

OCTOBER 2022—ISSUE 246

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

NYCJAZZRECORD.COM



**THE NEW YORK CITY JAZZ RECORD**

**RUFUS  
REID**  
*BASS AS BASE*

**TREVOR  
DUNN**

**THEON  
CROSS**

**JOACHIM  
KÜHN**

**CAL  
MASSEY**

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# THE NEW YORK CITY JAZZ RECORD

OCTOBER 2022—ISSUE 246

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*The paths to becoming a musician are many. Rufus Reid (On The Cover) started out on brass instruments but it was time spent in the army that solidified his interest in the bass and began a compelling career, first as a performer, then educator and, more recently, composer, the fruits of the latter on display at Dizzy's Club this month. Bassist Trevor Dunn (Interview) got his first recognition not as a jazz player but as a co-founder of the alternative rock band Mr. Bungle; this month sees the almost two-decades-in-the-making return of his trio-convulsant, with a new album and a release concert at National Sawdust. If not for scheming parents, tuba player Theon Cross (Artist Feature) may not have become the crucial figure in his native England's progressive jazz scene, whether as part of Sons of Kemet or his own projects, the latter to be presented this month as part of the BRIC JazzFest. Pianist Joachim Kühn (Encore) had to escape the repressive environment of East Germany to begin what is now a nearly six-decade career; recently a marvelous 1969 concert from his then-home of Paris has been issued. And trumpeter Cal Massey (Lest We Forget) may not have had the instrumental accomplishments of his peers but his contributions to classic albums by the likes of John Coltrane, Philly Joe Jones, Lee Morgan, Cedar Walton, McCoy Tyner, Archie Shepp and others place him in the jazz composing firmament.*

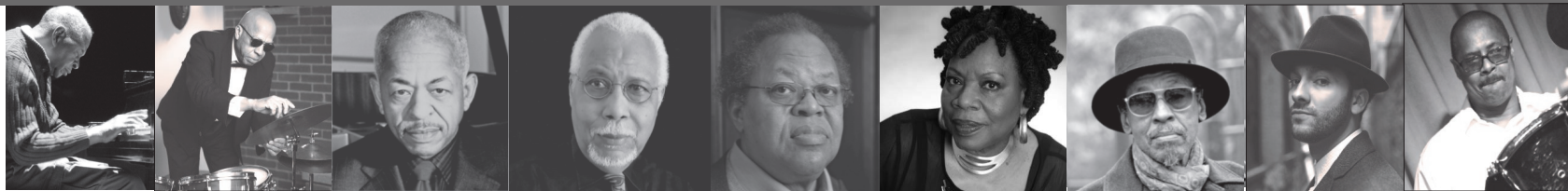
*On The Cover:* Rufus Reid (photo by John Abbott / courtesy of the artist)

Corrections: xxx

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A song cycle by Freddie Bryant



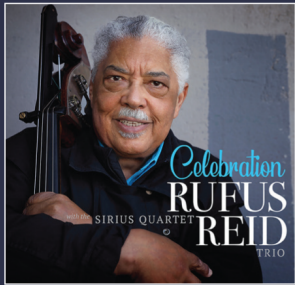
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**DIERK PETERS SPRING**

SSC 1670  
AVAILABLE 10/14/22

—At the end of August 2021, Peters assembled an outstanding cast of musicians to record *Spring* at Man Made Music in New York. The incredible quintet included trumpeter Adam O’Farrill, alto saxophonist Caleb Wheeler Curtis, bassist Walter Stinson, and drummer Buz Donald. Their wide range of expression can be heard augmenting the fascinating pieces Peters wrote.



**DUDUKA DA FONSECA & QUARTETO UNIVERSAL “YES!!!”**

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—Duduka Da Fonseca, a 4-time GRAMMY® Award Nominee drummer, and his quartet perform ten stimulating pieces on *YES!!!* that blend together Brazilian rhythms with Jazz. The drummer is joined in Quarteto Universal by three like-minded talents: guitarist Vinicius Gomes, pianist Helio Alves and bassist Gili Lopes.



**JUDY NIEMACK WHAT’S LOVE?**

SSC 1688  
AVAILABLE 8/28/22

—Niemack is joined among the highest level of jazz musicianship for the affair; *What’s Love* hosts Peter Bernstein on guitar, Sullivan Fortner on piano, Doug Weiss on bass, Joe Farnsworth on drums and a guest appearance by Eric Alexander on alto saxophone.



Sunnyside



www.sunnysiderecords.com

**FONT** (Festival of New Trumpet Music), inspired by a casual conversation 20 years ago between Dave Douglas and the late Roy Campbell, Jr. at the now-defunct Tonic, continues to be a wellspring of innovative talent, making its first in-person appearance after three years of quarantine (Sep. 8th) at The Owl Music Parlor. The double bill commenced with the **Alexandra Ridout** Trio, the trumpeter a fresh transplant to NYC from London, accompanied by Iver Cardas (guitar) and Will Sach (bass). Warming up with an F blues in 7/4 and a lyrical piece moving inside and outside the key area, mixing rhythms, the energy gradually escalated, until, by the fifth number, an original titled “Ditty”, aptly introduced by bass, Ridout started to spin off louder, broader, more legato passages, dialing up the heat one degree more for the final number, a cover of Andrew Hill’s “Tired Trade”. Trumpeter/vocalist **Sonny Singh** played songs from his leader debut, *Chardi Kala*, a singular fusion of Sikh and Sufi poetry set to bhangra, qawwali, funk, reggae and other styles. Supported by Jonathan Goldberger (guitar), Mackenzie Shivers (vocals/harmonium/piano), Yuka Tadano (bass) and Rohin Khemani (drums/tabla), the opener, “Ghadar Machao”, driven by chicken-pickin’, rock-edged guitar, immediately proved politics and partying (can) go hand-in-hand. Bright and brash, Singh’s best trumpet work came on “Azad Azad”, his solo embodying the ‘freedom’ (of identity/music) implied by the title. —Tom Greenland



LUKAS FREI / COURTESY OF FONT

Sonny Singh @ The Owl Music Parlor

After an inspiring gig together, Korean-Canadian vocalist/pianist **Yoon Sun Choi** was curious to hear how Argentine-German tenor saxophonist **Camila Nebbia**, vocalist/bassist **Carmen Rothwell** and Japanese vocalist/shamisen player **Emi Makabe** would sound separately, booking them (and herself) at Ibeam (Sep. 2nd) as solo acts. Nebbia started things off with two long soliloquies, which transitioned from motive to motive, each developed a bit, embellished with polyphonics, valve taps and other extended techniques, before she moved to the next, swaying in tight spirals as she played. Choi’s set, the most eclectic, highlighted her distinctive vocals, alternately intoned or resonant, gruff or sweet, accompanied by keyboard or piano. Besides her originals, she sang Kate Bush’s “Cloudbusting”, gave a programmatic reading of Lewis Carroll’s “The Jabberwocky”, finishing with a ham-fisted, atonal piano improv. An experimental piece (assisted by a volunteer) using an uncooperative homemade music-box didn’t quite work, but it was fun to watch her try to improvise a ‘solution’. Rothwell’s set was notable for the striking juxtaposition of precise, authoritative bass tones with delicate but resilient high soprano vocals, blending/harmonizing at a distance of several octaves, apart yet together. Makabe’s set alternated between traditional/folk repertoire for shamisen and her songs sung in Japanese and English, the former derived from altered pentatonic scales, the latter in major keys with a few ‘outside’ notes. (TG)

Put four jazz men together with the ethos of mid-century soul and you will hear the sound produced by the highly bluesy guitarist **Ed Cherry**, with Monte Croft (vibraphone), Kyle Koehler (Italian-made Crumar organ) and Anwar Marshall (drums). From the opener at The Django (Sep. 2nd), in a lightly swung “Sweet and Lovely” (Gus Arnheim-Charles N. Daniels-Harry Tobias) it was evident the mood would be completely laidback. Some showiness prevailed from Koehler on Charlie Parker’s “Star Eyes”, but Cherry’s dedication to egalitarianism, with a sidebar of conviction and dedication to the music, prevailed. In a languorous rendition of Duke Ellington’s “In a Sentimental Mood”, Cherry’s artistry, much in the style of Wes Montgomery, played steady support for vibraphone and organ. Marshall’s musicality held fast through the set, with timing well integrated into the give-and-take, back-and-forth voices of the other three players. What emerged most of all from them was beautiful synchrony, of the harmony of three distinctly different instruments producing an integrated overarching sound. Miles Davis’ “All Blues” gave Cherry a crack at inspired improvisation and a blues-influenced “Body and Soul” (Johnny Green) evoked a slow dance in a midnight dance hall. A fun closer was an all-hands-on-deck rouser in Elmer Bernstein’s “Theme from The Magnificent Seven”, familiar to many since it was the music for a long-running Marlboro cigarettes ad on TV. —Marilyn Lester



PHOTO © CAROLINE CONEJERO 2022

Ed Cherry @ The Django

The **Brandi Disterheft** Trio with pianist Anthony Wonsley and drummer Joe Farnsworth, presented themselves in process at Cellar Dog (Sep. 4th), trying out a variety of numbers new and old. The soulful Disterheft comes to her craft with a sense of personal history and strong mentorships in jazz performance, which indisputably have nurtured her talents as a player and writer. Her mother is a jazz B-3 organ player and her aunt, Angie Jaree, is a Grammy-winning session singer; her music studies began with piano at age five and in her emergence as a bassist, Ron Carter and Brazilian-born percussionist Portinho strongly informed her work (the latter encouraging her to sing). Her body language—the way she leans into the bass—mirrors her movement into her music with passion and commitment. Disterheft also has the ability to translate the voices of a range of instruments to suit the upright, evident in a solid, swinging “Relaxin’ at Camarillo” (Charlie Parker) and Donald Byrd’s “Fly Little Bird”. Disterheft’s own “Coup de Foudre” (Lightning Bolt) began as a lovely, highly melodic ballad and then switched tempo into a quicker, samba-based rhythm, showcasing Farnsworth’s ability to coax inventive sounds out of his kit with elegance and nuance. The musical flow was punctuated by Disterheft’s vocals. Her bright style and tone is light and direct, amazingly reminiscent of the late Beverly Kenney, who passed all too soon in 1960 at age 28. (ML)

Opening its 2022-23 Uptown Nights Concert Series, devoted to the intersection of the Black Art and Black Power movements in America today, Harlem Stage presented a reprise of vibraphonist **Joel Ross' On Being A Young Black Man** in collaboration with The Jazz Gallery, which commissioned the ambitious work in 2017. The nine-movement suite, inspired by the 25-year-old Chicagoan's life experiences, featured spoken word by Carl Hancock Rux augmenting music performed by a sextet with alto saxophonist Patrick Bartley, tenor saxophonist Tivon Pennicott, pianist Jeremy Corren, electric bassist Junius Paul and drummer Marcus Gilmore. The first (Sep. 16th) of the two shows began with Rux musing pensively, gently backed by piano on "The Beauty Of Being A Young Black Man", ending his soliloquy with question, "Is it okay to be me in an insane world." The band then joined with the pianist, playing the melody, which sang out with optimism and strength, setting the tone for the music inspired by the themes of friendship and faith. Vibraphone opened "The Forsaken Introvert's Memoir", before the band came in playing the triumphant line. Flowing together seamlessly, the movements that followed spoke to the passion, love, reality, fears, blessings and benediction of being a young Black man, both soulful and sophisticated in their melodic, harmonic and rhythmic variations, indelibly marking Ross as one of today's most important jazz composers, young or old. —*Russ Musto*

HARRISON WEINSTEIN / COURTESY OF HARLEM STAGE



Joel Ross @ Harlem Stage

Returning to the Blue Note, celebrating the music from his latest album, *Sounds From The Ancestors* (Mack Avenue), alto saxophonist **Kenny Garrett** led an energized unit, which, with the addition of vocalist/percussionist Melvis Santa to his quintet of pianist Keith Brown, bassist Corcoran Holt, drummer Mark Whitfield, Jr. and percussionist Rudy Bird, expanded the ensemble's AfroCuban focus. Garrett got his second Thursday night (Sep. 1st) set off to a roaring start playing "What Was That?", a modal swinger in a John Coltrane mode, Santa's clave beat providing its Latin flavor. The lively Roy Haynes tribute "Haynes Here", Santa wordlessly harmonizing the appealing melodic line and Garrett soloing with fiery intensity, evoked the joyous exuberance of the master drummer. On "It's Time To Come Home" the saxophonist grooved with soulful ease on top of Bird's spellbinding chekere rhythm, quoting Wayne Shorter's "Footprints" in his solo, the piece concluding with Santa intoning a prayerful Santería chant. The band funk'd it up on "Hargrove", a jubilant tribute to the late trumpeter Roy Hargrove, the audience cheering and clapping on two and four with the music. Garrett set up a gospel groove on electric piano for "When The Days Were Different" and opened up on piano "Sounds From The Ancestors", Santa's vocal and Bird's congas calling out to Africa. The set ended joyously with "The Happy People", which got the crowd up out of their seats and dancing in the aisles. (RM)

The 'In Gardens' Arts for Art series has been exceptional this summer and the El Jardin del Paraiso (Sep. 17th) program, originally slated to feature the late Jaimie Branch, illustrated this alluringly. The opener, helmed by trombonist **Steve Swell** with cornet player Kirk Knuffke and drummer Michael TA Thompson, cast rainbows into the pastoral landscape. Rubato dual brass figures grew from *niente* into the softest rolling thunder, Thompson's pulsations beneath. The lack of a bassist brought out the richness in the toms and bass drum as the trio bubbled magical interplay. Avant garde, yes, but there is great breadth in this designation and Knuffke's tonal excursions championed what is often overlooked. Later, **Joe Morris** presented a tribute to Branch with the musicians she had selected for this gig. The trumpeter's sudden passing left a gaping hole in the community and Morris, who had known Branch for a generation, told us that she referred to soprano saxophonist Sam Newsome as "my hero" and described Michael Wimberly as a drummer who "can do anything". Morris added, "If she were here, Jaimie would have played like her life depended upon it." On upright bass, Morris created ceaseless terra firma as Wimberly's hands danced like Nureyev and Newsome conjured strains of Bechet, Coltrane, Lacy and something more ancestral shimmering through the straight horn. Tellingly, as the music diminished, a distant car horn sounded, causing Morris to note, "Yes, that was Jaimie." —*John Pietaro*

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Sam Newsome @ El Jardin del Paraiso

**Sam Day Harmet** has been making the rounds within the Downtown new music community (which these days has been firmly entrenched in much of Brooklyn), appearing with vets like Karl Berger and Walter Thompson's orchestras, co-founding the genre-demolishing bands Astro-Turf Noise and La Banda Chuska and collaborating with theater artists. Harmet's primary axes of guitar and mandolin are often joined by tenor banjo, as well as clarinet, riq and a vast array of electronics. As part of his September residency at Barbès, he was in duo (Sep. 3rd) with multi-lingual, interdisciplinary vocalist Luisa Muhr (founder of Women Between Arts and Playfield) when the third piece of their trio, vocalist Jennifer Pyron, fell ill. Still, there was nothing lacking as Muhr's utterly haunting vocals floated through the acoustic-electronic soundscape artfully manipulated by Harmet. With her already generous vocal range extended by octaves, one microphone also offered melismatic echo and digital effects to works based on Alaskan folk music and the improvisational pieces based on travel to rural, faraway places. Mandolin, wired and often lying face-up on a table, took on the characteristics of hammered dulcimer, slide guitar and feedback-laden ephemera as Harmet simultaneously 'played' Muhr's voice. They were joined by commanding guest singer Bry Payne and a series of recorded found voices threaded through Harmet's tapestry, the chorus hypnotically spinning about one another. (JP)

## WHAT'S NEWS

Nominees for the 2022 **Latin Grammys Best Latin Jazz Album** are: Antonio Adolfo - *Jobim Forever* (AAM Music); Martin Bejerano - *#CubanAmerica* (Figglan); Chano Domínguez, Rubem Dantas & Hamilton De Holanda - *Chabem* (Altafonte) and Eliane Elias, Chick Corea, Chucho Valdés - *Mirror Mirror* (Candid). The awards will take place Nov. 17th. For more information, visit [latin Grammy.com](http://latin Grammy.com).

*Finding the Right Notes*, a documentary on bassist **Ron Carter**, will air on PBS stations Oct. 21st at 9 pm. Additionally, the soundtrack to the film will be available on In+Out Records. For more information, visit [pbs.org/show/ron-carter-finding-right-notes](http://pbs.org/show/ron-carter-finding-right-notes).

Jazz at Lincoln Center has launched **Jazz Live**, a video streaming service providing exclusive access to all the institution's live webcasts, a selection of archival performances, and original digital content. Jazz Live is available now on Apple (iOS/tvOS), Google (Android/Android TV), Amazon Fire TV, and Roku. Subscriptions are \$99.99 annually and \$9.99 a month. For more information, visit [jazzlive.com](http://jazzlive.com).

Trombonist and NEA Jazz Master **Delfeayo Marsalis** has been appointed 2022-23 Artist-in-Residence at University of Hartford's Hartt School.

**Lee Mergner**, former Editor and Publisher of *Jazz Times*, has joined WBGO Newark Public Radio as Editorial Content Producer. For more information, visit [wbgo.org](http://wbgo.org).

**The Jazz Coalition**, which provided financial support for jazz musicians during the COVID-19 pandemic, has announced a new fundraising campaign for performances and recordings of commissioned artists and works at The Falcon in Marlboro, NY through Dec. 18th. For more information, visit [jazzcoalition.org](http://jazzcoalition.org).

**The Peabody Institute** of the Johns Hopkins University has announced a new Graduate Jazz fellowship covering full tuition plus a stipend for Masters and Graduate Performance Diploma students each year. Fellows will work closely with trumpeter Sean Jones, Chair of Jazz Studies at Peabody, performing in a select ensemble and engaging with the greater Baltimore community through concerts and outreach programs. The program is now accepting applicants for its first cohort beginning in fall 2023. For more information, visit [peabody.jhu.edu/audition-apply/financial-aid-scholarships/prospective-students/scholarships](http://peabody.jhu.edu/audition-apply/financial-aid-scholarships/prospective-students/scholarships).

**Le Guess Who?** Festival in Utrecht, Netherlands has won the European Jazz Network Award for Adventurous Programming 2022.

**The New Orleans Jazz Museum** has been awarded \$900,000 from the U.S. Department of Commerce's Economic Development Administration for improvements to its French Quarter site.

Lincoln Center's **David Geffen Hall** will open this month, its first performance trumpeter Etienne Charles' *San Juan Hill: A New York Story*. For more information, visit [lincolncenter.org/venue/david-geffen-hall](http://lincolncenter.org/venue/david-geffen-hall).

Upcoming **Creative Music Studio** workshops include Ava Mendoza and Mike Baggetta at The New School on Oct. 9th at 3:30 pm and Karl Berger and Ingrid Sertso at White Feather Farm in Saugerties, NY on Oct. 15th, 2022 at 3 pm. For more information, visit [creativemusic.org](http://creativemusic.org).

**The Lost Generation: Outside the Mainstream**, directed by drummer William Hooker, will be screened at Cinema Village Oct. 7th-8th. For more information, visit [cinemavillage.com](http://cinemavillage.com).

**The Jazz Gallery's** Vinyl Listening has returned. Upcoming sessions are Christian McBride and Johnathan Blake (Oct. 17th at 6:30 pm) and Kenny Barron (Nov. 7th at 6:30 pm). Additionally, on Oct. 12th at 6 pm, Councilmember Carlina Rivera will be honored for helping to secure funds for the club to purchase a new Steinway piano. For more information, visit [jazzgallery.org](http://jazzgallery.org).

A new podcast, **Speaking Soundly**, hosted by David Krauss features interviews with Christian McBride and Wynton Marsalis. For more information, visit [artfulnarrativesmedia.com/speaking-soundly-podcast](http://artfulnarrativesmedia.com/speaking-soundly-podcast).

Upcoming shows at Rochester's **Bop Shop Records**, celebrating its 40th anniversary this year, include: ROVA Saxophone Quartet (Oct. 2nd at 8 and 9:30 pm), Hank Roberts Sextet (Oct. 5th at 8 and 9:30 pm), TRYVO: Michael Vlatkovich, Jonathan Golove and Damon Short (Oct. 12nd at 8 and 9:30 pm) and Lou Grassi/Ken Filiano (Oct. 29th at 8 and 9:30 pm). For more information, visit [bopshop.com](http://bopshop.com).

