/10 (8 pm) Jerome Jennings Trio with Laurin Talese
The Maverick (Woodstock, NY) www.maverickconcerts.org
9/11 (5:30 pm) Houston Person
PJS Jazz Society at First Presbyterian Church (Mt. Vernon, NY) www.pjsjazz.org
9/12 (8:30 pm) Renku: Michael Attias, John Hébert, Satoshi Takeishi
9/16 (9 pm) Charlotte Greve's Wood River
9/19 (8:30 pm) Devin Gray Trio
9/26 (8:30 pm) Luca Soul Rosenfeld Quartet with Kelly Green, Steven Frieder, Bob Meyer
9/27 (8 pm) Matt Motte
Quinn's (Beacon, NY) www.facebook.com/QuinnsBeacon
9/3, 9/10, 9/17, 9/24 (3 pm) Hal Galper Trio
Rafter's Tavern (Callicoon, NY) www.rafterstavern.com
9/24 (8 pm) Al Di Meola
Tarrytown Music Hall (Tarrytown, NY) www.tarrytownmusicall.org
9/24 (7:30 pm) Jamaaladeen Tacuma, Billy Martin, Karl Berger, Ingrid Sertso
Theoria Foundation's White Feather Farm (Saugerties, NY) www.theoriafoundation.org
9/5, 9/12, 9/19, 9/26 (8pm): Monday Jazz Sessions with John Richmond
9/9 (8 pm) Danny Zoli and The Jazz Expressions with Joe Tranchina, Hilliard Greene, Dwayne "Cook" Broadnax
Turning Point Café (Piermont, NY) www.piermont.club
9/10 (7 pm) Neil Alexander and Nail
Unison Arts Center (New Paltz, NY) www.unisonarts.org
9/10 (7:30 pm) Gerry Malkin Quartet
Westchester Collaborative Theater (Ossining, NY) www.wctheater.org/music-in-the-box
9/14 (12 pm) JazzFest White Plains: I'RO & The Afro Latin Exchange
9/15 (12 pm) JazzFest White Plains: François Moutin/Kavita Shah Duo; (6 pm) Grace Kelly
9/16 (12 pm) JazzFest White Plains: Miiki Hayama/Richie Goods Ensemble
(7/9 pm) Joey Alexander Trio
9/17 (7/9 pm) JazzFest White Plains: Buster Williams "Something More" Quartet
9/18 (1:45 pm) JazzFest White Plains: Albert Rivera Quintet; Carlos Jimenez Mambo Sextet; G. Thomas Allen Quartet; Ragan Whiteside
White Plains Jazz Fest (White Plains, NY) www.artswestchester.org/programs/jazz-fest-2
9/17 (8 pm) Jack DeJohnette and Savion Glover
Woodstock Playhouse (Woodstock, NY) www.woodstockplayhouse.org

PENNSYLVANIA

9/19 (8 pm) Katt Hernandez and Friends with Dan Blacksborg, Flandrew Fleisenburg, D. Holep, Kimya Imani Jackson
2223.fish (Philadelphia, PA) www.firemuseumpresents.com
9/1 (8/9:30 pm) Harry Forlenza Bailey and His Band
9/2 (8/10 pm) Wayne Smith, Jr. Quintet with Matthew Clayton, Madison Rast, Ian Macaulay
9/3 (8/10 pm) Darryl Yokley Band
9/7 (8/9:30 pm) Keith Chasin with Andrew Carson, Tom Whitney, Shane Aaserud, Kevin Blanke
9/9 (8/10 pm) Lynn Riley and The World-Mix with Rubin Edwards, Adam Faulk, Harry "Butch" Reed
9/10 (8/10 pm) Michael Pediton with Jim Ridl, Dean Johnson
9/16-9/17 Kurt Rosenwinkel's All-Star Quartet with Aaron Parks, Eric Revis, Gregory Hutchinson
9/23 (8/10 pm) Behn Gillice with Brian Betz Quartet
9/24 (8/10 pm) Tim Green with Webb Thomas Trio
9/27 (8/9:30 pm) Norman David & Combo Theory
Chris' Jazz Café (Philadelphia, PA) www.chrisjazzcafe.com
9/11 (7 pm) Jazz Is Phish
9/21 (8 pm) Ambrose Akinmusire
City Winery (Philadelphia, PA) www.citywinery.com/philadelphia
9/18 (2 pm) Tri-State Jazz Society presents Rosanno Sportiello
Community Arts Center (Wallingford, PA) www.communityartscenter.org
9/1 9/8 9/15 9/22 9/29 (7 pm) Bill Washer and Friends Jazz Jam
9/2 (7 pm) Corinne Mammama
9/3 (7 pm) Esteban Castro
9/4 (5 pm) Bill Charlap solo
9/9 (7 pm) Martin Wind's Counterpoint with Jim McNeely, Ed Neumeister
9/10 (12:30-10 pm) COTA Jazz Festival: Adam Niewood Quartet; Spencer and Nancy Reed; Carolyn Leonhart; Skip and Dan Wilkins Quartet; Water Gap Jazz Orchestra; Terry and Paul Kleinfelder; Ron Thomas/Joe Michaels; Jay Rattman; Bill Goodwin, Jon Ballantyne, Evan Gregor
9/11 (12:30-10 pm) COTA Jazz Festival: Andy Bianco; Ryan Devlin and Steve Kortka Quintet; Marko Marcinko Organic Vibe Trio; Najwa Parkins Group; Pete Fluck and The Foztomes; Bill Washer/Jon Ballantyne; Jim Ridl Trio; Mike Stephans with Dave Lieberman Quartet; Bill Goodwin, Jon Ballantyne, Evan Gregor
9/16 (7 pm) Broadway Brassy and The Brass Knuckles
9/17 (7 pm) Dena DeRose with Shermie Marcie, Noriko Ueda
9/18 (5 pm) Riverside Rhythm Band
9/23 (7 pm) Sarah Cion Trio with Alec Safy, Michael Camacho
9/24 (7 pm) The Lighthouse Project with Dave Liebman, Jerry Bergonzi, Gene Perla, Adam Nussbaum
9/25 (5 pm) Jackie Gage
9/26 (7:30 pm) Water Gap Jazz Orchestra with Matt Vashlishan
9/30 (7 pm) trioTrio with Sheila Jordan, Jacob Sacks, David Ambrosio, Vinnie Sperrazza
Deer Head Inn (Delaware Water Gap, PA) www.deerheadinn.com
9/2 (8 pm) Joe Morris/Ken Vandermark; Dan Blacksborg's Perilous Architecture
Evangelical Lutheran Church of the Atonement (Philadelphia, PA) www.firemuseumpresents.com
9/1 (6 pm) Jazz Bridge presents Bert Harris
Horton St. Playground (Philadelphia, PA) www.jazzbridge.org
9/8 (6 pm) Jazz Bridge presents Calli Graver Group
Kelly Park (Philadelphia, PA) www.jazzbridge.org
9/5, 9/12, 9/19, 9/26 (5:30-9:30 pm) Tony Williams Jazz Quartet
La Rose Jazz Club (Philadelphia, PA) www.jazzclublarose.com
9/15 (6 pm) Jazz Bridge presents Fared Simpson Trio
Nichols Parks (Philadelphia, PA) www.jazzbridge.org
9/4 (8 pm) Oliver Mayman
9/8-9/9 (8 pm) Samara Joy
9/16-9/17 (8 pm) Grace Kelly
9/23 9/24 (8 pm) Bria Skonberg Quartet
9/29 (8 pm) Pablo Batista's Latin Jazz Sextet
9/30 (8 pm) Tuck & Patti
South Jazz Club (Philadelphia, PA) www.southjazzkitchen.com
9/9 (8 pm) Catherine Russell
Williams Center for the Arts (Easton, PA) www.williamscenter.lafayette.edu
9/8 (8:30 pm) Ironman Trio Jazz Jam
9/15 (8 pm) Sun Ra Arkestra
9/29 (8:30 pm) Henri Herbert
World Café (Philadelphia, PA) www.worldcafelive.com
9/10 (8 pm) Hell's Kitchen Funk Orchestra
Zoellner Performing Arts Center (Bethlehem, PA) www.zoellner.cas.lehigh.edu