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

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# TREVOR DUNN

BY KURT GOTTSCHALK

*Bassist and composer Trevor Dunn's name is well known to a number of audiences. He first gained notice as a member of the genre-bashing rock band Mr. Bungle and later collaborated with heavy rock overlord Buzz Osborne of Melvins. He has been a frequent participant in John Zorn projects and has played with a number of like-minded musicians straddling traditions, including Nels Cline, Kris Davis, Erik Friedlander and Mike Pride. His trio-convulsant is releasing Séances, its first album since 2004 (on Davis' Pyroclastic Records), providing a good excuse to talk to him about practice, influences and tricky terminology.*

**The New York City Jazz Record:** With recent Mr. Bungle and Tomahawk reunions, a new album from your trio-convulsant was perhaps the biggest surprise return you were involved with in the last few years, at least for me. I want to talk to you about trio-convulsant but before we get to that, Buzz Osborne and Mike Patton. I don't know if I've ever called anyone a "heavy cat" before, but that is a couple of heavy cats. Is there anything you've learned from them that you've brought into your general practice?

**Trevor Dunn:** Both those guys are coming from an "ear approach" to music more than any formal or theoretical basis. They are essentially outsider artists. I think I've learned something from every musician I've ever worked with, bandleader or not, but from them there is a certain letting go of any foundation in a way. Sometimes I have to remind myself that that is a legitimate route and that even as I am writing specific concepts, the option to let the ear take over when necessary is always available.

**TNYCJR:** What foundation is that? What kind of formal training have you done? Was your early musical education direct toward any specific form or style?

**TD:** I learned how to read music at a fairly young age with clarinet when I was eight years old, which made my first private lessons on bass progress pretty quickly. After that I learned about jazz and theory in high school, then received my BA in music from a small state university where I was studying classical technique and 20th Century composition. So, I was simultaneously learning the rules and then breaking them with my collaborations in Mr. Bungle. In addition, I was playing with older jazz cats and playing in bar bands for a living.

**TNYCJR:** There are at least three versions of trio-convulsant if we count the trio plus quartet on the new record, or even four if we include the abandoned trio-convulsant plus string quartet. What defines trio-convulsant? What made the new music you were writing trio-convulsant music after so many years?

**TD:** What ultimately defines trio-convulsant—and I'm particular about the name being lower case—is the

instrumentation, which is upright bass, electric guitar and drums. Within that there is some vocabulary running through all versions: a compositional approach to the writing—as one would compose for a chamber ensemble, for example—improvisational elements and use of jazz and rock language. To me that all just says a jazz trio that uses power chords and pan-tonal counterpoint. I think some of the influence also came from seeing bands like the Splatter Trio or Marc Ribot's Shrek when I was living in San Francisco in the '90s. The core of the group has been myself, [drummer] Ches [Smith] and [guitarist] Mary [Halvorson] since 2004, but I knew I wanted to expand the trio with accompaniment in the tradition of *Fusion!* *Wes Montgomery with Strings* or Paul Desmond's *Desmond Blue* with guitarist Jim Hall. I specifically write most of the trio-convulsant music on guitar as it is a "guitar-centric" group, but I kept the entire instrumentation in mind as I was composing.

**TNYCJR:** The new album expands the trio with folie à quatre: Carla Kihlstedt, violin and viola; Oscar Noriega, bass clarinet; Mariel Roberts, cello; and Anna Webber, flute. Did they already exist as an ensemble or did you put them together?

**TD:** I put the quartet together and gave it its own name to emphasize the roles of the trio and quartet. That said, much of the writing is somewhat integrated, not necessarily always as clear-cut as the designation suggests.

**TNYCJR:** There is so much in *Séances*—so much melody, so much energy, even something that struck me as rather elegant guitar feedback. Did you write for one half of the double ensemble and then the other half?

**TD:** There is a lot of doubling going on: violin doubling the guitar melody, bass clarinet doubling the bass part, etc., but I also wanted to take advantage of as many smaller ensembles I had available and mix the orchestration around. So, I still think of this as a trio record even though it essentially functions as a septet and everyone gets a chance to improvise or be featured. I think very melodically when I write, on a basic level. That is, I'm writing melodies that are harmonized or treated as the thread of each piece and I really love 'counter melodies' so having more instruments facilitates that.

**TNYCJR:** It should be noted that there is a whole other layer of the music, a mysticism that is somewhat implicit in the album title and laid out in your essay included with the record. How crucial is that background knowledge to listening, or how much does it add?

**TD:** I'm glad that layer is coming through, but honestly

I've lost any objective view as to whether it is crucial. The way I incorporate a specific extra-musical concept is intentionally vague and ambiguous. I'm hoping that what I'm studying or referencing is seeping in subconsciously.

Ultimately, any concept is grounding for the listener. It grounded me as I wrote, but however it is interpreted by everyone else is up for grabs. As the composer, it is easier for me at some point to step back and say, oh this part sounds like a haunted church, or a form of torture or whatever, and that then guides me back to my list of titles or phrases that I've been keeping track of.

(CONTINUED ON PAGE 39)

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# THEON CROSS

BY MATTY BANNOND

Secretly, Theon Cross' parents signed him up for brass lessons at school. He had no idea what a brass instrument was and no say in choosing which horn he would learn. To allocate the hardware, kids in the class took turns blowing into one mouthpiece after another until they produced a sound. Cross somehow set the tenor horn mouthpiece buzzing. That fateful squawk was the first note sounded in the British tuba player's award-winning career.

Cross switched to the tuba at 14, after he joined a marching band called Kinetika Bloco. It brings together aspiring musicians for workshops followed by performances at Notting Hill Carnival, an annual Caribbean festival taking place in London since 1966. "That's where I met my mentor, Andy Grappy," Cross says. "He was the first one I saw who showed the tuba's capabilities as a powerful instrument, particularly as a bass instrument. He pretty much took me under his wing."

Today, reviewers frequently describe Cross as a musician who is redefining or revolutionizing the tuba. The 29-year-old accepts the compliment. "I'm not the first," he says. "But when people think of the tuba, they don't often think soloist or nimble. They think cumbersome, heavy and quite limited. I feel like I'm repositioning people's perceptions of where it should be in an ensemble or the kind of band it should be in and whether it should be at the front as a lead instrument or at the back."

His sound is now characterized by a unique blend of influences drawn from the rich variety of musical styles that reverberated off the walls in Cross' childhood home. His father and mother were born in the UK to parents from Jamaica and St. Lucia, respectively. In the '80s, Cross' father played in a reggae group. His unreleased recordings were often played at home, interspersed with big names such as Maxi Priest or Gregory Isaacs. His mother's family introduced Cross to Soca and Zouk traditions. Television then exposed him to American R&B and hip-hop while rap artists like Kano and Dizzee Rascal were leading the emergence of grime in London.

Inspiration also came from Cross' grandparents, who arrived in the UK in the '50s. They were part of the Windrush generation, encouraged by the British government to leave the former countries of the Empire and Commonwealth to fill labor market shortages in the UK. But these immigrants faced discrimination and racism, including attacks from fascist groups.

The track "40tude" from Cross' 2021 album *Intra-I* reflects on and celebrates the courage of the Windrush generation. Cross' grandparents often looked after him while his parents worked. "Lucky for me, I had a lot of their culture around me when I was a kid," he says. "They used to throw amazing parties at the house and I have formative memories of the music they'd play, particularly dance music from West Africa or the West Indies. I probably should've been sleeping."

Early projects in Cross' career added further hues

to his palette. Playing in the Kansas Smitty's bar band provided insights into the tuba's role as the dominant bass instrument in music from the pre-bop era. In *Sons of Kemet*, Cross grabbed his chance to look beyond American music and utilize aspects of his Caribbean influence. The group's third album, *Your Queen Is a Reptile*, was nominated for the 2018 Mercury Prize.

In 2019, Cross released his first album as a title artist. *Fyah* is a potent brew of musical ideas and infusions. It takes elements of modern styles and squeezes them together in a traditional jazz instrumentation. "It was about emitting positive energy. Even spelled that way, *Fyah* means something positive as opposed to destructive."

Two years later, the album *Intra-I* reversed the focus. "It was less about what I'm radiating out and more about going into myself," Cross says. "It was about exploring myself as a human being and using the tuba as a means to explore self. Most of the sounds on the album emanate from the tuba, all the frequencies from the chords and the bass and the melodies..."

Big opportunities have come Cross' way as his reputation has grown. Last August, he was featured as a soloist with the Metropole Orkest at the Royal Albert Hall during the Proms, a prestigious series of concerts in the UK. He joined saxophonist Soweto Kinch and vocalists Siyabonga Mthembu and ESKA for a show called *The South African Jazz Songbook*. "I'm not a South African musician, so I'm humbled to be asked to be part of that experience and I hope I represented for that community."

Cross is also among the first musicians to be made into a 3D digital avatar, following a live-streamed performance at Abbey Road Studios during the winter lockdown of 2021. Wearing a motion-capture suit, he was portrayed via a tuba-playing likeness on a virtual reality platform, with sonic booms and other animations shooting out of the instrument. A vinyl-only live recording of the show was released in September, with Cross' track "Panda Village" available for download.

In the same month, Blue Note released *Blue Note Re:imagined II*, a collection of creative reinterpretations of tracks from its gigantic catalogue and Cross provided an inside-out rendition of "Epistrophe" by Thelonious Monk. "Everything about Monk is unique and he is always being himself, so I would've hated to approach it in a way that was predictable," he says. "I took my approach of style and instrumentation and really messed with it to take it in a different direction using pedals and harmonizing in a different way."

The ambushed, accidental beginning of Cross' career now stands in ludicrous contrast to his body of work. He is an artist with access to a prodigious range of styles and sentiments he combines like a scientist, mixing expert precision with audacious experimentation. Since that first fateful squawk, he has dragged the tuba out of the shadows and up into the spotlight at the front of the stage. ❖

For more information, visit [theoncross.com](http://theoncross.com). Cross is at BRIC House on Oct. 22 as part of BRIC Jazzfest. See Calendar.

#### Recommended Listening:

- Sons of Kemet—*Your Queen Is A Reptile* (Impulse!, 2017)
- Makaya McCraven—*Where We Come From (Chicago x London Mixtape)* (International Anthem, 2017)
- Theon Cross—*Fyah* (Gearbox, 2017-18)
- SEED Ensemble—*Driftglass* (Jazz Re:freshed, 2018)
- Marcus Joseph—*Beyond The Dome* (Jazz Re:freshed, 2020)
- Theon Cross—*Intra-I* (New Soil, 2021)



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# RUFUS REID

## BASS AS BASE

BY GEORGE KANZLER



JOHN ABBOTT / COURTESY OF THE ARTIST

Rufus Reid's latest album, *Celebration* (Sunnyside), is an expansion of a recording project he did for the audiophile vinyl label Newvelle in 2016, featuring his trio with the Sirius Quartet. "I always wanted to do strings," said Reid from his home in Teaneck, N.J. "I fell in love with the Bill Evans' '60s album with strings [*Bill Evans Trio with Symphony Orchestra*, Claus Ogerman, arranger, conductor], so when Newvelle asked me to do something I'd never done before, I jumped at the chance to do one with string quartet." That LP, *Terrestrial Dance*, Reid's Out Front Trio with the Sirius Quartet, is now sold out and two years after its release, the audio files reverted back to Reid. There was only one proviso; Reid could not release the music on vinyl. "That was fine with me," says Reid, "as most people hadn't heard it, the music and concept was still fresh and I could release it on CD and streaming."

For the new release, Reid reconvened his trio (pianist Steve Allee and drummer Kenneth Salters, subbing for Duduka da Fonseca) and the Sirius Quartet for two pieces, "Celebration" and "The Rise of the Row," which bookend the Newvelle tracks. He also restored a trio number, "One for Amos," left off the LP. In writing for the strings, Reid says he wanted to "write things for them to play, not just whole notes; I wanted them to have a real say in the music." So the strings contribute melodic and harmonic passages, shout choruses and backing riffs, Reid using them more like arranger Eddie Sauter did on the Stan Getz *Focus* album than like the more common "with strings" jazz albums that followed in the footsteps of Charlie Parker.

Reid's string writing is part of his emergence as a composer, a third career step he took in 1999, when he retired as Director of Jazz Studies and Performance at William Paterson University in New Jersey, a position he held for 20 years. That role was concurrent with his parallel career as a master jazz bassist, one that began in the '70s and continues today.

But Reid did not begin his musical life as a bassist. As a child and teen, he played brass instruments, settling on trumpet. At 17, after graduating from high school in Sacramento, California, he joined the Air Force, qualifying as a trumpeter assigned to an Air Force Band, first in Montgomery, Alabama and then in Japan. So how did he end up with the double-bass? What made him choose it?

"The bass chose me," he says. "In high school I was in a little group. Every time we took a break from rehearsing, I would go over to the bass and strum the strings and feel the vibration it made. In retrospect, that was my initial infatuation and the rest is history."

As a late teen in the Air Force in 1962 in Montgomery, Reid was not heavily conversant with jazz or live music. But there he got to see acts like Ike and Tina Turner and James Brown live at local clubs. But what really impressed him was a jukebox playing Horace Silver's "Señor Blues".

"That bassline on 'Señor Blues' really hooked me," says Reid. "And I started buying jazz records, concentrating on the bass parts. I also started practicing on the bass in the band room, since the bassist in the

band was really a tuba player and didn't care much about the string bass."

Reid extended his enlistment in the Air Force so he could go overseas and was stationed in Japan from 1964, leaving the service in 1966. In Japan he got the chance to see many of the musicians he had heard on record, such as the Oscar Peterson Trio with bassist Ray Brown, an early idol; Duke Ellington; the Modern Jazz Quartet; Horace Parlan; Blue Mitchell and Toshiko Akiyoshi. "I had the records," he says, "but seeing them live was amazing. I said this is it, this is what I want. My time in the military changed my life. I was still a trumpeter but I didn't care about it. When I left the Air Force I sold my trumpet and bought a bass."

He soon left Sacramento to join his brother in Seattle, where he pursued studies with a bassist from the Seattle Symphony Orchestra. In 1969 he enrolled as a music major at Northwestern University in Chicago. "Chicago was the best for me then," said Reid. "I was in the big band at school, which I had never done, and had top [classical] teachers at the school. And I also had Joe Segel's Jazz Showcase, the jazz club on Chicago's Southside." Reid became the house bassist at Segel's club for five years, getting to play with most of the top players of the era. In Chicago he also recorded with Kenny Dorham, Dexter Gordon, Lee Konitz and Howard McGhee. In 1971 he toured with the bands of Bobby Hutcherson-Harold Land, Freddie Hubbard and Nancy Wilson. Then he was in saxophonist Eddie Harris' band for three years.

"People ask me who was the most influential leader I worked with," Reid says, "and many assume it was Dexter Gordon, but it was Eddie Harris. He taught us not to be afraid of music, to play all kinds of music. [Pianist] Muhal Richard Abrams was in the band and we would play bebop. But Eddie said that if we wanted to play pretty, let's play pretty. 'And if we play funky, I want to hear funky. And if we are going to play out, I don't want to hear a triad'. And we almost did all of that, every night." Harris also encouraged Reid to write his own bass book, after learning Reid had been promoting Ray Brown's. "He said 'Why don't you write your own damn book?'" *The Evolving Bassist* has been in print since 1974 and is considered the definitive volume on jazz bass technique.

At the time Reid was with Harris, the saxophonist was selling a lot of records for Atlantic. And the label wanted him to record with their house rhythm section, from Aretha Franklin and other artist's sessions. "But Eddie said no," says Reid. "He stood up for us. He said 'These are the guys who travel with me, who play with me every night. I have to have my guys with me.' He was one of those guys who were honest and fought for us. And when we came up with songs together, he put our names on them so we had part of the copyright. He was a nice guy and very honest. And I can't say that about many leaders I've worked with."

In mid-1976 Reid moved to New York and secured his first job in a big band, the Thad Jones-Mel Lewis Orchestra, which played Monday nights at the Village Vanguard. He left the band to tour with Gordon and

others, but periodically returned. By then he was one of the premier bassists in jazz. Barney Kernfeld, editor of the *New Grove Dictionary of Jazz*, wrote in his entry on Reid: "He performs with a consistently rich tone and creates tuneful solos, in which he plays arco as well as pizzicato."

In the late '70s, Reid was concentrating on a prestigious performing career when his next career opportunity arrived. "Thad [Jones] was the Artist in Residence at William Paterson College [WPC, now University] and we, the Thad and Mel Quartet, used to do master classes there," recalls Reid, "but in September of 1979 Thad was a no show at the college. He'd gone to Denmark and decided to stay. Dr. Marty Krivin [of WPC] called me and asked if I could fill in for Thad. I said I really didn't want to do that; I'd come to New York to play, not to teach. But he persisted and I went out to check it out." Reid ended up staying for 20 years, becoming instrumental in building the first degree program in jazz studies in the tri-state area. But he also continued to perform and tour with a host of luminaries, including Gordon, Stan Getz, J.J. Johnson, Phil Woods, Benny Golson and many more. And at William Paterson, his program turned out such prominent musicians as guitarist Peter Bernstein, tenor saxophonist Eric Alexander and drummers Joe Farnsworth and Carl Allen, as well as trumpeter Freddie Hendrix, who regularly plays in Reid's bands.

In 1999, when Reid retired from William Paterson, he embarked on the latest chapter of his career. "I was always intrigued about composition," he says, "especially after having Benny Golson as a visiting artist at the university, making me wonder how do they come up with all this? So when I retired from William Paterson I heard about the BMI Jazz Composers Workshop and immediately joined. It was led by Manny Albam and Jim McNeely and it blew my head off. It was a whole new chapter in my life." That chapter led to Reid writing for big bands and orchestral ensembles. "I didn't think about was I going to make enough money, I just wanted to do it. I got sucked up into this compositional world." That world led to a Guggenheim Grant in composition in 2008, a 2012 Grammy-nominated suite for large jazz ensemble, *Quiet Pride - The Elizabeth Catlett Project*, and his current work with string quartets and an upcoming symphonic work. ❖

For more information, visit [rufusreid.com](http://rufusreid.com). Reid is at Dizzy's Club Oct. 28th-30th. See Calendar.

### Recommended Listening:

- Dexter Gordon—*Nights at The Keystone* (Blue Note, 1978-9)
- Kirk Lightsey—*The Nights of Bradley's* (Sunnyside, 1985)
- Rufus Reid/Michael Moore—*Intimacy of The Bass* (Double-Time, 1999)
- Rufus Reid Quintet—*Live at The Kennedy Center* (Motéma Music, 2006)
- Rufus Reid/Sullivan Fortner—*Always In The Moment* (Newvelle, 2019)
- Rufus Reid—*Celebration (with the Sirius Quartet)* (Sunnyside, 2016/2022)





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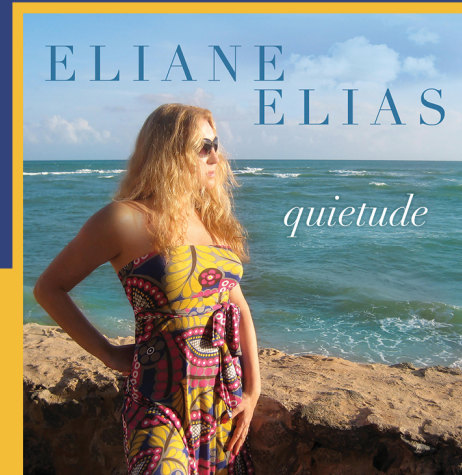
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# JOACHIM KÜHN

BY ANDREY HENKIN

Shortly before reaching out to German pianist Joachim Kühn for this piece, the news came that his older saxophonist/clarinetist brother Rolf had passed away at the age of 92 [see obituary on pg. 12]. Asked about his influence, the younger Kühn was emphatic: "Because of him, I became a jazz musician. He took me to a concert of Chet Baker in West Berlin and I decided right then I only want to be a jazz musician, no Plan B. For me, Rolf had the best clarinet sound in the world. Listen to what phrases and ideas he plays on *Impressions of New York* [Impulse!, 1967] and *Lifeline* [Impulse, 2011]. He should get more recognition as an innovator."

Kühn was born Mar. 15th, 1944 in Leipzig. He made his recording debut on his brother's *Solaris* (Amiga, 1964), done shortly before the brothers left then-East Germany, then they made the shared album *Re-Union In Berlin* for CBS in 1965. Since then, Kühn has been a prolific leader, collaborator and sideman.