CLUB DIRECTORY

- **411 Kent Avenue** 411 Kent Avenue
Subway: J, M, Z to Marcy Avenue
www.411kent.org
- **Arthur's Tavern** 57 Grove Street
(212-675-6879) Subway: 1 to Christopher Street
www.arthurstavern.nyc.com
- **Bar Bayeux** 1066 Nostrand Avenue
(347-533-7845) Subway: 2, 5 to Sterling Street
www.barbayeux.com
- **Bar Lunático** 486 Halsey Street
(917-495-9473) Subway: C to Kingston-Throop Avenues
www.barlunatico.com
- **Barbès** 376 9th Street at 6th Avenue, Brooklyn
(718-965-9177) Subway: F to 7th Avenue
www.barbesbrooklyn.com
- **Betty Carter Auditorium for the Arts** 1561 Bedford Avenue
(718-971-9202) Subway: 2, 3, 4, 5 to Franklin Avenue-Medgar Evers College
www.majorowenscenter.com/betty-carter-auditorium-for-the-arts
- **Birdland and Birdland Theater** 315 W. 44th Street
(212-581-3080) Subway: A, C, E, to 42nd Street
www.birdlandjazz.com
- **Blue Note** 131 W. 3rd Street at 6th Avenue
(212-475-8592) Subway: A, B, C, D, E, F to W. 4th Street
www.bluenotejazz.com
- **Bond 45** 221 W. 46th Street
(212-869-4545) Subway: B, F, M to 47-50 Streets
www.bond45ny.com
- **Brooklyn Museum of Art** 200 Eastern Parkway
(718-638-5000) Subway: 2, 3 to Eastern Parkway
www.brooklynmuseum.org
- **Brooklyn Public Library Central Branch**
Subway: 2, 3 to Grand Army Plaza; Q to 7th Avenue
- **Bryant Park** 5th and 6th Avenues between 40th and 42nd Streets
Subway: 4, 5, 6 to 42nd Street
www.bryantpark.org
- **Bushwick Inlet Park** Kent Avenue between N. 7th and 12th Streets
Subway: L to Bedford Avenue
- **Cellar Dog** 75 Christopher Street at 7th Avenue
(212-675-6056) Subway: 1 to Christopher Street
www.cellardog.net
- **Central Park Summerstage**, Rumsey Playfield 72nd Street and Fifth Avenue
(212-360-2777) Subway: B, D to 72nd Street
www.summerstage.org
- **Chelsea Table & Stage** Hilton Fashion District Hotel, 152 W. 26th Street
Subway: C, E to 23rd Street; R, W to 28th Street
www.chelseatableandstage.com
- **Children's Magical Garden de Carmen Rubio** Norfolk and Stanton Streets
Subway: F to Second Avenue
- **City Winery** 25 11th Avenue (at 15th Street)
(646-751-6033) Subway: A, C, E to 14th Street
www.citywinery.com
- **CityWell Brooklyn** 496 President Street
(347-294-0100) Subway: R to Union Street
www.citywellbrooklyn.com
- **Clove Lakes Park** 1150 Clove Road, Staten Island
Bus: X12
- **Culture Lab LIC** 5-25 46th Avenue, Long Island City
(347-848-0030) Subway: 7 to Vernon Boulevard/Jackson Avenue
www.culturelablic.org
- **The Cutting Room** 44 E. 32nd Street
(212-691-1900) Subway: 6 to 33rd Street
www.thecuttingroomnyc.com
- **David Rubenstein Atrium** Broadway at 60th Street
(212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle
www.lincolncenter.org/venue/atrium
- **The DiMenna Center** 450 W. 37th Street
(212-594-6100) Subway: A, C, E to 34th Street-Penn Station
www.dimennacenter.org
- **Dizzy's Club** 33 W. 60th Street, 5th floor
(212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle
www.jazz.org
- **The Django** 2 Sixth Avenue
(212-519-6600) Subway: A, C, E to Canal Street; 1 to Franklin Street
www.thedjagonyc.com
- **Downtown Music Gallery** 13 Monroe Street
(212-473-0043) Subway: F to East Broadway
www.downtownmusicgallery.com
- **Drom** 85 Avenue A
(212-777-1157) Subway: F to Second Avenue
www.dromnyc.com
- **Estonian House** 243 E. 34th Street at Second Avenue
(212-684-0336) Subway: 6 to 34th Street
www.estonianhousenewyork.com
- **First Street Green** 33 E. First Street near Second Avenue
Subway: F, V to Second Avenue
- **First Unitarian Church** 50 Pierrepont Street, Brooklyn
(718-624-5466) Subway: M, R to Court Street
www.fuub.org
- **Flushing Town Hall** 137-35 Northern Boulevard, Flushing
(718-463-7700) Subway: 7 to Main Street
www.flushingtownhall.org
- **Flying Lobster** 144 Union Street
(718-855-2633) Subway: F, G to Bergen Street
www.flying-lobster.com
- **Fort Greene Park** Myrtle Avenue at Cumberland Street
B, D, N, Q, R to DeKalb Avenue
- **Governors Island Building 10a, Nolan Park**
Ferry from Battery Maritime Building
- **Grant's Tomb** 122nd Street and Riverside Drive
Subway: 1 to 125th Street
- **Green Soul Studios**
Subway: F to 75th Avenue
www.instagram.com/green_soul_studios
- **Groove Bar & Grill** 125 MacDougal Street
(212-254-9393) Subway: A, B, C, D, E, F, V to W. 4th Street
www.clubgroovenyc.com
- **Harlem Stage Gatehouse** 150 Convent Avenue at W. 135th Street
(212-650-7100) Subway: 1 to 137th Street
www.harlemstage.org
- **Hermana** 349 E. 13th Street
Subway: L to First Avenue
www.hermananyc.com
- **Ibeam Brooklyn** 168 7th Street between Second and Third Avenues
Subway: F to 4th Avenue
www.ibeambrooklyn.com
- **Interchurch Center** 475 Riverside Drive at 120th Street
Subway: 1 to 116th Street
www.interchurch-center.org
- **Iridium** 1650 Broadway at 51st Street
(212-582-2121) Subway: 1, 2 to 50th Street
www.theiridium.com
- **Isaac Stern Auditorium at Carnegie Hall** 881 Seventh Avenue
(212-247-7800) Subway: N, Q, R, W to 57th- Seventh Avenue
www.carnegiehall.org
- **The Jazz Gallery** 1160 Broadway, 5th floor (212-242-1063)
Subway: N, R to 28th Street
www.jazzgallery.org
- **Jazz Museum in Harlem** 58 W. 129th Street between Madison and Lenox
(212-348-8300) Subway: 6 to 125th Street
www.jmih.org
- **Joe's Pub** at the Public Theater 425 Lafayette Street
(212-539-8770) Subway: N, R to 8th Street-NYU; 6 to Astor Place
www.joespub.com
- **Juilliard School Peter Jay Sharp Theater** 155 W. 65th Street
(212-769-7406) Subway: 1 to 66th Street
www.juilliard.edu
- **The Keep** 205 Cypress Avenue, Queens
(718-381-0400) Subway: L to Jefferson Street
www.thekeepny.com
- **Knickerbocker Bar & Grill** 33 University Place at 9th Street
(212-228-8490) Subway: N, R to 8th Street-NYU
www.knickerbockerbarandgrill.com
- **La Salle Open Streets** Corner of La Salle Street and Claremont Avenue
Subway: 1 to 125th Street
- **Le Poisson Rouge** 158 Bleecker Street
(212-228-4854) Subway: A, B, C, D, E, F, V to W. 4th Street
www.lepoissonrouge.com
- **Lehman Center** 250 Bedford Park Boulevard West, Bronx
(718-960-8833) Subway: 4, D train to Bedford Park Blvd.
www.lehmancenter.org
- **Little Island** Pier 55 at Hudson River Park Greenway
Subway: A, C, E, L to 14th Street
www.littleisland.org
- **Lowlands** 543 Third Avenue, Brooklyn
(347-463-9458) Subway: R to Prospect Avenue
www.lowlandsbar.com
- **Manhattan School of Music Neidorff-Karpati Hall**
Broadway and 122nd Street
(212-749-2802, ext 4428) Subway: 1 to 116th Street
www.msmnyc.edu
- **Mezzrow** 163 W. 10th Street
(646-476-4346) Subway: 1 to Christopher Street
www.mezzrow.com
- **Michiko Studios** 149 W. 46th Street, 3rd Floor
(212-302-4011) Subway: B, D, F, M to 47-50 Streets
www.michikostudios.com
- **Minton's** 206 W. 118th Street
(212-243-2222) Subway: B, C to 116th Street
www.mintonsharlem.com
- **National Sawdust** 80 N. 6th Street
(646-779-8455) Subway: L to Bedford Avenue
www.nationalsawdust.org
- **New Amsterdam Musical Association** 107 W. 130th Street
(212-234-2973) Subway: 2, 3 to 125th Street
- **New School Stiefel Hall** 55 W. 13th Street, 4th Floor
(212-229-5600) Subway: F, V to 14th Street
www.newschooll.edu
- **North Square Lounge** 103 Waverly Place at McDougal Street