Two sides of his artistry can be seen in recent releases. Last year saw the release of his 17th album for ACT Music, *Touch the Light*, a fascinating solo date with music ranging from originals and jazz pieces by Bill Evans, Gato Barbieri, Mal Waldron, Joe Zawinul and others to classical repertoire from Beethoven and popular fare by the likes of Hoagy Carmichael, Bob Marley and Prince.

On the other hand is Les Disques Linoleum's newly unearthed *Scream For Peace*, a concert from the 1969 Paris Biennale with French bassist Jean-François Jenny-Clarke and drummer Jacques Thollot, just over 30 minutes of raging free jazz, which also finds Kühn on alto saxophone, an instrument he likes because of its ability to play long tones, unlike the piano, and express physical energy. The invitation to play came from André Francis, host of Office de Radiodiffusion Télévision Française's "Jazz Vivant" program.

While in Paris, Kühn recorded two LPs for BYG Records' *Actuel* series, notable for being among the few by a non-Black American expatriate. *Sounds of*

*Feelings* (recorded Jan. 25th, 1969) was his leader debut, a trio date with Jenny-Clarke and Italian drummer Aldo Romano, while *Paris is Wonderful* (waxed Oct. 27th, 1969 and Feb. 11th, 1970) adds Thollot to the earlier trio. So *Scream for Peace*, performed on Oct. 12th, 1969, bridges the gap between those two albums.

But between his time in Germany and France, he and his brother spent time in New York. "Rolf and I played Newport 1967 [the music was included in the 2019 MPS boxed set Rolf Kühn - *The Best Is Yet Come*] and Bob Thiele invited us to record for Impulse! It was a dream come true." This became the aforementioned *Impressions of New York*, with Romano and John Coltrane bassist Jimmy Garrison, recorded 10 days after Coltrane's death (a movement of the title suite is titled "The Saddest Day").

Kühn spent six weeks in New York and then came to Paris, where Romano got him acquainted with the jazz scene and trumpeter Don Cherry invited him to play with him for a two-week engagement. Kühn recounts: "I met Aldo and Jean-François, Don Cherry and [German vibraphonist] Karl Berger in Prague in 1965. I jammed with this supergroup after their concert. When I could escape from East Germany, I got in touch with Aldo from Hamburg. We played festivals with Rolf and recorded *Transfiguration* [SABA, 1968, with Berger, Romano and French bassist Beb Guérin]. I played with [saxophonist] Gato Barbieri's quartet in Italy, with [trombonist] Eje Thelin in Sweden and in Paris and France with my groups or [French reedplayer] Michel Portal or [French violinist] Jean-Luc Ponty. Also I played with [trombonist] Slide Hampton in Paris clubs and in 1969 recorded in a quartet with [drummer] Philly Joe Jones and [Danish bassist] Niels-Henning Ørsted Pedersen [*The Fabulous Slide Hampton Quartet*, Pathé]."

One would be hard pressed to name another musician who has worked with Gerd Dudek, Jan Akkerman, Martial Solal, Michael Brecker, George Lewis, Archie Shepp and Ornette Coleman. When asked about these encounters, Kühn responds simply: "You can always learn something from master musicians." Kühn is also one of the few pianists to work with Coleman and two 1996 recordings, one live in Leipzig and the other done in a New York studio, were released on Coleman's Harmolodic label. "I had a great relationship with Ornette," says Kühn. "For every concert he wrote 10 new tunes, flew me to New York and we played those tunes for a week. He wanted me to make the chords so I was really musically

involved. We played 10-12 hours a day at his Harmolodic Studio, first in duet, then quartet and everything was recorded. I have all the copies, around 50 hours with Ornette. Fantastic!"

In 2018 Kühn recorded an album for ACT Music called *Melodic Ornette Coleman* and featuring 13 Coleman pieces alongside one Kühn original. He explains the relationship with producer Siggie Locht, which goes back far before Kühn's 1994 debut for the label. "Siggie Locht brought me to Atlantic Records in 1976. With this I could move to California for five years. I made two albums, *Spring Fever* and *Sunshower*, and both made the *Billboard* charts. This was the jazz-rock period...a lot of keyboards. So I have known Siggie for around 45 years and he has supported me since then. In fact, he is one of my main supporters besides my brother and [MPS producer] Joachim-Ernst Berendt. I think we have a very good relationship and ACT is one of the main labels in jazz." It was Locht who picked the material for *Touch the Light*. "Siggie wanted a ballads album so I recorded 40 ballads and let him choose the material. Like this, I could reach more people and it was successful."

So, for those keeping track, Kühn has lived in Leipzig, Hamburg, New York, Paris and California. But his home for the past 30 years has been the Spanish island of Ibiza, known more for its EDM scene than jazz. Asked about how he ended up there, Kühn said, "No jazzman ever moved to Ibiza but I don't follow anybody and I like the life here: very free and spontaneous; looking at the sea when I play piano; many musicians visiting me here. But I need isolation to create, just my wife Renate and me – independent. ❖"

For more information, visit [actmusic.com/en/Artists/Joachim-Kuehn](http://actmusic.com/en/Artists/Joachim-Kuehn)

#### Recommended Listening:

- Rolf and Joachim Kühn Quartet- *Impressions of New York* (Impulse!, 1967)
- Joachim Kühn Trio-*Scream For Peace (Biennale De Paris 1969)* (Linoleum, 1969)
- Joachim Kühn/Daniel Humair/J.F. Jenny-Clark- *From Time To Time Free* (CMP, 1988)
- Ornette Coleman/Joachim Kühn- *Colors (Live From Leipzig)* (Harmolodic-Verve, 1996)
- Archie Shepp/Joachim Kühn- *Wo!Man* (Archieball, 2010)
- Joachim Kühn-*Touch the Light* (ACT Music, 2021)

## LEST WE FORGET



# CAL MASSEY

BY GEORGE GRELLA

There is only one album in the entire jazz discography that has trumpeter Cal Massey as a leader, *Blues To Coltrane*. And that album, recorded for the Candid label in 1961, was only first released in 1987, 15 years after Massey was felled by a heart attack at 44.

That is a setup for a 'forgotten man' kind of story, something like the ex post facto discovery of Tina Brooks. But Massey, though never well known with the general jazz public, has always been around in the background, through the musicians who preserved and played his compositions. Even before he went into the studio for his own album, the most prominent players of his era were playing his music: Lee Morgan recorded two Massey tunes on *Leeway* (Blue Note,

1960), Freddie Hubbard also put down two Massey tracks on *Here to Stay* (Blue Note, recorded 1962, released 1976) and Coltrane recorded a Massey song on *Coltrane, The Believer* and on the *Africa/Brass* session ("The Damned Don't Cry", not on the original album).

*Blues To Coltrane* (recently reissued by a resuscitated Candid) shows a solid hardbop trumpeter with a soft penumbra to his articulation and a careful way with placing his notes. Growing up in Philadelphia, Massey studied with Freddie Webster and played in big bands under Jay McShann and Jimmy Heath and in a small ensemble with McCoy Tyner, Jimmy Garrison and Albert "Tootie" Heath. The latter brought him together with Coltrane. Massey's writing style on the album, and on those of other musicians, is lyrical and bluesy, with an elegant strength, a sense of self-possession and grace. "Father and Son" is one of the top tracks on *Here To Stay* and the highlight of Massey's own album; there is a case that it is the perfect Blue Note single, summing up the mix of earthy feeling and sophisticated musicianship that is the essence of the label and the hardbop era. Massey himself gives it a quizzical, polyrhythmic arrangement while Hubbard maintains a looping, funky swing and both approaches work.

Massey was mainly a regional player, active in his way but working at the margins. He moved to Brooklyn and was active in the jazz scene, though confined his live playing in New York to that borough. His widow Charlotte, quoted by saxophonist/bandleader/activist Fred Ho in a valuable essay on Massey, explained that they lived "at the edge of poverty" and that Massey worked on arrangements for other musicians and bands in order to earn money. Although not recording or playing the clubs in the Village, Massey was maintaining, in one way or another, an active musical life. Jackie McLean played two more of Massey's pieces on his late '60s Blue Note album *Demon's Dance* and Massey himself was playing up to the point of his death, including touring with Archie Shepp and playing in Romulus Franceschini's Romas Orchestra.

He was composing for them too and this is perhaps his deepest legacy and the one that, it seems, hamstrung his own career. Ho attests to Massey's radical politics, starting from the Civil Rights movement and eventually bringing him to find inspiration in the Black Panther Party, the explicit inspiration for his *Black Liberation Movement Suite*, a large-scale, sumptuous work he

(CONTINUED ON PAGE 39)

# DISCUS-MUSIC

BY JIM MOTAVALLI

Martin Archer has been running Discus-Music in Sheffield, England since 1994 and it is safe to say he is always done it his way. “I didn’t want anyone telling me what to do,” he said. “I didn’t want to be bound by strict labels, because the music that influenced me is quite varied, from Miles and Mingus to the Art Ensemble of Chicago, but also progressive rock like Soft Machine, Magma and Can and folk like Fairport Convention. A group I loved was East of Eden, because their albums combined electronics, jazz and psychedelic pop. I asked, ‘Are you allowed to do that?’”

In a catalogue of 150 titles, all those musical styles sit happily next to one another and many with Archer’s input as player or arranger. His main instruments are the saxophones he has been playing since 15, but he also records on piano and the synthesizers, as heard on his 1995 solo album *Ghost Lily Cascade*.

A duo disc of pianist Cecil Taylor and drummer Tony Oxley, recorded in 2002 but released in 2021, is a good seller. Also mainstays of Discus’ catalogue are the recordings Archer has made with vocalist Julie Tippett, who has had a fascinating career in British music. Originally Julie Driscoll, she came to prominence in 1965 with the blues outfit Steampacket, which also featured Rod Stewart, Brian Auger and Long John Baldry. She then teamed up with Auger for some very successful jazzy and bluesy albums. But in 1970 she married jazz pianist Keith Tippett and focused on

experimental jazz. She has five duo albums with Archer, the most recent *Illusion*, which incorporates some elements from her earlier work in rock. Tippett is also heard on Archer’s solo album *In Stereo Gravity* and on the Archer/Geraldine Monk duo record *Fluxium*.

There was experimentation in the air in late ‘60s Britain. The Harvest label produced not only East of Eden but the Third Ear Band, a wildly out-of-time instrumental ensemble that practiced free improvisation and had jaw’s harp and an oboe in the front line. “I loved their soundtrack for the film *Macbeth*,” Archer said. “They really pushed at the limits, but sold really well.”

Free improvisation is at the heart of many of the Discus projects, especially those that feature Archer as a musician. “Whatever I’m doing, improvisation is at the heart of it,” he said. Archer’s current working groups are Hi Res Heart, Anthropology Band, Das Rad (a duo with John Jasnoch), the Forensic Trio, Inclusion Principle and the Orchestra of the Upper Atmosphere. And don’t forget the avant garde choir Juxtavoices. Archer has 70 releases either as leader or co-leader.

Archer also heard the albums the British folk singer Bridget St. John made in that early era, the first produced by famed DJ John Peel on his own Dandelion label. “Ron Geesin’s arrangements on her *Songs for the Gentle Man* album [1971] were an inspiration for me when we recorded Army of Briars’ *Made From a Broken Star* album.” This is a British folk album with a string orchestra and quartet, somewhat reminiscent of the *Anthems in Eden* album that Shirley and Dolly Collins made in 1969 and also released on Harvest. Like many of the Discus records, *Made From a Broken Star* was recorded at home in Sheffield. “There are some nice-sounding rooms and I can record a trio or quartet

here,” he said. “For more elaborate projects, there are some nice studios locally.”

Discus has evolved. “Ten years ago, I was only putting out records with people I knew or had worked with,” Archer said. “I was cautious about new artists and maybe having to tell them we’d only sold 120 copies of their record or whatever. But I’ve gradually gotten less and less worried about that. It is been a lot of fun. Artists are queuing up. People want to be on the label. I don’t think about styles. It is more about does the project succeed, does it contain improvisation?”

Making records is a perilous business, so it helps that Archer doesn’t rely on it for financial support. “I’ve maintained a parallel career in the finance and property industries,” he said. “So Discus was cushioned in that way, but I’ve tried to ensure that the projects all break even in the end. Nobody is getting a salary, but I make sure the musicians get paid.”

The albums are available on CD and in download form. LPs are done on a special basis, but there is a problem for a label with an international audience. “It costs 17 pounds to send a vinyl album to the U.S.,” Archer said. The entire catalogue remains in print, though if all the physical copies are gone customers will have to settle for a download. The label is patient. “Sometimes it takes a decade or two to sell out of 500 CDs,” Archer said. “60 percent of our customers want the CD and 40 percent want the download. Downloads alone aren’t as popular.”

Discus is accepting submissions, but don’t bother sending Archer something tightly arranged. He wants to hear some improvisation in the mix.

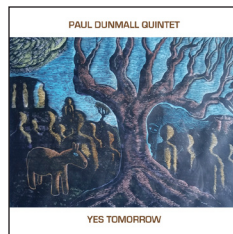
For more information, visit [discus-music.co.uk](http://discus-music.co.uk)



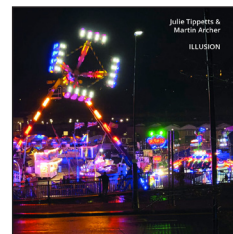
Heartless  
Forensic Trio



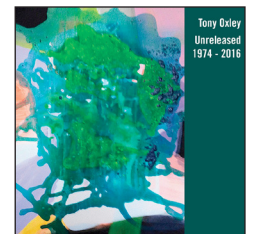
Made From A Broken Star  
Army of Briars



Yes Tomorrow  
Paul Dunmall Quintet



Illusion  
Julie Tippett/Martin Archer



Unreleased (1974-2016)  
Tony Oxley

## VOXNEWS

# COMING BACK TO YOU

BY SUZANNE LORGE

On Oct. 1st, 1972, Tim Hauser, Laurel Massé, Janis Siegel and Alan Paul stepped out officially as **The Manhattan Transfer**. Their idea was to apply close jazz harmonies to a genre-agnostic repertoire; just about anything could work, as long as it swung. What followed were 29 albums, double-digit Grammy wins and nominations (with Cheryl Bentyne, who replaced founding member Massé in 1979) and numerous tours, film scores, television shows and big-name collaborations. This month they depart on their final world tour, a five-month journey to introduce their newest album, *Fifty* (Craft Recordings/Concord), recorded in partnership with Germany’s famed WDR Radio Orchestra Cologne. The album reprises two well-known tracks from the height of the group’s popularity: 1977’s “Chanson D’Amour” and 1980’s “Twilight Zone/Twilight Tone”. But be forewarned: this retrospective doesn’t include renditions of their enormously successful crossover covers of “Birdland” or “The Boy From New York City”. Instead, three pitch-perfect tracks from their last album, *The Junction* (the group’s first with bass Trist Curless, replacing Hauser, who passed away in 2014), make the cut:

“Paradise Within (Paradise Found)”, “Blues For Harry Bosch” and “The Man Who Sailed Around His Soul”. On *Fifty* they also unveil a never-heard arrangement of Artie Shaw’s “The Man I Love”, the only premiere on the record. To date, the tour doesn’t include a New York show, but for a preview, see the album video of “God Only Knows”, the bittersweet Beach Boys tune about how love can transcend time.

Producer Larry Klein was very close to **Leonard Cohen**, especially in the last years of the composer’s life. After Cohen’s death in 2016, Klein felt drawn again and again to his enormous catalogue of poetry-driven songs, so much so that he decided to create a musical testimonial to his departed friend. On Oct. 14th Blue Note drops *Here It Is: A Tribute To Leonard Cohen*, a dozen masterpieces performed by an eye-popping roster of jazz, pop, folk and gospel singers including **Norah Jones**, **Gregory Porter** and **Luciana Souza**. Klein’s studio band hails from the same pedigree: guitarist Bill Frisell, alto saxophonist Immanuel Wilkins, pianist Kevin Hays, bassist Scott Colley and drummer Nate Smith. To grab a listen before the album release, check out **James Taylor**’s minimal, dark-voiced version of “Coming Back to You” on video, stream or download. Or catch Souza at Columbia University’s Miller Theatre (Oct. 15th), where she appears with Vince Mendoza, a contributing arranger to the *Manhattan Transfer*’s *Fifty*.

AfroBrazilian singer-songwriter **Milton Nascimento**,

too, has announced his retirement from touring. “I’m saying goodbye to the stage, but I’m not saying goodbye to music. I refuse to say goodbye to music,” he told *The Guardian* in May. During his six-decade career, Nascimento turned out 43 trailblazing albums, several with Wayne Shorter and Herbie Hancock. His final tour comes to Sony Hall (Oct. 11th).

Singer **Vicki Burns** expands further into composing on her third release, *Lotus Blossom Days* (ViBu Jazz). While there is much to recommend this record—her way around a Strayhorn tune (“Bittersweet”), comfort with a strong groove (“Out Of This World”), informed vocal improvisations (“A Long Way To Go/Equinox”)—it is another matter altogether to write a good tune. She presents two from her own pen on this record, the noir midtempo “Love Spell” and magnetic ballad “Siren Song”. Then, vocalist Tessa Souter’s sophisticated tune, “You Don’t Have To Believe”, gives Burns a chance to show off both her range and phrasing ability. Burns plays the Lexington Hotel (Oct. 20th, one of her regular gigs) and Pangea (Oct. 24th).

Other gigs: **Sachal Vasandani** brings his spectacular vocal chops to The Jazz Gallery (Oct. 1st). **Summer Rona** immortalizes R&B phenom Teena Marie at Minton’s Playhouse (Oct. 15th). And singer-dramatist **Queen Esther**’s danceable concert work, *The Black Rose of Texas*, returns to Dizzy’s Club with vocalists **Kat Edmonson**, **Synea Cidney Nichols** and **Justin Poindexter** (Oct. 15th-16th). ❖

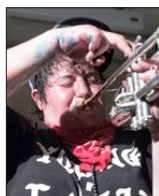
# IN MEMORIAM



**WARREN BERNHARDT** (Nov. 13th, 1938 - Aug. 19th, 2022) The pianist came up in the '60s bands of Paul Winter, worked with Gerry Mulligan, Astrud Gilberto, Don Sebesky, Mike Mainieri and Jeremy Steig in that decade and later Pat Martino, Jack DeJohnette, Jon Faddis, Art Farmer, Teo Macero, Kiyoshi Sugimoto, Kazumi Watanabe, Gato Barbieri, Chuck Loeb and others to go along with leader dates since the '70s on Arista Novus, DMP, his own BGS and other labels. Bernhardt died Aug. 19th at 83.



**MICHAEL BOURNE** (1946 - Aug. 21st, 2022) The radio personality was a fixture on WBGO from 1984 until his retirement earlier this year, hosting the *Singers Unlimited* broadcast, as well as writing for *DownBeat* and penning liner notes Audiophile, Blue Note, Bluebird, Chesky, Concord, Criss Cross, EmArcy, Enja, Evidence, Jazz Focus, Justin Time, Milestone, Muse, MusicMasters, Novus, Palo Alto, Sunnyside, TCB and Verve. Bourne died Aug. 21st at 75.



**JAIMIE BRANCH** (Jun. 17th, 1983 - Aug. 22nd, 2022) The trumpeter was at the vanguard of modern jazz (as well as injecting much-needed politicization), first in Chicago and then New York, over the past decade-plus with her Fly or Die band and Antelope duo, both of which released three albums on International Anthem, and in collaborations with Keefe Jackson, Jason Ajemian, Fred Lonberg-Holm, Frank Rosaly, James Brandon Lewis, Chris Welcome, Ig Henneman, Anne La Berge, Mars Williams, Dave Gisler, Rob Mazurek, Dave Rempis, Antelope partner Jason Nazary and others. Branch died Aug. 22nd at 39.



**LOU CAPUTO** (Sep. 8th, 1947 - Aug. 29th, 2022) The saxophonist/flutist recorded with Ray Rivera, Carol Sudhalter, Ronnie Whyte and Harry Connick, Jr, worked with Candido, Bobby Sanabria, Duke Jordan, Jaki Byard, Walter Perkins, Richie Cole and others, was a member of the Glenn Miller ghost band and released three albums, two with his long-running Not So Big Band. Caputo died Aug. 29th at 74.