(212-254-1200) Subway: A, B, C, E, F, V to West 4th Street
- **Nublu 151** 151 Avenue C
Subway: L to First Avenue
www.nublu.net
- **Ornithology Jazz Club** 6 Suydam Street, Brooklyn
(917-231-4766) Subway: J, M, Z to Myrtle Avenue
www.ornithologyjazzclub.com
- **The Owl Music Parlor** 497 Rogers Avenue, Brooklyn
(718-774-0042) Subway: 2, to to Sterling Street
www.theowl.nyc
- **Pangea** 178 Second Avenue
(212-995-0900) Subway: L to First Avenue
www.pangeanyc.com
- **Park Avenue Armory** 643 Park Avenue
(212-616-3930) Subway: 6 to 68th Street
www.armoryonpark.org
- **Pioneer Works** 159 Pioneer Street, Brooklyn
(718-596-3001) Bus: B61
www.pioneerworks.org
- **The Players Theatre** 115 MacDougal Street
Subway: A, B, C, D, E, F, V to W. 4th Street
www.theplayerstheatre.com
- **Public Records** 233 Butler Street
Subway: 2, 3, 4, 5, B, D, N, Q, R to Atlantic Avenue
www.publicrecords.nyc
- **Rizzoli Bookstore** 1133 Broadway
(212-759-2424) Subway: R, W to 28th Street
www.rizzolibookstore.com
- **Roberto Clemente State Park** 301 W. Tremont Avenue, Bronx
(718-299-8750) Metro North: Hudson Line to Morris Heights
www.parks.ny.gov/parks/140/details.aspx
- **Rockwood Music Hall** 196 Allen Street (212-477-4155)
Subway: F, V to Second Avenue
www.rockwoodmusichall.com
- **Room 623 at B2 Harlem** 271 W. 119th Street
(212-280-2248) Subway: B, C to 116th Street
www.b2harlem.com
- **Rose Theater** Broadway at 60th Street, 5th floor
(212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle
www.jazz.org
- **Roulette** 509 Atlantic Avenue
(212-219-8242) Subway: 2, 3, 4, 5 to Atlantic Avenue
www.roulette.org
- **St. John's in the Village** 218 W. 11th Street
(212-243-6192) Subway: 1 to Christopher Street
www.stjvny.org
- **Saint Peter's Church** 619 Lexington Avenue at 54th Street
(212-935-2200) Subway: 6 to 51st Street
www.saintpeters.org
- **Scholes Street Studio** 375 Lorimer Street
(718-964-8763) Subway: L to Lorimer Street
www.scholesstreetstudio.com
- **The Schomburg Center** 515 Macolm X Boulevard
(212-491-2200) Subway: 2, 3 to 135th Street
www.nypl.org/locations/schomburg
- **Silvana** 300 W. 116th Street
(646-692-4935) Subway: B, C, to 116th Street
www.silvana-nyc.com
- **Sistas' Place** 456 Nostrand Avenue at Jefferson Avenue, Brooklyn
(718-398-1766) Subway: A to Nostrand Avenue
www.sistasplace.org
- **Smalls** 183 W 10th Street at Seventh Avenue (212-252-5091)
Subway: 1 to Christopher Street
www.smallsjazzclub.com
- **Smoke** 2751 Broadway between 105th and 106th Streets
(212-864-6662) Subway: 1 to 103rd Street
www.smokejazz.com
- **Soapbox Gallery** 636 Dean Street
Subway: 2, 3 to Bergen Street
www.soapboxgallery.org
- **Sony Hall** 235 W. 46th Street
(212-997-5123) Subway: N, R, W to 49th Street
www.sonyhall.com
- **The Stone at The New School** 55 W. 13th Street
(212-229-5600) Subway: F, V to 14th Street
www.thestonenyc.com
- **Symphony Space Leonard Nimoy Thalia, Peter Jay Sharpe Theatre**
2537 Broadway at 95th Street (212-864-5400)
Subway: 1, 2, 3 to 96th Street
www.symphonyspace.org
- **Terraza 7** 40-19 Gleane Street
(718-803-9602) Subway: 7 to 82nd Street/Jackson Heights
www.terrazza7.com
- **Town Hall** 123 W. 43rd Street
(212-997-1003) Subway: 7, B, D, F, M to 42nd Street-Bryant Park
www.thetownhall.org
- **Village Vanguard** 178 Seventh Avenue South at 11th Street
(212-255-4037) Subway: 1, 2, 3 to 14th Street
www.villagevanguard.com
- **Zinc Bar** 82 W. 3rd Street
(212-477-8337) Subway: A, B, C, D, E, F to W. 4th Street
www.zincjazz.com
- **Zürcher Gallery** 33 Bleecker Street
(212-777-0790) Subway: 6 to Bleecker Street; B, D, F to Broadway-Lafayette
www.galeriezurcher.com