**RAY CARLESS** (1954 - Aug. 10th, 2022) The British saxophonist was a key figure in his country's funk and jazz scenes, founding The Jazz Warriors (which featured future stars Courtney Pine, Jason Yarde, Mark Mondesir and others), was a part of Chris McGregor's late-period Brotherhood of Breath, recorded with Najma and released albums under his own name for Night Owl and Trio. Carless died Aug. 10th at 68.



**JOEY DEFRANCESCO** (Apr. 10th, 1971 - Aug. 25th, 2022) The organ player (also pianist, trumpeter and singer) came from a music family (father John was also an organ player), worked with Grover Washington, Jr., Miles Davis, Houston Person, Jack McDuff, John McLaughlin, Ronnie Cuber, Dave Stryker, Paul Bollenback, Didier Lockwood, Jimmy Bruno, Randy Johnston, Ximo Tebar, Andy Summers, Doug Raney, Poncho Sanchez, Tony Monaco, Pat Martino, Mort Weiss, Janis Siegel, Joe Beck, Ron Blake, Terry Gibbs, Kenny Burrell, Cory Weeds, David Sanborn, Arturo Sandoval, Christian McBride and others and led dates for Columbia, HighNote, Concord, and Mack Avenue. DeFrancesco died Aug. 25th at 51.



**DELLA GRIFFIN** (Jun. 12th, 1922 - Aug. 9th, 2022) The vocalist (who also worked as a drummer, saxophonist and pianist) had a handful of albums, a late '70s debut on Dobre followed by new millennium releases on Muse and Savant, plus credits under Etta Jones and Houston Person. Griffin died Aug. 9th at 99.



**KEN HITCHCOCK** (??? - Aug. 31st, 2022) The saxophonist/flutist got his break working with Charles Mingus' final bands, followed that with big band gigs under Gerry Mulligan, Buddy Rich, Louie Bellson, Dave Stahl, Lew Anderson, Michael Treni, and others, was a member of the Manhattan Jazz Orchestra and New York Saxophone Quartet and released a 2011 album with his singer wife Sue Halloran. Hitchcock died Aug. 31st at 66.



**ROLF KÜHN** (Sep. 29th, 1929 - Aug. 18th, 2022) The German saxophonist/clarinetist (and older brother to pianist Joachim) was one of his native country's major figures for seven decades, releasing albums on Brunswick, Urania, Vanguard, Harmonic, BASF, MPS, L+R, Blue Flame, Intuition and other labels, had collaborative dates with his brother on CBS, Impulse! (first in 1967 with *Impressions of New York* and then in 2011 with *Lifeline*), SABA, BYG, Hörzu, BASF, In+Out and Jazzwerkstatt and sideman credits with his brother, Eddie Costa, Tommy Dorsey, Toshiko Akiyoshi, Urbie Green, Horst Jankowski, Friedrich Gulda, Klaus Doldinger, German All-Stars, Eartha Kitt, Connie Bauer and others. Kühn died Aug. 18th at 92.



**MIKE LANG** (Dec. 10th, 1941 - Aug. 5th, 2022) The pianist had a voluminous discography as a sideman with Paul Horn, Don Ellis, Tom Scott, Steve Allen, Frank Zappa, John Klemmer, Boots Randolph, Sergio Mendes, Bud Shank, Quincy Jones, Peggy Lee, Marlena Shaw, Laurindo Almeida, Lalo Schifrin, Milt Jackson, Stan Getz, Herb Alpert, Michael Henderson, Sarah Vaughan, Ella Fitzgerald, Art Pepper, Conte and Pete Candoli, David Benoit, Toots Thielemans, Arturo Sandoval, Tierney Sutton, Lorraine Feather and others plus hundreds of credits in the pop world and on movie soundtracks. Lang died Aug. 5th at 80.



**BILL PITTMAN** (Feb. 12th, 1920 - Aug. 11th, 2022) The guitarist, known as a member of the Wrecking Crew session musician group, had recording credits with Buddy Rich, Jeri Southern, Red Callender, Louie Bellson, Mel Tormé, Plas Johnson, Barney Kessel, Peggy Lee, Ray Charles, Shelly Manne, Howard Roberts and Lena Horne and others. Pittman died Aug. 11th at 102.



**HOWARD STONE** (??? - Aug. 3rd, 2022) The producer co-founded the Vail Jazz Festival (as the Vail Jazz Party) in 1995 and the Vail Jazz Foundation in 1996, the latter emphasizing jazz education for young players. Stone died Aug. 3rd at 79 in the midst of the 28th edition.



**FREDY STUDER** (Jun. 16th, 1948 - Aug. 22nd, 2022) The Swiss drummer was a founding member of OM, which had albums since the '70s on India, JAPO and Intakt (with its latest release coming out last month), had leader or collaborative albums (including several

by a trio with Hans Koch and Martin Schütz) on JAPO, ECM, Plainisphere, veraBra, Intakt, Unit, For 4 Ears, FMR, Double Moon and Everest and credits under Pierre Favre, Charlie Mariano, André Jaume, Rémi Charmasson, Peter Schärli, Robyn Schulkowsky and others. Studer died Aug. 22nd at 74.



**MONETTE SUDLER** (Jun. 5th, 1952 - Aug. 21st, 2022) The guitarist came up in her native Philadelphia, working with Sounds of Liberation, Khan Jamal and Sunny Murray in the '70s, had later credits with Jamal, Arnett Verdell and the Change of the century Orchestra and several leader dates, mostly for SteepleChase. Sudler died Aug. 21st at 70.



**CREED TAYLOR** (May 13th, 1929 - Aug. 23rd, 2022) The producer was a polarizing figure in jazz history, getting his start in the '50s with albums for Bethlehem and ABC-Paramount, then founding Impulse! in 1961 (though he left the next year, ceding responsibility to Bob Thiele), a label that would help define jazz in the decade, following that with a move to Verve and then somewhat tarnishing his legacy with the establishment in 1967 of CTI, known for highly overproduced, often string-heavy sessions by the likes of Wes Montgomery, George Benson, Hubert Laws, and many others, but also to be lauded for an emphasis on bossa nova. Taylor died Aug. 23rd at 93.



**BUTCH THOMPSON** (Nov. 28th, 1943 - Aug. 14th, 2022) The pianist, while best known for his work on Garrison Keillor's *A Prairie Home Companion*, had a long career in traditional jazz, making albums for Jazette, Jazzology, CSA, Center, Stomp Off, Daring, Triangle, Red House, G.H.B. and other labels alongside work with The Hall Brothers, Dakota Dave Hull, Ken Colyer, New Black Eagle Jazz Band, Louis Nelson, Doc Cheatham and many more. Thompson died Aug. 14th at 79.



**ABDUL WADUD** (Apr. 10th, 1947 - Aug. 10th, 2022) The cellist (né Ronald DeVaughn) came up in the Cleveland avant garde scene as part of the Black Unity Trio, had long affiliations with Julius Hemphill, Arthur Blythe, James Newton and Anthony Davis, credits with Frank Lowe, George Lewis, Charles "Bobo" Shaw, Leroy Jenkins, Oliver Lake, Muhal Richard Abrams, David Murray and Marty Ehrlich and a single 1977 leader date. Wadud died Aug. 10th at 75.

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22**

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**NOV  
4-5**

8PM  
ROSE THEATER

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**NOV  
11-12**

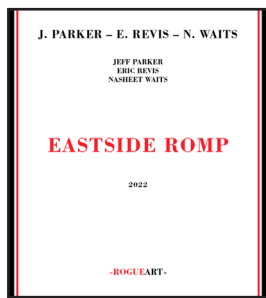
8PM  
ROSE THEATER

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**Steve Miller** returns to Jazz at Lincoln Center for his annual concert celebrating his heroes from the great blues music highway and how they influenced his own music. *Steve Miller on Steve Miller: A Blues and Rock & Roll Journey* will feature members of the Steve Miller Band and special guests from the JALC musical family.

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**Eastside Romp**  
**Jeff Parker/Eric Revis/Nasheet Waits (RogueArt)**  
 by Phil Freeman

This music has been in the can (well, on a hard drive somewhere) for a while, recorded in Pasadena, California in May 2016. Guitarist Jeff Parker, who grew up and came to prominence in Chicago, has been living in Los Angeles for a decade. Bassist Eric Revis, too, is a longtime West Coast resident. Drummer Nasheet Waits, on the other hand, is a lifelong New Yorker. But Revis and Waits are two-thirds of the cooperative trio Tarbaby alongside pianist Orrin Evans and they have developed a deep and thoughtful rhythmic language, which provides a simultaneously supportive and challenging foundation for Parker.

The album includes two pieces each by the guitarist and drummer, one by the bassist and one collective improvisation (“That Eastside Romp”) and begins with a version of Marion Brown’s “Similar Limits” from his 1969 album *Porto Novo*. Waits starts that piece and the album, with a drum roll, as Parker picks out the melody with a surprising gentleness; the drummer takes a very brief solo and Revis dives in, yanking at the strings with great force as the group erupts together. Right at the midpoint of the piece, Parker seems to snap, warping his sound with electronics and bent and twisted bursts of notes, slipping sideways and then back in an almost Mary Halvorson-esque fashion as Waits grows more and more agitated behind him. But they bring it all back down to earth with grace and concision.

The music grows gentler, almost Bill Frisell-ish, on Parker’s “Wait” and Waits’ “Between Nothingness And Infinity”, but the album’s second half kicks off with Revis’ “Drunkard’s Lullaby”, another pounding workout, which offers a full minute of bass and drums before Parker enters. When he does, his guitar is shockingly distorted, like John McLaughlin’s solo on Miles Davis’ “Go Ahead John” being sent through a fax machine. It is practically noise-rock, but behind him, the rhythm duo are rocking and rolling on down the road, unperturbed.

For more information, visit [rogueart.com](http://rogueart.com). Revis is at Village Vanguard through Oct. 2nd with Kurt Rosenwinkel. Waits is at Nublu 151 Oct. 2nd, The Jazz Gallery Oct. 21st-22nd with Aaron Parks and Oct. 28th as a leader and Bar Lunático Oct. 26th. See Calendar.



**Distancia**  
**Manuel Valera New Cuban Express Big Band**  
 (Greenleaf Music)  
 by Alex Henderson

Cuban pianist Manuel Valera has always lived in places where AfroCuban music has thrived: his birthplace of Havana, then southern Florida and, since 2000, New York City. *Distancia* is the second album by his New Cuban Express Big Band, which features more than 15 horns. This orchestra, as its name

indicates, underscores Valera’s mastery of AfroCuban rhythms but also shows inspiration from other Latin traditions, including the music of Brazil and Puerto Rico. *Distancia* isn’t pure AfroCuban hardbop à la Dizzy Gillespie. Rather, Valera has been greatly influenced by pianists like Chick Corea, McCoy Tyner and Keith Jarrett and he combines that outlook with a variety of Latin styles.

Valera, playing original material exclusively, is at his most AfroCuban-minded on “From the Ashes”, driving opener “Expectativas” and “Remembered”, but one hears more of a Brazilian influence on the dreamy title track (which sounds a bit like Corea’s “Windows”) and pensive “Impressionistic Romance”. Meanwhile, “Gemini” is a passionate offering that combines AfroCuban elements with a strong Tyner feel. Although primarily an instrumental album, horn soloists varying from track to track, *Distancia* features two vocalists, Camila Meza and Bogna Kicińska, strictly used for wordless scat vocals, which are clearly Brazilian-influenced on “Pathways” and haunting “From Afar”.

Although big bands are less common now, a reflection of economics, Valera’s investment on *Distancia* pays off wonderfully.

For more information, visit [greenleafmusic.com](http://greenleafmusic.com). Valera is at Birdland Theater Oct. 1st-2nd, The Django Oct. 11th and Minton’s Oct. 21st. See Calendar.



**Presents Charles Mingus**  
**Charles Mingus (Candid)**  
 by Robert Bush

This monumental 1960 session (remastered/reissued this year) did not accrue the praise it so richly deserved at the time. Perhaps obscured by other iconic titles like Ornette Coleman’s *Free Jazz*, John Coltrane’s *My Favorite Things* and Oliver Nelson’s *Blues and the Abstract Truth*, it is nonetheless a superb and timeless document.

The Mingus band of Eric Dolphy (alto saxophone and bass clarinet), Ted Curson (trumpet) and Dannie Richmond (drums) was about to dissolve and the bassist felt the imperative to document the way it came off live. This was accomplished by turning out the lights in the room (Nola Penthouse Sound Studios in New York) and having Mingus deliver his usual announcements at the microphone. There are only four tunes and no consideration allotted for brevity, thank goodness. What you hear is the sound of a working band, loose and relaxed, at the height of their powers.

“Folk Forms, No. 1” begins with a bass solo. Much is made (deservedly so) of Mingus as a composer, but not enough of his formidable instrumental prowess. Curson’s time with the band, judging from his work here, was far too short. He manifests clarity, ideas and a brilliant sense of swing. At around the two-minute mark Dolphy joins in and they solo together.

It is hard to imagine how much controversy was generated at the time by the spoken-word narration from Mingus and Richmond integral to “Fables of Faubus”, named for Orville Faubus, the anti-Civil Rights governor of Arkansas. Previous releases of the song had censored out the sardonic lyrics, which are performed in full here. All of this happens amid a bluesy swing highlighting Curson’s taut and exuberant groove, setting up Dolphy’s contribution, which jerks and twists as though his suit was on fire.

The penultimate selection, however, is what qualifies the date as an absolute masterpiece. “What

Love” opens with a Curson solo, boasting a fat, rich tone equally powerful in all registers. Mingus and Richmond are next, expanding and contracting the time in what could be the first recorded jazz example of “metric modulation” while the leader quotes “Oh What A Beautiful Morning” in his solo. Dolphy then proceeds to blow the roof off of the studio with a stunning bass clarinet essay drawing the very best out of Mingus.

For more information, visit [greenleafmusic.com](http://greenleafmusic.com). The Mingus Big Band is at Birdland Oct. 1st and Joe’s Pub Oct. 25th. Mingus tributes are also at Rose Theater Oct. 22nd with Endea Owens and Alice Tully Hall Oct. 29th with Juilliard Jazz Orchestra. See Calendar.

**INTERGENERATIONAL JAZZ POWER JAM**



**Brass Extravaganza**

Jazz Power Initiative presents **Intergenerational Jazz Power Jam: Brass Extravaganza**, co-hosted by pianist **Eli Yamin** and special guests, tuba player **Bob Stewart**, trumpeter **James Zollar**, and trumpeter and band director **Kevin Blancq**, joined by brass students from **LaGuardia High School Jazz Band** saluting Louis Armstrong to Lester Bowie.

**Thursday, October 20th 2022 7-8:30 PM**  
 Alianza Dominicana Cultural Center  
 530 W 166th St, New York, NY 10032  
 No charge for admission

**Sunday, October 23rd 2022, 2-4 PM**  
 National Jazz Museum in Harlem  
 58 W 129th St, New York, NY 10027  
 Suggested Donation: General \$10,  
 Students/Seniors \$5



[jazzpower.org/powerjam](http://jazzpower.org/powerjam)



**RECOMMENDED NEW RELEASES**

- Vinny Golia/Bernard Santacruz/Cristiano Calcagnile–*To Live And Breathe...* (Dark Tree)
- Sana Nagano–*Anime Mundi* (577 Records)
- Mali Obomsawin–*Sweet Tooth* (Out Of Your Head)
- Enrico Rava/Fred Hersch–*The Song Is You* (ECM)
- Dave Rempis/Tomeka Reid/Joshua Abrams–*Allium* (Aerophonic)
- Stephen Riley–*My Romance* (SteepleChase)
- Gonzalo Rubalcaba/Aymée Nuviola–*Live in Marciac* (5Passion)
- Thumbscrew–*Multicolored Midnight* (Cuneiform)
- Juanma Trujillo (with Sean Conly & Francisco Mela)–*Collage* (ears&eyes)
- John Zorn–*Suite for Piano* (Tzadik)

Laurence Donohue-Greene, Managing Editor

- JD Allen–*Americana, Vol. 2* (Savant)
- Isaiah Collier/Michael Shekwoaga–*Ode-Beyond* (Division 81)
- Glenn Dickson–*Wider Than The Sky* (s/r)
- Sergio Fedele–*Le Melancolie di Tifeo* (Setola Di Maiale)
- Galmadrua–*Feat. Michel Stawicki* (4DA)
- Jim McNeely/Frankfurt Radio Big Band (featuring Chris Potter)–*Rituals* (Challenge-Double Moon)
- Michael Musillami/Rich Syracuse/Jeff Siegel–*Flight of Evangeline* (Playscape)
- Jeff Parker/Eric Revis/Nasheet Waits–*Eastside Romp* (RogueArt)
- Barre Phillips/György Kurtág, Jr.–*Face à Face* (ECM)
- JC Sanford–*Imminent Standards Trio, Vol. 2* (Shifting Paradigm)

Andrey Henkin, Editorial Director



Live at The Detroit Jazz Festival  
Wayne Shorter, Terri Lyne Carrington,  
Leo Genovese, Esperanza Spalding (Candid)  
by Jim Motavalli

Wow, what an all-star cast! Saxophonist Wayne Shorter, drummer Terri Lyne Carrington, pianist Leo Genovese and (Shorter's close friend) bassist Esperanza Spalding live in Detroit. But the result is less than the sum of its parts.

Carrington said, "We rehearsed some themes earlier that day, but the preparation was really from our lives and profound experiences with each other." So the selections here are based on compositions by the musicians, but there is a lot of improvisation. Shorter's "Someplace Called 'Where'" sets the tone: 14 minutes of lugubrious balladeering dominated by Spalding's abstract and unappealing vocal. Piano is to the fore, but it is essentially foreplay, never getting airborne. A Shorter solo does add what tension is there.

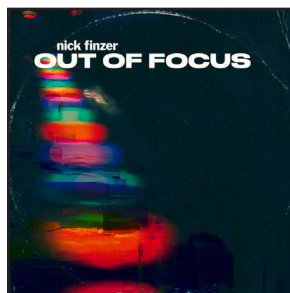
The 21 minutes of the Shorter/Spalding composition "Endangered Species" is somewhat better, opening with some interesting piano/bass/drum flurries before Shorter enters on soprano, sounding energized. This is post-Coltrane soprano work brushing the avant garde but swings too and Genovese sounds uncannily like McCoy Tyner on this part of the track. All is well for about seven minutes, but then Spalding starts singing again. Her vocalizing is unsatisfying, full of stylistic tricks and tics and seldom supportive of melody. "Endangered Species" could have gone in interesting directions but, alas, doesn't, descending into a halting and jagged swirl of collective improvisation. Only near the end, with Shorter up front, does it start moving again.

Milton Nascimento's ballad "Encontros e Despedidas" is 'deconstructed' in Spalding's vocal with ultra-slow/faster pacing. Shorter does have some moments on tenor, supported ably by the rhythm section; Spalding is a wizard of a bassist, after all. "Drummer's Song" is not, as you would expect, by Carrington but by the late Geri Allen (originally to have been a part of this date). The interplay between Carrington, Spalding and Genovese makes for good listening and then Shorter, on soprano again, comes in and turns up the temperature. He wrote "Midnight in Carlotta's Hair", which first appeared on his *High Life*

album in 1995. Spalding overwhelms the proceedings with a wordless vocal at the top of her register.

A vinyl-only bonus track, "The Stuff That Dreams Are Made Of (A Conversation)", is extraneous, though it is interesting for one listen. If you like Spalding's more abstract singing, dig in, but just be warned it is the major feature of this release.

For more information, visit [candidrecords.com](http://candidrecords.com). Spalding is at The Stone at The New School Oct. 1st with Kris Davis. See Calendar.



Out Of Focus  
Nick Finzer (Outside In Music)  
by Steven Loewy

With *Out of Focus*, his 10th album as a leader (released on the label he founded in 2013), trombonist Nick Finzer delivers a terrific set of consistently enjoyable performances, which embraces the jazz tradition while looking forward.

Limited during the pandemic, Finzer decided to forge ahead, adapting himself to the times: "Rather than sit home and complain," he is quoted as saying in the liner notes, "I decided to see what projects I could dream up that might only take place when you can't be in the same place as your usual collaborators." The results are a contender for one of the best trombone-led albums of the year.

What is special about the album is that Finzer, with tremendous technique, reinvents familiar tunes, showing off his arranging skills. Take the quartet interpretation of Hoagy Carmichael-Mitchell Parish's "Stardust", one of the most conservative arrangements on the recording: Finzer plays seemingly effortless lines with a rich sound, complemented with a lovely solo by pianist Xavier Davis, the pair supported by bassist Jay Anderson and drummer Quincy Davis (the quartet also plays Pat Metheny's famed "Bright Size Life" later in the album).

Contrast that with the 15-trombone arrangement of Duke Ellington-Barney Bigard-Irving Mills' "Mood Indigo", with the addition of bass trombonist Jennifer Wharton, the results reminiscent, in its overdubbing, of Australian trumpeter/trombonist James Morrison. Another Ellington piece, "The Star Crossed Lovers", is given a thoroughly captivating interpretation, opening with Finzer unaccompanied and then moving toward an ensemble of overdubbed trombones coupled with the leader's exciting plunger work, a tip of the hat to some of his influences.

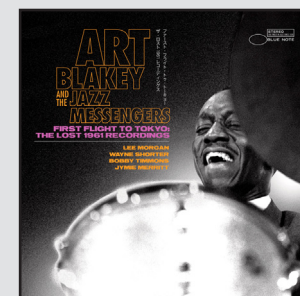
Finzer is alone on J.J. Johnson's "Judy", showcasing his crisp control, and Ellington's "Single Petal of a Rose" and "Laura", the former displaying tasteful multiphonics and pedal tones, the latter's difficult arpeggios, hinting, perhaps, at George Lewis' breakthrough solo album decades ago.

But it is Finzer's opening performance of Kenny Garrett's "Sing a Song of Songs" that is most compelling, as he is joined by bass trombonist Reginald Chapman and drummer Davis for a multi-trombone feast.

For those unfamiliar with Nick Finzer's playing, *Out of Focus* is a good place to get introduced and an important addition to his growing and increasingly impressive discography.

For more information, visit [outsideinmusic.com](http://outsideinmusic.com). Finzer is at Birdland Oct. 2nd. See Calendar.

## UNEARTHED GEM



First Flight to Tokyo: The Lost 1961 Recordings  
Art Blakey & The Jazz Messengers (Blue Note)  
by Russ Musto

These previously unknown tapes from drummer Art Blakey (born 103 and dying 32 years ago this month) and the Jazz Messengers' first tour of Japan are a historically significant discovery. Released in lavishly packaged double-LP and CD sets by Blue Note, the label on which much of the band's most significant work was documented, it is a valuable addition to both the group's discography and the imprint's catalogue.

Liner notes by Bob Blumenthal place the Jan. 14th, 1961 concert at Tokyo's Hibiya Public Hall within the context of the ensemble's amazing history. Personal musings by Takashi Buhaina Blakey (Blakey's Japanese-American son, discussing the tour's cultural importance) along with reflections by co-producers Zev Feldman and David Weiss, former Messengers Lou Donaldson and Wayne Shorter, drummers Louis Hayes, Billy Hart and Cindy Blackman Santana, as well as saxophonist Sadao Watanabe and Japanese critics, make this set a true collector's item.

Disc 1 kicks off with a big bang, Blakey opening up Charlie Parker's "Now's The Time" with a thunderous five-minute solo introduction before saxophonist Shorter, trumpeter Lee Morgan, pianist Bobby Timmons and bassist Jymie Merritt enter, playing the melody that would become the basis for R&B hit "The Hucklebuck". Spurred on by relentlessly swinging drums, Shorter, Morgan and Timmons deliver fiery solos, after which the horns trade fours with Blakey, who then solos again before the band takes the song out.

We hear Blakey's voice introducing Timmons' "Moanin'" and the crowd roaring as the pianist plays the first few notes and the horns come in. Morgan begins his solo replicating his soaring line from the classic 1958 original recording and riffs powerfully behind Shorter, followed by a typically soulful Timmons and a rare Merritt solo. A parading drum rhythm kicks off Benny Golson's classic "Blues March", Shorter up first, with a solo revealing the influence of first Lester Young and then John Coltrane, bolstered by the rhythm section's steady 4/4 beat. Morgan begins his outing by quoting *The King and I's* "Dance Of The Siamese Children" then gets funky before Timmons takes over and a drum interlude brings the band back in. The disc ends as all Messengers sets do with "The Theme".

Disc Two starts with Timmons' "Dat Dere", the crowd again roaring with approval, the piece fertile ground for soulful improvisations by the horns. Morgan is the featured soloist on the arrangement of "Round Midnight", his Harmon-muted horn reminiscent of Miles Davis' classic version of the Thelonious Monk warhorse. A second fiery rendition of "Now's The Time" follows, after which the band lets loose polyrhythmically, Blakey in AfroCuban mode, on Dizzy Gillespie's "A Night In Tunisia" before closing again with "The Theme".

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

## Yoon Sun Choi

10/02 @4:00pm  
Operation Gig in Ditmas Park  
Yoon Sun Choi - voice  
Sean Moran - guitar  
JP Schlegelmilch - keyboards  
Vinnie Sperrazza - drums

10/08 @8:00pm  
Ibeam Brooklyn  
YSC's Advocate  
Yoon Sun Choi - voice/compositions  
Jacob Sacks - piano  
Sylvester Germaine - electric bass  
Chet Doxas - Tenor sax, clarinet  
Vinnie Sperrazza - drums

10/15 @8:00pm  
Ibeam Brooklyn (168 7th Street, Brooklyn)  
YSC Quartet  
Yoon Sun Choi - voice/compositions  
Jacob Sacks - piano  
Thomas Morgan - bass  
Vinnie Sperrazza - drums

Visit Instagram @yoon.sun.choi for more info

## GLOBE UNITY



**Umdali**  
**Malcolm Jiyane Tree-O (Mushroom Hour Half Hour)**  
**Isambulo**  
**Linda Sikhakhane (Ropeadope)**  
**Outer Space**  
**Peter Somuah (DOX)**  
 by Tom Greenland

Reviewed here are three debut dates by African horn players: trombonist Malcolm Jiyane, saxophonist Linda Sikhakhane and trumpeter Peter Somuah, the first two based in Johannesburg, South Africa, the last, from Accra, Ghana, based in Rotterdam, Netherlands.

Recorded with Tree-O, his band comprising alto saxophonist Nhlanhla Mahlangu, trumpeters Brandon Ruiters and Tebogo Seitei, keyboard player Nkosinathi Mathunjwa, bassist Ayanda Zalekile, drummer Lungile Kunene and percussionist Gontse Makhene, (vocalist Tubatsi Mpho Moloi guesting on one track), Jiyane's *Umdali* sounds seasoned, as if the musicians have spent more than bandstand or studio time together, thus embodying a sense of community. "Senzo seNkosi", eulogizing late bandmember Senzo Nxumalo, features Mahlangu and Ruiters over a Latin rhythm marked by whole-tone interludes. "Umkhumbi kaMa" uses horn chorales over whirling electric piano, drums, congas and bass, the latter hot-mic'd to expose Zalekile's subtlest touches. "Ntate Gwangwa's Stroll", another eulogy, "Life Esidimeni", driven by the leader's sober trombone, and "Moshe" all swing in streams of churchy triplets, resonant with soul.

Sikhakhane's *Isambulo* is an equally spirited outing, the leader on tenor or soprano, with pianist Lucca Fries, bassist Fabien Iannone and drummer Jonas Ruther, percussionist El Hadji Ngari Ndong on three tracks and three vocal cameos. These relatively young artists show admirable maturity: instead of parading their chops they leave space for the evolving music to find its course. Dynamics range from mellow and spare to fulsome and layered, particularly on the title track, when all instruments seem to be speaking at once, each monologue conjoining into one large communal 'polylogue'. A similar effect occurs on "Gog'uldah": piano comps and basslines pulling in opposition to a roving tenor improvisation, three separate but synced voices. Paras' expressive chest and falsetto vocals energize the seven-beat ballad "uNongoma" while Anna Widauer's intimate croon kindles "A Day Passed".

Of the three, Somuah's *Outer Space* is the most danceable, thanks to its vigorous rhythm section: keyboard player Anton de Bruin, favoring a retro-funky Wurliitzer patch; big-toned bassist Marijn van de Ven; drummer Jens Meijer, who places his beat 'on-top-of-on-top'; and percussionist Danny Rombout, who layers on djembe, congas, bell and shaker. The mix helps, treble percussion dialed up, sharp and metallic. Many tracks ("Outer Space", "Beyond Earth", "Chief Palace", "Nii Saen Jaga") are built on triple or 6/8 meters; "Appointment" sounds like a mambo; "Mphepo", featuring rapper Amazumi, Somuah adding inside-outside flugelhorn obbligati, sounds like neo-soul. Somuah and tenor saxophonist Jesse Schilderink provide strong solos, play well together and are especially effective at playing the cracks and 'calling out' the band, provoking a chorus of palpant responses.

For more information, visit [mushroomhour.com](http://mushroomhour.com), [ropeadope.com](http://ropeadope.com) and [doxrecords.amsterdam](http://doxrecords.amsterdam)



**A Woman With A Purple Wig**  
**Eri Yamamoto Trio (Mahakala Music)**  
 by Marco Cangiano

Pianist Eri Yamamoto is truly a global artist. Born and raised in Japan, she studied in Europe and eventually landed in New York, where she has been part of the jazz scene since 1995. Her formative years equipped her with scintillating technique she rarely shows off but that allows her to participate in a wide spectrum of musical experiences, from partnerships with the likes of William Parker to more mainstream solo and trio settings showcasing her more introspective self. Her trio with bassist David Ambrosio and drummer Ikuo Takeuchi is her longest-standing group, with a 20-year tenure at the Greenwich Village Arthur's Tavern.

This trio music is among the most personal she has recorded, reflecting being an Asian woman in New York during the pandemic and exposed to discrimination, an emotional release translated into songs, two of which have lyrics, a first for Yamamoto. As she states in the liner notes, "the woman with a purple wig is me. To protect myself from the violence against Asian women, I had to hide my identity, wearing a wig, mask and sunglasses." There is no anger here, but rather a sense of rejuvenation as if the pandemic provided a renewed awareness of who she is and the opportunity for a new start.

The titles are quite revealing of her emotions. From the classically-inspired "Challenge" to the Thelonious Monk-flavored "Shout" and mysterious "Internal Beat" her rhythmic approach, relying on a bluesy and at times gospel-like insistent left hand, as in "Colors", shines. Yamamoto's style is eclectic, echoes of the greats filtered through her personality, why she is very much in demand from artists of very different backgrounds and approaches. Ambrosio and Takeuchi are a tight unit supporting and complementing her phrasing while sharing the overall intimate and at times dramatic mood; note their dialogue in "End to Start". What makes this recording so unique, however, is her lyrics and singing: an acquired taste at first, it grows on the ears upon repeated listens. She initially thought of somebody else to sing the lyrics but then William Parker convinced her to tell her own story. Excellent advice and hopefully to be continued.

For more information, visit [mahakalamusic.com](http://mahakalamusic.com). Yamamoto is at Saint Peter's Church Oct. 2nd and 9th. See Calendar.



**Black Radio (10th Anniversary Deluxe Edition)**  
**Robert Glasper (Blue Note)**  
**Black Radio III**  
**Robert Glasper (Loma Vista/Concord)**  
 by Tom Greenland

Pianist Robert Glasper is 'quadrilingual' in gospel, hip-hop/rap, R&B/neo-soul and jazz: he played in three churches growing up in Houston; worked with The Roots, J Dilla, Q-Tip, Common, Maxwell, Bilal, Ledisi, Lalah Hathaway; and studied at The New School, establishing jazz cred with his 2002 debut *Mood*.

All this experience was marshaled for his fourth Blue Note release, 2012's *Black Radio*, a benchmark of jazz-hip-hop fusion, winning a Grammy for best R&B album. Now reissued in a 10th Anniversary Deluxe Edition with three bonus and six remixed tracks, the dense, multivalent chef-d'oeuvre has aged well. Based around Robert Glasper Experiment (RGE), his quartet with flutist/saxophonist/vocoder player Casey Benjamin, bassist Derrick Hodge and drummer Chris Dave, it manifests an unprecedented balance of edgy improvisation with smoother, radio-friendly singing and rapping.

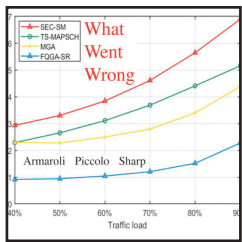
Many of the dozen tracks are original collaborations by Glasper and the featured vocalist, some adding a separate outro section with extended jamming. Glasper's most interesting acoustic or Rhodes piano solos occur on Mongo Santamaria's "Afro Blue" (with Erykah Badu), Glasper/KING's "Move Love", RGE's "Ah Yeah...That's Just Great" (with Musiq Soulchild) and David Bowie's "Letter to Hermione" (with Bilal) while Benjamin's best vocoder work is heard on Sade's "Cherish the Day" (with Lalah Hathaway), Me'Shell Ndegeocello's "The Consequences of Jealousy", Mint Condition's "Why Do We Try" (with Stokley) and Nirvana's "Smells Like Teen Spirit", where he sings lead through the vocoder. Other notable vocal performances include Ledisi's husky but sweet "Gonna Be Alright" (co-written with Glasper), Mos Def's boasting title track and Bilal's agile rapping/singing on "Always Shine". Of the bonus tracks, Little Dragon's "Twice" is notable for Hodge's fretless electric bass playing, John Coltrane's "A Love Supreme" for its mash-up of hip-hop and dub. The lingering influence of J Dilla is felt in the best of six remixes: Pete Rock's revision of the title track, Glasper and Georgia Anne Muldrow's makeover of "Consequences", Glasper's "Dillalude" (featuring Benjamin) and ?uestlove's standout remix of "Twice", which oddly but aptly ends with a string chorale.

On 2022's *Black Radio III*, the third installment in the series and first on Loma Vista, RGE is less prominent, though many of Glasper's favorite singers and rappers are back. There are 13 cuts, plus 7 alternate tracks designated radio, full or explicit edits. For R&B fans there are chart-friendly tracks like "Black Superhero", a heavy slow-jam trudge with Marvin Gaye-like vocal overdubs; Yebba's breathily passionate "Over It"; "Better Than I Imagined" (Grammy winner for Best R&B Song), which contraposes H.E.R.'s keening croon to Ndegeocello's sultry 'phone message'; Jennifer Hudson's dramatic disco/house rendition of "Out of My Hands"; as well as emotive singing by Tiffany Gouché, Musiq Soulchild, Gregory Porter, Ledisi, Ant Clemons, PJ Morton and India.Arie. For hip-hoppers, there are conscious/uplifting raps by Amir Sulaiman, Killer Mike, BJ The Chicago Kid, Big K.R.I.T., D Smoke, Q-Tip, Common and Posdnous.

For jazz people pickings are slimmer. First and foremost is Glasper's unique approach to harmony, an amalgam of gospel triads over (often unusual) bass notes, hymn-like chorales and postbop chromatic voice-leading; if there is one thing he is a master of it is keeping a four-chord vamp fresh via continuous idiosyncratic micro-variations. As on *Black Radio*, grooves are predominantly 4/4-on-the-floor, though "Forever" shuffles with triplets and "Better Than I Imagined" and the outro of Tears for Fears' "Everybody Wants to Rule the World" both 'swing' in a slippery J Dilla vein. Improvisation is relegated to a few brief slots on "Everybody Love" (Glasper on Rhodes, Benjamin on vocoder), a piano solo at the end of "Shine" (album edit) and Esperanza Spalding's scatting on "Why We Speak".

For more information, visit [bluenote.com](http://bluenote.com) and [bodega.lomavistarecordings.com](http://bodega.lomavistarecordings.com). Glasper is at Blue Note Oct. 4th-8th, 11th-15th, 20th-23rd and 25th-30th. See Calendar.





**What Went Wrong**  
Sergio Armaroli/Steve Piccolo/Elliott Sharp (Leo)  
*Void Patrol*  
Payton MacDonald, Billy Martin,  
Elliott Sharp, Colin Stetson (Infrequent Seams)  
by George Grella



**My Father's Hands**  
Cyrus Chestnut (HighNote)  
by Pierre Giroux

One of these albums that feature guitarist Elliott Sharp is very good and the other is very bad.

*What Went Wrong* begins with promise but, by the end, has crippling problems. One is that the music is crowded out by the spoken word performance of bassist Steve Piccolo. The texts are the kind of self-regarding banalities that too often pass for profound poetry in jazz circles, with some self-conscious beatnik touches that haven't been current in nearly 70 years; and a passage from Richard Powers turns pretentious in this context. Piccolo is also mic'd obtrusively, with a different room tone than the instruments and way forward in the mix, virtually shouting at the listener. This has the effect of crowding out the improvising of Sharp and vibraphonist Sergio Armaroli and the audio treatment on Piccolo's voice is itself sonically aggravating, the ears instinctively cringing away from this voice that is too close—Sharp is credited with the mixing, which makes the quality surprising, but perhaps this was Piccolo's bidding—saying so much nonsense. One searches for redeeming moments underneath, which adds to the frustration. This is a mix of original music, credited to the three, and also standards like Jerome Kern-Johnny Mercer's "Dearly Beloved" and Jimmy Van Heusen-Johnny Burke's "But Beautiful". There is also a clear, uncredited, but nearly complete take on Matt Dennis-Earl Brent's "Angel Eyes". That is the most intellectually and expressively interesting and vibrant moment. There are brief, tantalizing moments behind Piccolo's voice, but the album is centered around bad material and fails. Listening to this whole thing could leave one feeling deep pain over the passing of Steve Dalachinsky.

*Void Patrol* is entirely different, not the least in overall quality. This is something of a supergroup and hearing Sharp with drummer Billy Martin is one of its immediate pleasures, as is hearing saxophonist Colin Stetson playing more uptempo, less effects-laden material with other musicians. The mastermind behind all this is marimba player Payton MacDonald, who received grant money during the pandemic that enabled the recording. What he came up with is a set of strong, post-rock instrumental jams, marimba and drums working together to lay down steady patterns, guitar and saxophone adding atmosphere, harmonies and melodic lines. The mix of grooves and colors realizes the evocative titles, like "Antares" and "Acrux". There are passages that are haunting, others that churn into a near thrash metal ball of energy. That this group sounds like a working band, in the pocket but loose and working easily together, is one of the strengths of the album and astonishing in itself. This is a synthetic, COVID-era album, with MacDonald laying down his tracks, then each player adding their part, organized by MacDonald, remotely. Arranging, mixing and some rerecording and *Void Patrol* was finished. Many albums were made with the limitations from the early pandemic and this is not only one of the best but would easily pass as a regular studio session—and one of the best of the sort from the last two years—if one never looked at the notes.

For more information, visit [leorecords.com](http://leorecords.com) and [infrequentseams.bandcamp.com](http://infrequentseams.bandcamp.com). Sharp is at The Sultan Room Oct. 5th, Rockwood Music Hall Oct. 6th, 411 Kent Ave Oct. 8th and 26th. See Calendar.

Cyrus Chestnut is a pianist not tied to any barriers existing in jazz. He can switch from bop to gospel to bossa nova or anything else that may meet his fancy and does so in his own style. All of these characteristics are in focus on *My Father's Hands*. In this homage to his father, who died in 2021, Chestnut not only wanted to acknowledge the loss of a parent, but also a teacher who was foundational in bringing the piano into his life. In this recital of original material, recognizable jazz and popular standards and gospel songs, Chestnut is accompanied by redoubtable bassist Peter Washington and unerringly empathetic drummer Lewis Nash.

It is very clear from the opening notes of Chestnut's composition "Nippon Soul Connection", a hardbop bruiser full of rhythmic creativity, this is not going to be an overly sentimental affair. It is also a marker that he intends the trio to function as an integrated unit. The following number, "Thinking About You", is another original, a lightly swinging reflective affair about his father with solo space for Washington.

The Latin side of Chestnut is showcased in Ray Bryant's jazz standard "Cubano Chant" and Harry Warren-Mack Gordon popular song "There Will Never Be Another You". Chestnut takes on the former with both hands, giving it the rhythmic intensity it requires while the latter has a sly bossa nova interpretation filled with understatement. On the hymn "I Must Tell Jesus", Chestnut is in familiar territory in this solo essay. Filled with beautiful chord structure and a soft touch, the song has him expanding on the simple melody to give the number a transcendent reading.

Whether he is riffing on his jaunty composition "Working Out Just Fine", the breezy "Baubles, Bangles and Beads" from *Kismet* in 3/4 time with some stellar brushwork from Nash or an emotional reading of the Jerome Kern-Johnny Mercer ballad "But Beautiful", throughout this paean to his father, Chestnut remains consistent to his style and harmonic anchor.