(INTERVIEW CONTINUED FROM PAGE 6)

sitting back and saying “what a shame”, I decided to put everything that I’d learned up to that moment to the test and go! Here we are five years later with a program that had six students when I began, to now having almost 60 students and a Masters program that is fully funded. I don’t say these things as if I’m the reason. But, I will say that when you listen to THE reason, you won’t go wrong. I’m truly thankful for that spirit, guiding me in my life through every triumph and every lesson.

Although the experience began shrouded in controversy, I’m thankful that I answered the call. Now we have brand-new facilities and strategic partnerships throughout the community of Baltimore. I feel that we have one of the greatest jazz faculties on the planet and 80% of them live right in the community. The program is, in essence, split into two sections. The first two years are largely foundational, focusing on the fundamentals of the music. The final two years, we focus on the individual vision of each student, affording them the opportunity to slowly go through the process of creating their own albums, which will help them discover who they are as an artist. I’d say that this distinguishes our program from most.

The Masters program is loosely based on the Herbie Hancock Institute’s design, focusing on a graduate ensemble. Each admitted grad student receives full tuition remission as well as a \$12,000-a-year stipend. The first full class of the program will begin their studies in the fall of 2023. It’s been a challenge during the pandemic, but with the help of some amazing colleagues, faculty and students with tenacity, we were able to achieve what many felt was a pointless task.

Now that I find myself in this position in higher academia, I’ve made it my life mission to effect change in policy and the true codification of American music in our institutions of higher learning. It’s time that this country embraces its culture vs. the continued propulsion of a culture that limits the narrative of the original intent of “E Pluribus Unum”. To that end, I’ll go wherever that mission takes me, as I believe that this is one of the ‘calls of the spirit’ on my life.

TNYCJR: Talk about your playing experience as a leader and a sideman and the pros and cons of each.

SJ: I wouldn’t say that there are pros or cons to the varying types of playing experiences. However, I will say that if you have a musical vision that requires you to step up in a leadership capacity, it’s more challenging to see that vision through if you’re exhausting your energies helping others to bring their vision to fruition. I’ve enjoyed my time as a sideperson in a variety of settings. But, nothing will ever be as fulfilling as hearing an idea in your head and doing what is necessary to birth that idea into the world. Both types of artists are important and necessary.

TNYCJR: Elaborate on your time with Jazz at Lincoln Center.

SJ: Wow! An open-ended Jazz at Lincoln Center question. This may be the first time I’ve been asked to just elaborate. Let’s see, where do I begin? First off, Wynton Marsalis is my big brother. I never really thought that I was ‘working’ FOR him over at Jazz at Lincoln Center. It always felt like a big brother that was constantly checking out your homework to see if it looked right. I learned what it means to commit to vision.

I’ll say it again, Wynton is an amazing artist! However, I believe his true gift lies in his ability to work tirelessly for the vision. My time with the ensemble also made me realize that I needed to see my own vision through. So, I had to leave. I also realized

pretty quickly that playing lead trumpet is more than having the physical capability. It’s also a mentality that requires one to devote their energy to that discipline and that’s not where I wanted to expend my energies.

I enjoyed my time with the band. I love those cats. But, ultimately, I knew that I had work to do that required the same level of dedication that I saw my big brother Wynton exemplify. So, I had to take the leap. Playing in that band was a huge boost for me, however. I realized that there was no task too big or challenging on the trumpet. It further solidified the notion that I could face any challenge presented to me on the instrument. So, here I am with those lessons learned. I’m grateful for those six years and if big bro ever needs me in the band again...I’ll respectfully decline.

TNYCJR: What are your current band’s projects and are there any plans to record?

SJ: There are currently several projects in the works. The Baltimore Jazz Collective, loosely based on the SFJAZZ Collective concept, is poised to release its first album either this winter or spring. Also, I’ve been working with Brinae Ali on a project called Dizzy Spellz, which is an AfroFuturistic look into the music and life of Dizzy Gillespie. I’m truly excited about capturing that on video.

I’m also working on a few projects with my band, one of which requires me to live through certain things in order to birth the album in its most honest form. Some things simply can’t be rushed and that is this particular concept. More to come on that. Let’s just say that it’ll be the crown jewel of my catalogue as it’ll be the most personal reflection of my life to date.

TNYCJR: Talk about the National Youth Orchestra and the recent tour.

SJ: Working with National Youth Orchestra out of Carnegie Hall is one of the greatest joys of my career. This group of 16- to 19-year-olds is literally one of the best ensembles that I’ve ever been blessed to lead. For the past five years, we’ve selected some of the most talented and inspirational young musicians to go on tours throughout Asia, Europe and the U.S. Several hundred students apply and we work extensively to select 22 young musicians who are not only some of the best artists of their age group, but ambassadors for the music. Guest artists have included Dianne Reeves, Kurt Elling and Jazzmeia Horn. We managed to even record our first album over the pandemic entitled *We’re Still Here*.

The true magic of the ensemble is that these folks arrive at Purchase College mid-July as colleagues and leave the tour mid-August as family. We instill core American values—or what should be American values—of leadership, democracy, acceptance and teamwork by encouraging them to find common ground in their human experiences and bringing that to the bandstand. It’s truly magical to witness and I’m eternally grateful for the opportunity to help mentor these amazing young folks. ❖

For more information, visit sean-jones.com. Jones is at Dizzy’s Club Sep. 23rd-25th. See Calendar.

Recommended Listening:

- Sean Jones–*Eternal Journey* (Mack Avenue, 2003)
- Sean Jones–*Roots* (Mack Avenue, 2006)
- Ralph Peterson Fo’tet/Sextet–*The Duality Perspective* (Onyx Music, 2012)
- Sean Jones Quartet–*Im.pro.vice: Never Before Seen* (Mack Avenue, 2014)
- Sean Jones–*Live From Jazz at the Bistro* (Mack Avenue, 2015)
- SFJAZZ Collective–*Music of Miles Davis & Original Compositions (Live SFJAZZ Center 2016)* (SFJAZZ, 2016)

(LEST WE FORGET CONTINUED FROM PAGE 10)

Stańko died on Jul. 29th, 2018 in Warsaw from lung cancer exacerbated by pneumonia. He left his mark on many. Guitarist Jakob Bro, who performed with Stańko in his *Dark Eyes* quintet, stated “He had such a wild energy. He wanted to play every night and was constantly talking about the importance of playing concerts to develop as a musician and composer. I simply loved standing next to him on stage, he was such a warm, soulful and poetic player. He told a story with his horn every time he picked it up. There was never a need to show off or anything. He had something on his mind, something in his heart that he needed to express. It was truly beautiful to witness.”