For more information, visit [jazzdepot.com](http://jazzdepot.com). Chestnut is at Smoke Oct. 6th-9th. See Calendar.



**I Missed You Too!**  
Chucho Valdés/Paquito D'Rivera Reunion Sextet  
(Paquito-Sunnyside)  
by George Kanzler

Paquito D'Rivera, 74, was in his mid-teens when he began playing alto saxophone and clarinet in Havana bands led by pianist Chucho Valdés, who turns 81 this month. He was also one of the original members of Irakere, the jazz-Cuban fusion band Valdés formed in 1973. But D'Rivera defected from Cuba in 1980, forging a jazz career in the United States, while Valdés has remained based in Havana. This recording is a musical reunion of the iconic musicians after four decades.

The pair are joined by longtime associate of D'Rivera: Diego Urcola (trumpet and valve trombone), José A. Gola (bass), Dafnis Prieto (drums) and Roberto Junior Viscaino (percussion). There are three pieces by Valdés, one by D'Rivera, one from the pair and tunes from Cuban pianist Hilario Duran and early tango great Carlos Gardel.

Both men went through a Cuban music education system that stressed mastery of classical technique and a performance system that valued an embrace of all types of music. So, although AfroCuban rhythms are part and parcel of this band, the repertoire is extremely varied and encompassing, ranging from mambo and rumba to tango and waltz, classical (European) to montuño. Mozart once wrote a "Rondo alla Cubana"; Valdés counters with "Mozart a la Cubana", with oblique references to the Mozart piece and also familiar refrains from Mozart's "A Little Night Music" and, defying the title, Beethoven's "Für Elise". Clarinet and trumpet solo over the montuño section, but Valdés' solo is a tour de force from opening arpeggios and jagged chords to tinkling runs, an Erroll Garner-ish two-handed block solo to a thundering chords finale.

The infectious rhythmic spirit of AfroCuban music struts through Valdés' "Mambo Influenciado", Duran's sparkling "Pac-Man" and the leaders' uptempo "El Maja de Vento". That latter gives a glimpse of D'Rivera's bop alto side as he incorporates a quote from "It Ain't Necessarily So". D'Rivera's title track is a rolling, Latin-inflected waltz and Valdés contributes a languorous danzón, "Claudia", featuring clarinet and Harmon-muted trumpet. Gardel's tango ballad, "El Dia Que Me Quiras", is given a lyrical, lovingly melancholy duet rendering by piano and alto.

For more information, visit [sunnysiderecords.com](http://sunnysiderecords.com). Valdés is at Rose Theater Oct. 7th-8th. See Calendar.



Lizzie Thomas is an inventive jazz singer with a beautiful voice and a swinging style who loves to perform fresh and heartfelt versions of standards from the Great American Songbook. On her five recordings and in her popular and entertaining live performances, she introduces audiences to classic songs that are still timeless and relevant today.

Lizzie performs with her trio consisting of John Di Martino on piano, Noriko Ueda on bass and Carmen Intorre JR on drums. She will also feature artist cameos from her highly anticipated release *DUO Encounters*, slated for March 2023. Featuring appearances by Grammy Awarded artists Guilherme Monteiro, Rossano Sportiello, Wayne Escoffery, Helio Alves and more.

*DUO Encounters*, which will be released by Dot Time Records in March 2023, teams Lizzie Thomas with a dozen major instrumentalists on one duet apiece. Rather than sing a conventional set in front of an accompanying pianist or guitarist, the interpretations are adventurous, filled with close interplay between the artists, and contain plenty of variety in instrumentation, mood, and tempos. Lizzie shares the spotlight with pianists Helio Alves, John Di Martino, and Rossano Sportiello, guitarists Russell Malone, Ron Affif, and Guilherme Monteiro, bassists Ron Carter (*Willow Weep For Me*), Noriko Ueda, and Dezron Douglas (a version of "Have You Met Miss Jones" that includes the rarely heard verse), percussionist Café (Nature Boy), tenor-saxophonist Wayne Escoffery (*Lush Life*), and cellist Mairi Dorman-Phaneuf (a haunting version of "Round Midnight"). The result is a memorable set of superbly sung and often-surprising music, Lizzie Thomas' most rewarding recording to date.

visit [dottimerecords.com](http://dottimerecords.com) for info



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*Love In The Form Of Sacred Outrage*  
WeFreeStrings (ESP-Disk')  
by Monique Ngozi Nri

*Love In The Form Of Sacred Outrage* from the historically named WeFreeStrings is in the tradition of revolution and renaissance. It draws inspiration from and gives dedication to three Black activists: Amiri Baraka, Fannie Lou Hamer and slain Black Panther Fred Hampton on tracks composed by violist Melanie Dyer, pausing to bloom on "Pretty Flowers" composed by Baba Andrew Lamb. Dyer formed WeFreeStrings in 2011, this incarnation completed by Charles Burnham and Gwen Laster (violins), Alexander Waterman (cello), Ken Filiano (bass) and Michael Wimberly (drums).

The album opens with "Baraka Suite", consisting of six movements, one of which takes the line "Who? Who? Who?" from the poem "Somebody Blew Up America" as the title of one of its movements. William Parker does an admirable job with his companion notes in evoking a space for the music, which is both free and complex, political and personal. Focus is needed to make the connection between the militancy and the music as we go from bells to melody to atonal swing, worth holding on for the musical ride. The 25-minute track brings cymbal and bells overlaid by the deeper sonorous register of the strings in a plaintive inquisitive melody. As first movement "Meditation on Earth" implies, this is contemplative music and the full band is involved in creating this reflective space, sometimes with aching beauty, the tempo dignified. The second movement, "In the Theater", picks up the pace a little as the band swings into solos from each member of the string section. The aforementioned "Who? Who? Who?" challenges with an insistent rhythm while the next movement, "Stride Out and Dig" is more otherworldly, including an extended drum solo. The suite closes with "There Me Go", in which viola sings a bittersweet lament. The four-minute title piece, dedicated to Hamer, features the strings without percussion and feels far more improvised than the suite while "Pretty Flowers", also without drums, has strings intertwining leisurely over bass and soaring together. The closing "Propagating the Same Type of Madness, that uh..." has all on board for music that is somber and dirge-like.

For more information, visit [espdisk.com](http://espdisk.com). This group is at *Soup & Sound* Oct. 8th. See Calendar.



*Jazz Reunion*  
Pee Wee Russell/Coleman Hawkins (Candid)  
by Stuart Broomer

When Nat Hentoff was A&R Director for Candid (1960-62), he released two of the most explicit acts of social protest in jazz history: Max Roach's *We Insist!* and *Presents Charles Mingus*, the latter with its "Original Faubus Fables". That keen attentiveness to socio-historical forces is subtly apparent in one of Candid's most traditional recordings. The title *Jazz Reunion*

references the previous recording of Pee Wee Russell and Coleman Hawkins together. In 1929, in an era when mixed-race bands were extremely rare (Eddie Lang used the name "Blind Willie Dunn" to record with Lonnie Johnson and King Oliver), Red McKenzie, surely history's most eminent comb-and-paper player, invited Hawkins to record with his Mound City Blue Blowers, a band that expanded for the occasion to include Russell, Glenn Miller, Gene Krupa and Pops Foster, all without pseudonyms. Together the band recorded two tunes, "One Hour" and "Hello Lola". By 1961, Russell and Hawkins had evolved, but each maintained his distinctive character. They had utterly different styles, but each could find room for his personal voice in almost any jazz idiom. If Hawkins' lines were rugged, forceful and harmonically driven, Russell's style was oblique, his sound an ever-shifting personal marker, half-choked or gnarled, with shifting inflections wedded to a melodic gift as unpredictable as Ornette Coleman's. Hawkins' bold declarative statements highlight Russell's intimacy, his mutating timbre and exotic note choices.

If the personnel of that 1929 band hints at a proto-swing band, *Jazz Reunion* is populated largely by swing masters, with pianist Nat Pierce, bassist Milt Hinton and drummer Jo Jones forming the rhythm section along with trumpeter Emmett Berry and the flexible modernist Bob Brookmeyer on valve trombone. The choice of repertoire is broad, with music composed by James P. Johnson and Duke Ellington, one tune associated with Dizzy Gillespie and two crafted on the spot by Russell and other bandmembers.

The music is consistently fine, so warm as to disguise its brilliance, but every musician sounds delighted to be there and committed to making the most of each moment. Both Russell and Hawkins bring immense art to whatever piece is at hand, including opener "If I Could Be with You (One Hour Tonight)", a tune already drenched in nostalgia when Johnson composed it in 1926. "Tin Tin Deo", a Latin-suffused composition by Chano Pozo and Gil Fuller, is mellower than its big-band bop associations could suggest, but "28th and 8th", by Russell and Pierce, has an abstracted bop character of its own. Ellington's "All Too Soon" and "What Am I Here For?" are as timeless as Russell and Hawkins while "Mariooch", composed by Russell with Pierce and Hinton and featuring Russell as the only wind, is an ideal illustration of his art at a medium-slow tempo, beginning as a whisper of drums and cymbals, gradually becoming a voice half wind, half wood, filled with slow surprises, whether register shifts, a trill, a pause, a mumble, a call, an aside.

For more information, visit [candidrecords.com](http://candidrecords.com). A Hawkins tribute is at *Flushing Town Hall* Oct. 14th led by Lew Tabackin. See Calendar.

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**The Song Is You**  
**Enrico Rava/Fred Hersch (ECM)**  
 by Thomas Conrad

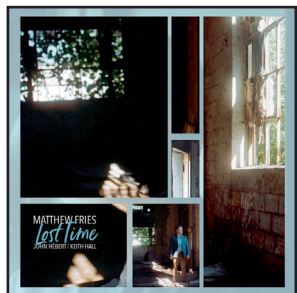
Here are two names you don't expect to see together on the cover of an ECM album. Italian flugelhorn player Enrico Rava has been on the roster since the '70s but pianist Fred Hersch has no history with the label. The two had never collaborated until they played a few concerts in Italy in 2021 and then made *The Song Is You* in November of that year.

This new duo project is unexpected but, on reflection, fitting and timely. Hersch, 66, is at the high point of his career in both creativity and renown. Rava, at 83, is in demand as never before. He is now widely revered as one of the greatest living European jazz musicians. Alone together, they mostly choose to operate on common ground. Five of the eight tracks are standards. All sound fresh and impulsive, yet concentrated and rapt. The relative quietude may reflect "the ECM effect". ECM producer Manfred Eicher often guides a recording session toward inwardness.

In this pensive atmosphere, subtle breakthroughs within the music sneak up on you. "Retrato em Branco e Preto" may be the most ethereal reading on record of the Antônio Carlos Jobim-Chico Buarque classic. Hersch fills in illuminating enhancements to Rava's spare, haunting lines. The Jerome Kern-Oscar Hammerstein title track is delicate yet freely abstracted. Hersch unwinds long strands of glittering notes all around Rava, who flows and veers and keeps glancing off the melody.

The last two pieces are unusual takes on Thelonious Monk. "Misterioso", that lurching, bumpy song, is smoothed and rounded and turned moody. "Round Midnight" is Hersch by himself. It is the most literal interpretation on the album. It is as if Hersch is unwilling to depart very far from it. Yet his rendering, with its phrases interrupted by pregnant pauses, its softly glittering asides, its vast variety of ways to state the melody (in four minutes), is a revelation. You keep waiting for Rava to come in. But by the end you realize that Hersch's inspired act of the imagination is self-contained and complete. Even Rava could not have improved it.

For more information, visit [ecmrecords.com](http://ecmrecords.com). Hersch is at Village Vanguard Oct. 18th-23rd. See Calendar.



**Lost Time**  
**Matthew Fries (Xcappa)**  
 by Ken Dryden

Matthew Fries, who was mentored by three great Memphis-associated pianists in James Williams, Mulgrew Miller and Donald Brown, is known for his recordings with vocalist Curtis Stigers and separately in the collaborative Tri-Fi with bassist Phil Palombi and drummer Keith Hall, which also served

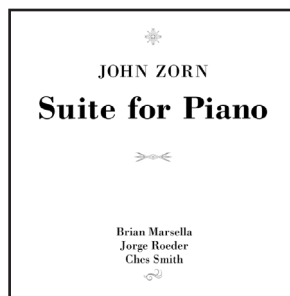
as the rhythm section for Stigers. In recent years, Fries has focused more on recording his own compositions as a leader.

This session with bassist John Hébert and Hall, both of whom are colleagues on the jazz faculty of Western Michigan University, consists of new works by Fries inspired by the loss of his mother and stepfather in 2020. That doesn't mean that the music conveys a sense of mourning throughout the CD. The very upbeat opener "The Fog" has a well-conceived motif altered in subtle ways to allow terrific interplay among the trio in the spirit of Bill Evans. "Insomnia", an introspective gem that demands repeated listening, has an abstract introduction by Hébert and Hall, with the loneliness of Fries' theme taking shape as he makes his entrance. "Quarantine" is nothing like its title suggests, a breezy swinger dominated by Fries' energetic solo and bright mood.

Fries dedicated "Heroes" to the late Chick Corea, creating a theme that captures the essence of this prolific musical visionary without resorting to overt mimicry of the jazz master's compositional style; Hall's engaging solo serves as the song's centerpiece. The somber "Continuum" is an understated affair with spacious bass and nimble brushwork fueling wide-ranging piano. The ballad "Lost Time" is a lush elegy for Fries' mother, avoiding a melancholy mood by focusing on the joyfulness in her life, as if it is the soundtrack to an unseen collage of home movies.

There is a wry humor built into the pianist's "June Blues", making it the perfect song to close a set. This outstanding trio date is a strong addition to Fries' discography and many of his works deserve to be revisited with additional instruments.

For more information, visit [xcappa.com](http://xcappa.com). Fries is at Mezzrow Oct. 19th. See Calendar.



**Suite for Piano**  
**John Zorn (Tzadik)**  
 by Tyran Grillo

Trailing a discography numbering in the hundreds, John Zorn continues to delight the adventurous listener. With the *Suite for Piano*, a flight of new pieces for trio sitting at the crossroads between Johann Sebastian Bach and Arnold Schoenberg, he has created something precious that hasn't made these ears feel warm and fuzzy in quite the same way since 2001's *The Gift*. Other inspirations include Alexander Scriabin, Charles Ives, Anton Webern, Alban Berg, Erik Satie, Claude Debussy, György Ligeti and Bill Evans, though one need not connect the dots by name to appreciate the depth of listening that went into both the composing and performing.


The latter duty exceeds expectations in the hands of pianist Brian Marsella, bassist Jorge Roeder and drummer Ches Smith, whose strengths never get in the way of one another. For the most part, the results are not an eclectic free for all but rather a respectable (and respectful) jazz record with enough edginess to keep the deferential spirit on its toes.

Each section is designated by Baroque nomenclature, starting with the smoky textures of the "Praeludium". What begins in a measured ostinato allows a rupture or two to blur the dichotomy of improvisation and composition. Like the "Menuet" and "Pavane" later on in the sequence, it drips with atmospheric integrity and wields its familiar tropes

lovingly. The same ethos holds for the more balladic "Sarabande". Hipper joints are never far between, yielding highlights like the scintillating "Passacaglia" and swinging "Intermezzo". Zorn's penchant for stylistic pivots finds nourishment in tunes like the "Scherzo" and "Gigue", which move like sidewinders on speed with programmatic flair, contrasting some of the album's quietest and wildest moments.

All of this marks a welcome entry into Zorn's oeuvre in one of his most artful *mélanges* of the bold and the beautiful.

For more information, visit [tzadik.com](http://tzadik.com). Brian Marsella is at The Stone at The New School Oct. 19th. See Calendar.



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MON 10/3	Liya Grigoryan Quartet JD Walter Quartet	7:30PM 10:30PM
TUE 10/4	Benito Gonzalez Trio Los Hacheros with Jeremy Bosch	7:30PM 10:30PM
WED 10/5	Richie Vitale Quintet Mike LeDonne Quartet	7:30PM 10:30PM
THR 10/6	Lauren Sevan Quartet Vivian Sessoms	7:30PM 10:30PM
SAT 10/8	Ed Cherry Quartet Richard Cortez Band Late Night with Sam Dillon	7:30PM 10:30PM 1:00AM
SUN 10/9	Alexander Claffy Quartet Ben Paterson Trio	6:30PM 9:30PM
MON 10/10	Caelan Cardello Trio Jamile	7:30PM 10:30PM
TUE 10/11	Alex Brown Quartet Manuel Valera & New Cuban Express	7:30PM 10:30PM
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THR 10/13	Joe Farnsworth Quartet Lee Taylor	7:30PM 10:30PM
SUN 10/16	John Sneider Neal Miner Trio	6:30PM 9:30PM
MON 10/17	Yvonnick Prene Quintet Sean Mason Quartet	7:30PM 10:30PM
TUE 10/18	Itai Kriss & Telavana Hector Martignon Quartet	7:30PM 10:30PM
WED 10/19	Dan Aran Band Rachel Z Quartet	7:30PM 10:30PM
THR 10/20	Max Johnson Trio Ben Wolfe Trio	7:30PM 10:30PM
SUN 10/23	Benny Benack III Quartet Rick Germanson Trio	6:30PM 9:30PM
MON 10/24	Thomas Linger Quartet Brian Charette Sextette	7:30PM 10:30PM
TUE 10/25	Helio Alves Trio Los Hacheros with Jeremy Bosch	7:30PM 10:30PM
WED 10/26	Champion Fulton Trio Jason Tiemann Quartet	7:30PM 10:30PM
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*Stepping Out, Vol. 1*  
 Playfield (577 Records)  
 by John Sharpe

As a general rule the more players involved in a free improvisation, the harder it becomes to produce something worthwhile. That is one of the reasons that most such encounters lean towards duos, trios and, at a push, quartets. When larger groupings do work, the common denominator tends to be sustained experience, whether through the constant touring of an outfit like Peter Brötzmann's Chicago Tentet or the sheer durability of an ensemble like the Globe Unity Orchestra. So it is some achievement for the eight players who make up Playfield that they wax a coherent offering on the 41-minute first installment of *Stepping Out*, the follow up to their three-volume limited-edition debut. Partly that is down to the number of pre-existing associations encompassed within their ranks, forged in the melting pot of myriad Brooklyn performance spaces and partly due to a collective aesthetic, which prizes community over bombast. While veteran reedplayer and trumpeter Daniel Carter may be the most recognized name and distinctive voice, he knows the value of stepping back as much as stepping forward. Such judicious restraint allows space for his collaborators to emerge from the mix. In an unchanged roster, saxophonist Ayumi Ishito and vocalist Luisa Muhr share what could be termed the frontline, buoyed by the keyboards of Eric Plaks and twin guitars of Aron Namenwirth and Yutaka Takahashi and fuelled by the bass of Zach Swanson and drums of Jon Panikaar. The three cuts pass in a swirl of overlapping textures, without solos in the conventional sense and also without the easy option default to group blowouts.

On "Ice Cream Mountain", in which Muhr's insistent wordless vocals generate tension and subsequent release and "Loves Electric Touch", stalked by gnarly bass, the jagged guitar interplay, rippling Rhodes and propulsive drums occasionally suggest the Agharta-era Miles Davis band of the early '70s, though without the funk influence. At other times, as on the opening "Tree House", a more dreamy, floating feel predominates, though one always subject to a prickly undertow, an indication of how ambiguity is harnessed to further creative ends.

For more information, visit [577records.com](http://577records.com). This project is at Aron's Place Oct. 21st. See Calendar.



*Uptown in Orbit*  
 Emmet Cohen (Mack Avenue)  
 by Marilyn Lester

At a relatively youthful age, Emmet Cohen has quickly established himself as a preeminent force in jazz piano and one of the most accomplished neo-traditional players of his generation. His new release, *Uptown in Orbit*, a mix of old, new and original works,

puts a further stamp of certainty on his creative abilities as well as his respect for trad jazz and the jazz 'ancestors'.

This ethos is most embodied in Gerry Mulligan's "Venus de Milo", exhibiting solid playing by Cohen. As for inspiration and innovation, the opener, Willie "The Lion" Smith's "Finger Buster", backed by his trio of bassist Russell Hall and drummer Kyle Poole, establishes Cohen's stride chops and pianistic mastery in the way that James P. Johnson's "Carolina Shout" was once considered a true test of a jazz pianist's skills. But this tune is not the only "finger-buster" on the album. The closer, Duke Ellington's "Braggin in Brass", is a masterly transcription of the horn-centric original for the trio. Up-uptempo, Cohen's piano arrangement translates to a kind of 'vocalesque' for keys.

The album and its title track is an homage to Ellington, more specifically his blues-soaked album *Blues in Orbit*. Ellington's love of the blues was epic; when he wasn't writing a blues, he was usually alluding to it musically. But whereas Ellington's title song is a slow, easy blues, Cohen's, with the addition of Patrick Bartley (alto saxophone) and Sean Jones (trumpet), is a celestial-sounding work of symphonic grandeur. A flowing, floating sense of rhythm and harmony make it easy to feel adrift in the stars. That cosmic feel is also present in Cedar Walton's "Mosaic", with the trio, which begins with an assertive solo by Poole. The arrangement by Cohen cleaves to the hardbop style of the Jazz Messenger's delivery of the piece. It is another finger-buster, showcasing Cohen's speed and dexterity on the keys.

3 originals by Cohen are featured among the 11 tracks. The lyrical ballad, "My Love Will Come Again", with Bartley and Jones augmenting the trio once more, has hints of Jimmy Van Heusen's "Deep in a Dream" while "Spillin' the Tea", played by the trio, with its retro 1920s-30s style, echoes the best of Fats Waller. Hall composed the mournful ballad "The Loneliest", with Bartley and Jones on the track, which ends with a wailing trumpet flourish. As a companion piece (intentional or not), Cohen's "Distant Hallow", with the same personnel and a deep bass intro, serves up the same moody sense of dolefulness.

The trio's work on "Li'l Darlin'" (composed by Neal Hefti for the Count Basie Orchestra) is contemplative and deliberate, building the simple theme that tests the players' ability to maintain a slow swing at the exact right tempo, another challenge passed with flying colors. The sum total of *Uptown in Orbit*, with its mature artistry, variety and textures, makes a feast of listening pleasure for fans of Cohen and beyond.

For more information, visit [mackavenue.com](http://mackavenue.com). Cohen is at The Appel Room Oct. 21st-22nd. See Calendar.

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*Master of Time*  
**Susie Ibarra/Tashi Dorji (Astral Spirits)**  
*Heart and Breath: Rhythm and Tone Fields*  
**Richard Reed Parry/Susie Ibarra (Offair)**  
 by Franz Matzner

Composer, percussionist and sound artist Susie Ibarra's music is persistently mercurial, altering modalities from release to release, yet tied together by common threads. These include blending traditional and non-traditional instruments (to jazz, that is); rhythmic and textural acuity; and preservation of indigenous artforms and cultures and spirituality. All of these are important guideposts to appreciating her two new albums fully.

*Master of Time* is a vinyl release partnering Ibarra with experimental guitarist Tashi Dorji, recorded live at an exhibition entitled *Bardo, The Second Buddha: Master of Time*. Some context is valuable. First, the second Buddha, or Padmasambhava, is a primary figure in Buddhist cosmology, especially in Tibet. In this tradition, he carried Buddhism to Tibet from India where it thrived, developing a distinct form of religious expression and culture, including music and dance. Second, Bardo is the transition state between death and reincarnation. Third, in Buddhist soteriology Padmasambhava can appear in eight emanations representing various aspects of Buddhist thought.

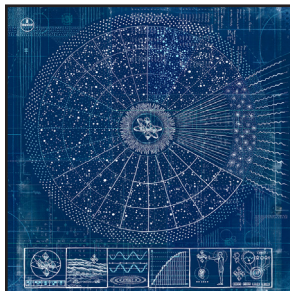
These facts are relevant because, while not explicit, the albums' two pieces "Confluence" and "The Way of the Clouds", reflect the structures, themes and musical heritages of these traditions. We find a constant ebb and flow of polyrhythms, impressionistic squeaks and squalls, electric winds, gongs, bells, throbbing bass, kinetic interactions, swirling brushes on taught snare, deep resonances and guitar at times reminiscent of the Tibetan stringed instrument dramyin. Yet within the whole distinct nuclei are discernable. From these new modes and trajectories originate, sounding much like transitions from one sonic emanation to another or the experience of the alteration of states.

For example, after a slow introduction of gong and drum rolls, "Confluence" alters in intensity before, roughly eight minutes in, receding into a quiescent state from which a new sound arc begins. While maintaining continuity, this novel arc presents a new set of snare patterns and gentle bass before rising again to propulsive beats. Another drop into complete silence follows from which a trajectory is born, constituting skipping rhythm patterns and dense, distorted guitar. "The Way of Clouds" contains many of the same elements. Silence follows regeneration within a constant fluidity and similar reflections of traditional Tibetan tones and instrumentation can be heard, including the closing moments fading into the overtones of gongs.

Illustrating the scope and invention of Ibarra's work, *Heart and Breadth* was recorded remotely with multi-instrumentalist/composer Richard Reed Parry. The nine tracks were created based on the rhythm of the musicians' heartbeats and breath, establishing a strong line of calmness, meditation and patient development throughout. For instance, "Floating Harmonic Rotation" finds prolonged waves cresting and diminishing while gongs knell gently and snare brushes flutter. "Simple Breath" reinforces the artists' ability to weave with the finest of threads and delineate the most gripping of rhythms via percussive fluidity and a richness of color unrestrained by convention of any kind. Thereby, Ibarra and Reed create a connection through the manipulation of their own hearts and breath to our collective humanity, the original pulse of every individual—our mother's.

Ibarra penetrates the confluence of intellect, sense and spirituality. She has done so again with these two albums, both reflecting her perspective and technical abilities, but depending as much on the absorption into a space shared by her equally experimental and thoughtful partners. As a pair, the albums present much to hear and contemplate, including treatment of traditions that merit focused preservation.

For more information, visit [astralspirits.bandcamp.com](http://astralspirits.bandcamp.com) and [offair.co](http://offair.co). The Ibarra project with Reed Parry is at Public Records Oct. 25th. See Calendar.



*Hyper-Dimensional Expansion Beam*  
**The Comet Is Coming (Impulse!)**  
 by Jason Gross

As you may have learned from the recent cover story in this gazette, British saxophonist Shabaka Hutchings is a restless soul. His Ancestors band explores his more spiritual side while the recently-paused Sons of Kemet combined jazz/funk/Afrobeat. Meanwhile, The Comet Is Coming is his trio with keyboard player DANALOGUE (Dan Leavers) and drummer BETAMAX (Max Hallett) and, as their name suggests, is a more complex, spacier affair, melding jazz, R&B, classical and prog-rock. After a promising debut (2016's *Channel The Spirits*) and the contemplative follow-up (2019's *Trust in the Lifeforce of the Deep Mystery*), this third album stands as the most mature, confident and fully realized record.

Leavers relies on vintage '80s Roland synthesizers for sound effects while Hutchings' tenor playing brings to mind great '50s R&B honkers (i.e., King Curtis), while he also does out repeating/looping patterns reminiscent of composers like Steve Reich and Philip Glass, creating a muscular minimal funk bringing to mind Bill Laswell's many austere productions.

*Hyper-Dimensional Expansion Beam* begins and ends with drama, bookended by "Coda" with its Tangerine Dream-like shuttering synths, plus zooms and sirens surrounding Hutchings' echoed, soaring solos over an alternating minimal dance groove and high-speed frenzy while "Mystik" combines dub music with punishing rapid drumbeats and impassioned interjections by Hutchings, which gets dooier and more insistent, leading to a startling climax.

There are several lighter pieces for balance and relief: "Lucid Dreamer" is a samba-like affair with airy keyboards and buoyant saxophone; "Frequency of Feeling Expansion" has a gentle, sweet vibe as a playful feature for Hutchings with some chilly spooky synths behind him; the comforting "Aftermath" sports shimmering keyboards; and "The Hammer" combines Hutchings' expressive hardbop stylings with Leavers' Third Stream and dark ambient settings. In the middle of the album are some of the strongest, most uncompromising pieces, including the techno/trance grooves of "Pyramids" and "Atom Wave Dance", with the latter bouncing back and forth between sci-fi atmospherics and a Kemet-like jaunty romp, and "Angels of Darkness" which slow-burns at first as Hutchings wails on a four-note theme, followed by a heavy, sledge-hammer sound, reminiscent of a horror film climax. At this point, the trio is on an impressive trajectory, which could lead almost anywhere, and will be worth attending to, wherever it goes.

For more information, visit [impulserrecords.com](http://impulserrecords.com). This band is at Bowery Ballroom Oct. 22nd. See Calendar.

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# NEW FROM MCG JAZZ



*Models of Duration*  
John McCowen (Astral Spirits/Dinzu Artefacts)  
by Elliott Simon

*Models of Duration* from contrabass clarinetist John McCowen is a broad tonal excursion through this relatively unknown instrument's nooks, crannies, power and impressionism. A solo session recorded in 2020, it avoids melody to concentrate on tone and dynamics but the music is not abstract in a free jazz sense. If anything, McCowen is a realist and his music is an uncontaminated presentation of the contrabass clarinet's rarely-if-ever-heard harmonic abilities and range. There is structure within and across these four compositions as extended techniques stretch conventional limits.

As the title states, tone duration is a central theme and by circular breathing McCowen holds notes for exceedingly long periods. He uses overblowing, bends and mastery of upper and lower registers to construct dissonant and consonant chords and give the music unexpected texture. Released on LP and as a download, the music's engineering by Randall Dunn is superb. Active listening discovers and imposes differing structures to the sound. McCowen employs Tartini tones: illusory third notes perceived as a result of the combination of two other notes. During a perfunctory listen the sound has a synthetic veneer; other times it is reminiscent of feedback oscillations, still others as audiometric tones but close attention reveals the beautiful texture and nuance to McCowen's playing. As such, the listener becomes part of the creative process.

"Duration I and II" begin and end the release. Each starts with a thematic sound, such as a pure low G. McCowen sustains the tone for long intervals before introducing it to other notes. Harmonic relationships are formed as instrumental boundaries strain. "Foggd" and "Hoskin" are something else altogether: the former is a dissonant guttural chord deconstructed and reconstructed as McCowen displays inhuman breath and reed control while the latter is a 12-minute demonstration of scorching chordal intensity. McCowen is a sonic architect who creates auditory configurations on an acoustic instrument like no one else.

For more information, visit [astralspirits.bandcamp.com](http://astralspirits.bandcamp.com). This project is at Roulette Oct. 25th. See Calendar.



*Hodges: Front and Center, Vol. 1*  
Owen Broder (Outside In Music)  
by Dan Bilawsky

Rare is the mention of alto saxophonist Johnny Hodges without reference to Duke Ellington. Hodges, after all, spent the overwhelming majority of his career putting his pure-toned lead to incredible use in the maestro's company, so that context has logically carried his reputation forward. But as time passes and Hodges' influence has waned, it has become too easy—and commonplace, perhaps—for some to view him as an adjunct to the pianist/composer and orchestra instead

of an artistic individual. While few were the years between 1928 and his 1970 death when Hodges wasn't with Ellington, bountiful were the moments when his unique tonal persona and creativity helped him stand on his own merits. Saxophonist Owen Broder gets that.

Broder crafts a heartfelt tribute to a formative influence without ever aping the object of his affection or straying too far from the path. In short, he finds a perfect balance. Opening on "Royal Garden Blues", the saxophonist and his quintet of trumpeter Riley Mulherkar, pianist Carmen Staaf, bassist Barry Stephenson and drummer Bryan Carter nod to *Back to Back*, a 1959 small-group session co-led by Ellington and Hodges. Then there is "Viscount", from Hodges' 1956-57 album *The Big Sound*, highlighting wonderful repartee between saxophone and trumpet before opening space for bass; "18 Carrots for Rabbit", recalling an on-record 1959 meeting between Hodges and Gerry Mulligan while placing Mulherkar in the latter's light and Broder—on baritone—in Mulligan mode; a casual and catchy "I'm Gonna Sit Right Down and Write Myself a Letter" spotlighting the leader and Staaf; and centerpiece "Digits", a bright-eyed swinger penned by Ellingtonian trumpet titan Clark Terry. A pair of pairings closes the album: a double shot of Billy Strayhorn in the form of Broder's gorgeous baritone-fronted look at "Ballad for the Very Sad and Very Tired Lotus Eaters" and the immortal "Take the 'A' Train" and two numbers from Ellington and Hodges' 1958-59 *Side by Side* sessions, with the latter's hard-shuffling "You Need to Rock" as the capper. But they don't mark a true end. With *Vol. 2* planned for release in 2023, Broder looks to hold thoughts and ears while playing Hodges' praises.

For more information, visit [outsideinmusic.com](http://outsideinmusic.com). This project is at Chelsea Table & Stage Oct. 26th. See Calendar.

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**Cantar**

**Dafnis Prieto (featuring Luciana Souza) (Dafnison Music)**  
by Alex Henderson

Although drummer Dafnis Prieto was born and raised in Cuba and has thoroughly mastered the AfroCuban rhythmic and melodic vocabulary, he has never been a purist, appreciating a variety of other musics. His eclectic nature is very much in evidence on *Cantar*, a collaboration with Brazilian vocalist Luciana Souza.

*Cantar* means "to sing" both in Spanish (Prieto's native language) and Portuguese (Souza's) and is an appropriate title as the latter is featured on most of the selections. Parts lean towards AfroCuban jazz and boleros while others are more Brazilian-focused. And Prieto and Souza aren't shy about *mélanges*; the gentle "Amanhecer Contigo", for example, draws on light samba as well as the AfroCuban bolero tradition.

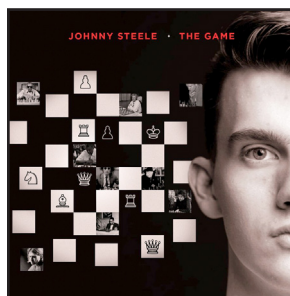
Souza sings in three languages and does wordless scat singing as well. She is featured in Spanish on the bolero-minded "Sueño de Amor" ("Dream of Love") and playful "Guajira en Sol", switches to English on haunting "When I Miss You" and Chick Corea-ish "The Muse" (like something he would have done with his wife, singer Gayle Moran, in Return to Forever during the '70s) and comes home with the exuberant, samba-minded "Houve um Tempo" in Portuguese. She loses

nothing when switching, equally expressive in all three tongues. Souza was an integral part of the project, collaborating with Prieto on the songwriting. *Cantar* is a first for Prieto in that he wrote most of the lyrics.

Prieto and Souza have sidemen broad-minded enough to handle the range of melodies, harmonies and rhythms that the album offers: Peter Apfelbaum (woodwinds, melodica, percussion), Martin Bejerano (acoustic piano, vocals) and Matt Brewer (acoustic bass, electric bass) skillfully rise to the occasion.

Prieto, who has lived in the U.S. since 1999, isn't content to find a comfort zone and stay there throughout his career. He obviously welcomes variety and Souza helps him achieve it on *Cantar*.

For more information, visit [dafnisonmusic.com](http://dafnisonmusic.com). Souza is at Miller Theatre Oct. 15th. See Calendar.



**The Game**

**Johnny Steele (Outside In Music-Next Level)**  
by Robert Bush

*The Game* referenced in this debut album by fresh-faced drummer Johnny Steele (22 years old and already a Juilliard graduate) is chess. People in Southern California are still raving about Steele's prowess from his days in San Diego, where he served as the house

drummer when he was just a teen for trumpeter Gilbert Castellanos' weekly jam session. This album is proof positive that his growth as a drummer has expanded exponentially, although perhaps more impressive is the fact that Steele composed everything on *The Game*. Rather than recruit a band of ringers (like so many debuts) Steele has assembled a band of fellow Juilliard graduates who obviously have worked together, paying simpatico dividends not otherwise attainable.

Right off the bat on "Lennon's Aggression", a hypnotic groove is established, courtesy of a sharp drum fill answered by a haunting unison evoking the '60s Blue Note era. Tenor saxophonist Chris Bittner is a lithe and muscular soloist and pianist Esteban Castro follows him with a precise toggling of power and finesse. Steele wraps things up with a vituperative essay over a sudden montuño. "The Prodigy" is a dedication to trumpet legend Clifford Brown, but it could also be self-portrait. Bittner has a great sound, sort of like warm honey with just a dash of moonshine. Steele trades fours with Castro before bassist Cole Davis emerges with a potent solo. The leader sets up "Bowie", with a long series of rimshot clicks then exposes an insouciant, swinging piano trio, showcasing Castro's tasteful chops. The pianist also delivers a wallop on "Hewson", where his long, information-rich solo constitutes a highlight moment.

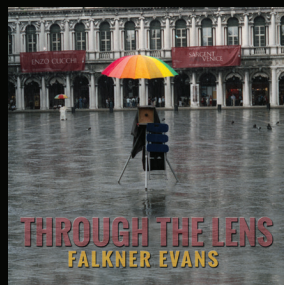
Sandwiched between each main tune are short interludes where Steele explains the origins of each piece, some of which came as a complete surprise. Apparently, many famous musicians had a serious chess game going on. A refreshingly mature offering for a debut effort, *The Game* is worth playing.

For more information, visit [outsideinmusic.com](http://outsideinmusic.com). Steele is at BRIC Jazzfest Oct. 22nd with Matthew Whitaker. See Calendar.

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*Seismic Shift*  
John Escreet Trio (Whirlwind)  
by Marco Cangiano

British pianist John Escreet's impressive opus seems difficult to pinpoint. It is quite revealing that this, his ninth recording, is his first acoustic trio. A few biographical notes: he moved to Brooklyn first and eventually Los Angeles. In addition to a rather diverse series of recordings, Escreet has also collaborated with the likes of Tyshawn Sorey, David Binney, Amir ElSaffar and Evan Parker, among others. He received the prestigious Chamber Music America New Jazz Works Grant in 2009 and CMA/ASCAP Award for Adventurous Programming in 2011. Escreet's previous albums portrayed an extremely talented artist in search of his own voice, variety pursued through the need to display a full arsenal in terms of compositions, groups and instrumentations, including the use of electronics.

*Seismic Shift* may mark Escreet's newly found voice by showcasing a mature artist totally at ease both in and out of a tonal approach while conveying an intimate and dramatic tension, possibly the outcome of the pandemic, which forced Escreet into a period of intense piano practice. The seismic shift of the title may then refer to Escreet's renewed confidence and stylistic consistency achieved thanks to the standard

trio format. Joined by the most empathetic duo of bassist Eric Revis and drummer Damion Reid, he sounds both very respectful of the tradition, as on Stanley Cowell's dedication "Equipoise" and his tense ballad-like "Perpetual Love", as well as more angular with originals like "Study" and "RD". Among the highlights are "Digital Tulips", with echoes of Chick Corea's ARC trio, and complex "The Water" where more melodic sequences alternate with free improvisations to great effect. Finally, this recording also offers the listener ample opportunity to savor Escreet's exquisite touch on the acoustic instrument.

For more information, visit [whirlwindrecordings.com](http://whirlwindrecordings.com). This project is at The Jazz Gallery Oct. 7th-8th. See Calendar.



*I Am the Spirit of the Earth*  
Igor Lumpert & Innertextures (Clean Feed)  
by Tom Greenland

With *I Am the Spirit of the Earth*, his fifth outing as leader and his third on Clean Feed, Igor Lumpert continues to develop his deliberate yet intuitive approach to jazz. With Innertextures, his variable ensemble comprised (for this album) of alto saxophonist Caleb Curtis, bass clarinetist John Ellis, guitarist Jeff Miles, bassist Chris Tordini and drummer

Kenny Grohowski (trumpeter Peter Evans guesting on several tracks), the Slovenian tenor saxophonist has located skilled and simpatico compeers to articulate his artistic impulses. Drawing on M-BASE practices of additive rhythmic phrasing and intervallic development, his writing also betrays a certain organic flow and danceability, permeated with mercurial horn arrangements mixing unison, tutti and chorale passages with hockets, canons and other contrapuntal techniques pitting the disparate horn parts against one another.

Guitar is often used as a fourth horn (or fifth, when trumpet joins the fray), bass clarinet as a second bass or in opposition to the central melodic action. Most interesting, these textures often change within a phrase or gesture: what begins in cohesive parallel motion may morph into heterophony, dissension, even anarchy, all in one breath. Key elements in the group alchemy are Lumpert's rigorous yet instinctive improvisations juxtaposed against Curtis' warmer, more extroverted style (their tandem bout on "Rimbaud" is a highlight), Ellis' moody independence and Grohowski's restive prodding rejoinders. When Evans joins them for "Rimbaud" or "East Block Party" the results are dense and exciting. Tordini, mixed low, plays a less prominent but supportive role.