A tribute to Stańko will take place this month at Roulette with appearances by trumpeters Ambrose Akinmusire and Wadada Leo Smith, among many others. Smith finds the concert especially important as a means of keeping Stańko’s voice alive: “It is the remembrance, that’s one of the human qualities. When people pass on you remember them and by remembering them they stay alive.” ❖

A tribute to Stańko is at Roulette Sep. 18th. See Calendar.

Recommended Listening:

- Komeda Quintet–*Astigmatic* (Polskie Nagrania Muza, 1965)
- Tomasz Stańko–*Balladyna* (ECM, 1975)
- Tomasz Stańko–*Music From Taj Mahal and Karla Caves* (Leo, 1980)
- Tomasz Stańko/Arild Andersen/Jon Christensen–*Bluish* (Power Bros, 1991)
- Tomasz Stańko Septet–*Litania: The Music of Krzysztof Komeda* (ECM, 1997)
- Tomasz Stańko New York Quartet–*December Avenue* (ECM, 2016)

(LABEL SPOTLIGHT CONTINUED FROM PAGE 11)

“Our main idea in creating a record label,” Pinheiro says, “was to have more control and to make it easier to release and promote our music. The feeling most of us were getting was that the process of releasing a CD on a record label was too slow and we felt that the promotion was not as good as we expected. So, by creating a new record label we were trying to overcome these issues and to have a more direct medium to release our music. We also wanted to have complete artistic freedom to release the music we want, with the graphic design we want, when we feel comfortable with it and to promote it the best we can.”

So far Phonogram Unit appears to be doing just that. One recent masterwork is the brilliantly counter-intuitive *Inter.Independence* by the Pinheiro-led quintet Hyper.Object with Faustino, Valinho, trumpeter João Almeida and electronic musician Carlos Santos. The pianist proposed that, “besides having complete freedom to improvise and to choose musical ideas, there should be an active focus for each one to develop their ideas individually and to not immediately react or engage in direct dialogue with the other musicians from the group.” The result? A collective improvisation distinguished by extraordinary levels of design and formal coherence.

Meanwhile Pinheiro describes the label’s expanding horizons: “Until now, the label has focused exclusively on releasing music from the founders. We started slowly, releasing a few records each year and slowly increasing it, so that we can adapt and optimize our internal processes as the demand grows. We’re now reaching a point where we’re starting to be more comfortable releasing records from people outside our collective. We’re always exploring and trying to get better.” ❖

For more information, visit phonogramunit.bandcamp.com

ONE NIGHT ONLY!

TUESDAY, SEPTEMBER 20TH



Hyaku: One Hundred Dreams

SATOKO FUJII

Join Pianist-Composer Satoko Fujii and Her All-Star Band for the Live Recording of Her 100th Album as a Leader

FEATURING

Wadada Leo Smith

Ikue Mori

Kappa Maki

Brandon Lopez

Ingrid Laubrock

Tom Rainey

Sara Schoenbeck

Chris Corsano

Unpredictable, wildly creative
and uncompromising.

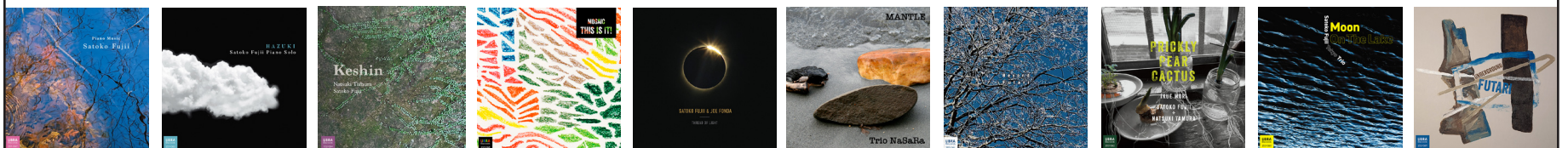
—Dan McClenaghan, *All About Jazz*

Tuesday, September 20th

Cary Hall in The DiMenna Center

450 West 37th Street, Manhattan

Doors open at 7:30, concert at 8 p.m. Tickets are \$20, cash only, available at the door. For more information, including Covid-19 vaccination requirements, visit dimennacenter.org/calendar/



Check out Satoko Fujii's 99 other recordings on [Satokofujii.com](https://satokofujii.com)

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Photo: Christina Marx

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