Lumpert's most introspective side is revealed in a soliloquy at the top of "Capljinski Tatari", his intimate, breathily buzzing tones building, in logical intervallic sequences, into high ecstatic trills. The date is memorable for its happy marriage of cerebral and visceral inclinations: the relaxed and almost offhand delivery of cleverly calculated themes and sophisticated improvisations with ingenuous enthusiasm.

For more information, visit [cleanfeed-records.com](http://cleanfeed-records.com). This project is at Nublu 151 Oct. 14th. See Calendar.



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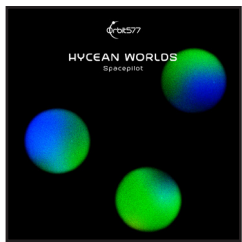
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*Hycean Worlds*  
*Spacepilot (Orbit577)*  
*Ritual*  
 Leo Genovese (577 Records)  
 by George Grella

The connecting tissue on these two releases comes in the form of Argentine keyboard player Leo Genovese, interesting in itself because these are two very different albums. Genovese's *Ritual* is modern jazz while the *Spacepilot* album is straight up instrumental rock in the manner of vintage Return to Forever, Santana or Jeff Beck. *Hycean Worlds* is also an indicative title; this is a new classic in space rock.

The lead voice on *Hycean Worlds* is guitarist Elias Meister. The tracks are credited to Meister, Genovese (who handles synthesizer and organ bass) and drummer Joe Hertenstein, but Meister is the frontman, carrying the lines and soloing on all tracks. The music is improvised, but not in the free sense; rather the musicians put together riffs and jams with changes and absolute rocking backbeats. The concept comes from the discovery of water and hydrogen-thick exoplanets named Hycean Worlds. So, space rock, but that doesn't begin to capture the soaring, celebratory feeling of all this music. Pieces like "Sagittarius A" build with musical and emotional logic to exciting, anthemic heights.

There is not a weak moment on the album and even the obvious cheeky fun of "Mozart Goes to Uranus (KV 231)" – the composer's K. 231 vocal canon "Leck mich im Arsch", no translation needed – turns out to be a quasi-mystical exploration that keeps reaching outward and upward. The notes for the album ground the recording in the materiality of musical and cultural history, mentioning the vintage gear the band used in the Hamburg studio where they laid down the tracks, and there is an integrated feeling between how those instruments sound, the memory of the music made with them in the past and this new edition to what truly is some sort of canon. Rootsy, both nostalgic and fresh, this is a terrific album and one of the funnest of the year.

The basic ensemble for *Ritual* is also a trio, with Genovese at the piano, bassist Demian Cabaud and drummer Jeff Williams, vocalist Nadia Larcher appearing on 4 of the 11 tracks. This is prime modern jazz and also experimental in the sense that Genovese is trying different things on different tracks. The opener, "Fiesta Time", mixes different rhythmic patterns among the three musicians, then heads out into some brief free improvisation by the leader. The vocal tracks, meanwhile, come out of Steve Lacy-Irene Aebi/Frank Carlberg-Christine Correa territory: short, logical melodies, everything moving to a point in the way Lacy learned from Thelonious Monk and Larcher's beguiling voice carrying some of Aebi's theatricality (without the technical limitations) and Correa's articulation and rhythmic approach.

Most of the tracks are succinct, especially the vocal ones, which leave little room for improvisation. The others are consistently solid, with forceful statements of the musical idea at hand, compact improvisation and then out. If anything, some could be longer, as everything is interesting, knotty in the sense that one wants to hear how it unwinds. With 11 different pieces to cover, that leads to some overall feeling of choppiness, but inside each there is great energy and invention.

For more information, visit [577records.com](http://577records.com). Genovese is at Dizzy's Club Oct. 17th with Frank Carlberg, Bar Bayeux Oct. 25th and Room 31 at Arlo NoMad Oct. 29th with Uri Guroich. See calendar.

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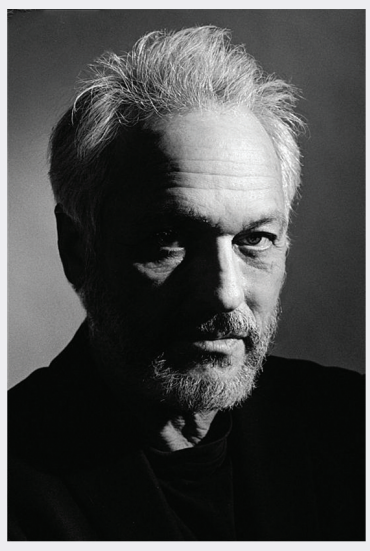
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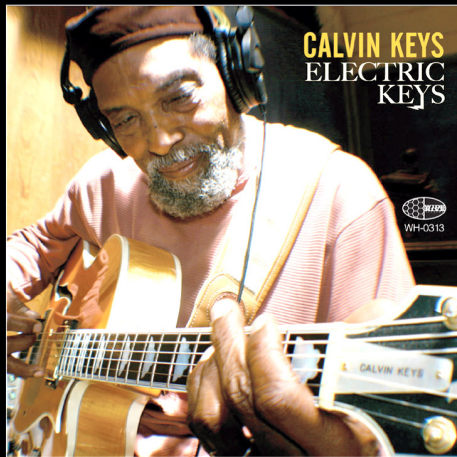
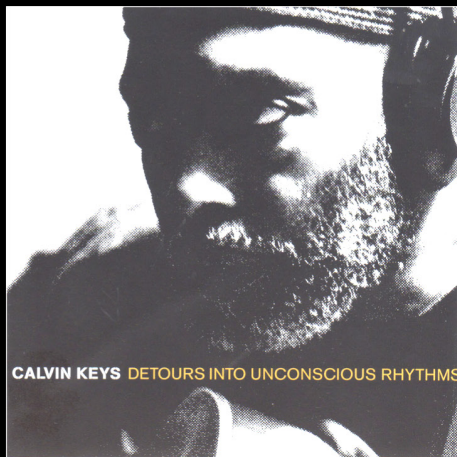


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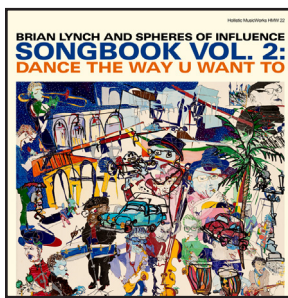


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**Songbook, Vol.2: Dance The Way U Want To**  
Brian Lynch and Spheres of Influence  
(Hollistic MusicWorks)  
by George Kanzler

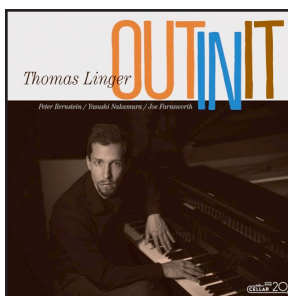
Trumpeter Brian Lynch wrote and recorded dozens of his own tunes in his over four decades on the jazz scene. He has now reclaimed the rights for his publishing imprint, Hollistic MusicWorks. This is his second album chronicling that music in new recordings. It is also his Latin Jazz (although he prefers the term AfroCaribbean Jazz) music.

Featured are seven reclaimed tunes as well as two new works. He is joined by musicians from the Miami area, most either colleagues or students of his at the Frost School of Music at Miami University, where he has taught for over a decade. The rhythm section is anchored by Rodner Padilla (electric bass), Hilario Bell (drums) and Murphy Aucamp (percussion). Splitting piano duties are Kemuel Roig and Alex Brown and appearing on various tracks are tenor saxophonists Aldo Salvent or Chris Thompson-Taylor and alto saxophonist Tom Kelley. Although Lynch is an Anglo from Milwaukee, he has been involved in the Latin as well as straightahead jazz scene since his college days and is a long-time member of Eddie Palmieri's bands.

One of the two new pieces is a dedication to Palmieri, "E.P.'s Plan B", wherein the theme played by the horns mimics one of Palmieri's exuberant piano passages. Lynch, Salvent and Kelley match that exuberance in their scintillating solos. The other, "The Disco Godfather", begins with a jagged melody over rattling rhythms, Lynch and Salvent playing tag-team with the theme and in solo exchanges, before tempi shifts. Both of those tunes and five of the seven others, appear on both discs in this double album, with shorter, trimmed "radio" versions on the second disc, some solos truncated or deleted. The full versions are better.

Surprisingly, the one tune that does not appear a second time on Disc 2, "Silent Conversation", is the most alluring. It features clarion trumpet and bop-oriented alto weaving on the melody and in tandem solos, as well as a memorable turn from Roig. It is a definite highlight of an album chock full of them.

For more information, visit [hollisticmusicworks.com](http://hollisticmusicworks.com). Lynch is at Dizzy's Club Oct. 10th with John Beasley. See Calendar.



**Out In It**  
Thomas Linger (Cellar Music Group)  
by Ken Dryden

Musicians face many challenges when making a debut recording, as pianist Thomas Linger does with his *Out In It*. In addition to showing strengths as an improviser, accompanist and leader, an up-and-coming artist has to have confidence his compositions and arrangements make a statement, rather than rehash the past. Fortunately, Linger stands out from the pack and shares music that sounds like it is by a seasoned

veteran, including his striking originals.

He chose three in-demand players for the date: guitarist Peter Bernstein and drummer Joe Farnsworth, both of whom are frequent leaders themselves, plus the superb bassist Yasushi Nakamura. The ebb and flow among the musicians makes it feel like they are playing familiar repertoire instead of new works.

The infectious line of "Can't Say It" seems like it could have been part of a classic bop session. The continuously twisting theme of "Mercurial Behemoth" suggests McCoy Tyner with its occasional tremolo in the right hand and dissonant chords, though it is pretty much a straightahead postbop anthem, Farnsworth, a student of the late piano giant Harold Mabern, providing a stimulating background for Linger. The melancholy ballad "Linger's Lament" is a beautiful showcase for lyrical guitar while the leader leaves a bit less space in his solo but is no less compelling.

The Latin-infused "A Lovely Encounter" best showcases Nakamura's substantial chops, yet another piece that sounds like it could draw the attention of other bandleaders. Linger tackles Billy Strayhorn's bittersweet ballad "Lush Life" unaccompanied, conjuring the spirit of Oscar Peterson with robust flourishes and a constantly shifting approach while also recalling earlier stylists with his inventive bassline. Art Farmer wasn't known as a prolific songwriter and "Woofin' And Tweetin'" is a bit of an obscurity, recorded on a Gene Ammons session in 1955 and overlooked since then, but the quartet relishes this laidback, catchy blues and shows that no horns are needed, with effective solos by Bernstein and Linger. This is a very promising debut.

For more information, visit [cellarlive.com](http://cellarlive.com). Linger is at The Django Oct. 24th. See Calendar.

**HODGES:  
FRONT  
AND  
CENTER  
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**Filters**  
Phillip Golub (Greyfade)  
by Tyran Grillo

Pianist Phillip Golub makes his solo debut with *Filters*, an album of looped motifs and structures. Eschewing the traps of machine-made repeats, Golub renders his in real time at the keyboard, allowing the inevitable nuances to tickle the ears of attentive listeners. And while the concept may not be airtight (take, for example, the organic feel of Trent Reznor's drum sampling on *The Downward Spiral* or the shifting sands of William Basinski's *The Disintegration Loops*), the beauty and sincerity of Golub's execution of it are what make this album so welcoming.

"loop 1" opens the window onto a vista treating light and shadow as equally vital. For while the notes being played surely paint an alluring swath of microscopic variations across nominal reiterations, the spaces between them remind us that beyond the partly cloudy skies immediately overhead, people are slumbering under cover of night. "loop 3" turns the focus ring to clarify our attention on another layer of the sonic landscape, allowing us to feel the depth of perception required by the writing, playing and listening alike.

"loop 4" nullifies the threat of any storm to reveal a brighter shade of experience. Memories inevitably come floating to the surface in search of new needles to thread. Instead, they flail in slow motion, destined to fade into forgetting. Lastly, "loop 5" closes the blinds on the scene to which we have just been made privy, replacing it with a projection screen for self-imaginings.

The fascination of all this is that any of the above descriptions could be swapped and still feel authentic. Such is the music's allowance of personal connections, for open arms can only become an embrace when one offers the self to be held.

For more information, visit [greyfade.com](http://greyfade.com). This project is at *The Owl Music Parlor* Oct. 29th. See Calendar.



**Gravity Without Airs**  
Kirk Knuffke (TAO Forms)  
by Tom Greenland

What do Kirk Knuffke, Louis Armstrong, Duke Ellington, Thelonious Monk, Wes Montgomery and Frank Zappa have in common? If the first name didn't give it away you may have surmised that these are all (largely) self-taught improvisers.

While it may take longer to reinvent a musical style/language from scratch, autodidacts enjoy a decided advantage over conservatory-trained jazz musicians who must learn how to break 'the rules' before inventing their own. Knuffke is a case in point: his admirable technique enabling him to deliver a rich, reverberant tone across the full ambitus of his cornet, along with his intelligent use of melodic and

harmonic elements, could suggest an academic background, but he is very much his own man when it comes to how he puts these sounds and ideas together. *Gravity Without Airs*, a trio outing with pianist Matthew Shipp and bassist Michael Bisio, is a highpoint of his already impressive catalogue, displaying his powers in full relief.

Each CD of the two-disc set is bookended by original compositions (plus one more in the middle) while the rest of the tracks are free improvisations. Given that the originals are open-ended, more suggestive than prescriptive, and that the group improvis are highly cogent despite their on-the-spot construction, the project evinces consistently spontaneous energy. Shipp and Bisio, having often collaborated in the former's trio and as a longstanding duo, have intimate knowledge of each other's proclivities, so their parts are typically tightly synced, pulsing together incessantly to formulate seismic free-grooves.

Knuffke is the clear frontman, ably filling those shoes with marvelous charisma and volatility. You could get lost in the warm, pure sound of his horn, which deftly incorporates breathy whispers, sharp barks, stratospheric sirens, mellow murmurs, warbles, yodels, sputters, burbles, tender vibrato, hard-driving legato and pretty open tones. All of which suggests he is primarily a sound sculptor, but the wonderful thing about his style is that all of these timbral manipulations are employed in service to his ideas, the color of his sound clarifying the shape of his lines, the arc of his gestures.

Invariably engaging, the album's most exciting moments occur on the second disc: Knuffke's water-pipe-on-the-verge-of-bursting sound effect at the climax of "Blinds"; his vulnerable (one is tempted to write Miles Davis-ian) lyricism on "Piece of Sky"; the trio's powerful collective iteration of a single pedal-tone on "Shadows to Dance"; and Knuffke's ecstatic leadership at the close of the same.

Besides its other considerable merits, the album is a sound (in both senses of the word) argument for dropping out of music school.

For more information, visit [taoforms.bandcamp.com](http://taoforms.bandcamp.com). Knuffke is at *Downtown Music Gallery* Oct. 4th, *Nublu* 151 Oct. 15th with *Bernard Purdie* and *Dizzy's Club* Oct. 17th with *Frank Carlberg*. See Calendar.



**In Concert**  
Gerry Mulligan Concert Jazz Band (SteepleChase)  
by George Kanzler

Famous for his small groups, especially his pianoless quartets in the 1950s, baritone saxophonist Gerry Mulligan formed a big band in 1960, calling it his Concert Jazz Band to distinguish it from the dance-oriented swing bands he came up with in the '40s. He brought that band on a European tour in the fall and music from concerts in Copenhagen (Oct. 31st) and Berlin (Nov. 4th) make up this album.

Mulligan's big band concept was rooted in his quartets and sextets, namely a loose and limber ensemble capable of small-group spontaneity and flexibility, like the counterpoint tandem lines pitting soloists and sections against one another and stop time breaks that were a hallmark of his combos. His ideas came not just from his small groups, but also from his work with the groundbreaking Miles Davis *Birth of the*

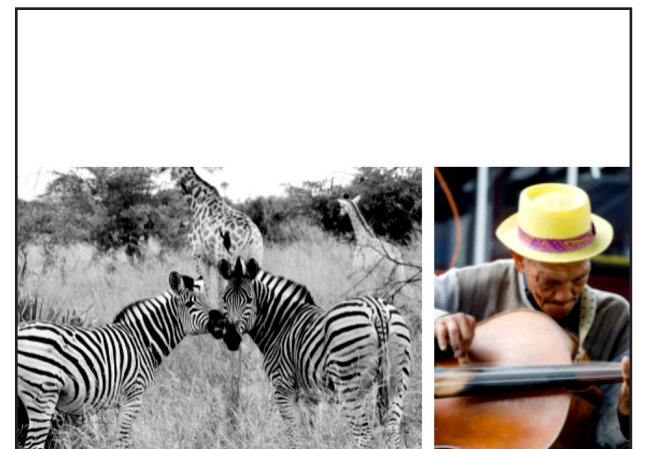
*Cool* nonet from 1949, where he was both a participating musician and a contributing composer-arranger.

This edition of the Concert Jazz Band was among the best ever, boasting a bevy of stellar soloists: alto saxophonist Gene Quill, tenor saxophonist Zoot Sims, trombonist Bob Brookmeyer, trumpeters Conte Candoli and Nick Travis, as well as drummer Mel Lewis anchoring the rhythm section (the rest of the band is trumpeter Don Ferrara, trombonist Willie Dennis, alto saxophonist Bob Donovan, tenor saxophonist Jimmy Reider, baritone saxophonist Gene Allen and bassist Buddy Clark).

Quill is featured on the uptempo, boppish "18 Carrots for Rabbit" (heard here in two versions), Mulligan honoring Duke Ellington alto saxophonist Johnny Hodges, with whom he had recorded in 1959. Sims, a tenor saxophonist unfortunately largely forgotten today, is commanding on his features: Mulligan's "Apple Core", a neo-swing flag-waver, and the standard Harold Arlen-Johnny Mercer ballad "Come Rain or Come Shine". But Mulligan is the main soloist, a standout on uptempo romps like his own "Bweebida Bobbida" as well as on ballads, especially Django Reinhardt's dirge-like "Manoir de Mes Rêves (Django's Castle)", a resonant, haunting theme.

A highlight is a fast-paced version of Ellington's "I'm Gonna Go Fishin'" from his score for the 1959 film *Anatomy of a Murder*, also heard here in two versions. It cascades along on a momentum developed from riffs and shouts derived from the melody, all prodding, exhorting and inspiring the featured soloists.

For more information, visit [steeplechase.dk](http://steeplechase.dk). A Mulligan tribute is at *Dizzy's Club* Oct. 24th with the *Juilliard Jazz Ensembles*. See Calendar.



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**Sunrise from West Sea**  
**Yamash'ta & The Horizon (London-Wewantsounds)**  
 by Phil Freeman

Stomu Yamash'ta began his career at 13 as an orchestral percussionist (his father was the director of the Kyoto Philharmonic). His recorded debut came in 1971, with a percussion recital that was the first-ever commercial digital recording. He made a string of albums that year, including *Metempsychosis*, a collaboration with pianist Masahiko Satoh (who turns 81 this month), and *Red Buddha*, another solo percussion disc.

*Sunrise from West Sea* was his fifth album of 1971. It is a short but fascinating exploration of the outer limits of improvisation featuring Satoh on keyboards, Takehisa Kosugi on electric violin and Hideakira Sakurai on electric shamisen. It consists of just two tracks, adding up to just under 35 minutes of music, but each of those is a journey unto itself, beginning in one place and ending somewhere completely different.

The stringed instruments create subtle effects, ping-pong and scraping softly rather than taking conventional solos. A few minutes into "Sunrise From West Sea (Part 2)", Sakurai begins strumming his strings in the manner of a jazz bassist like Jimmy Garrison and the electronics create a pleasing, crunchy distortion. On the other side of the sonic field, there is

a sort of swooping, whooshing sound that could be Yamash'ta sweeping a cymbal with a tiny brush, or it could be something else entirely; it is impossible to know. Yamash'ta takes traditional percussion solos on congas and bongos and delivers long passages of vocal eruption filtered through more electronics. Sine waves, feedback and theremin-like swoops and synthetic moans drift past like ghosts on the wind, as violin plays a mournful melody and Satoh operates his keyboards, prefiguring Herbie Hancock's work with Mwandishi in the years to come. At one point, the (small) audience can be heard laughing in response to some vocoder-esque singing and the realization that people were present for this is somewhat stunning, as it feels like four musicians operating in the dark, with no one but themselves for company or support.

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



**There Is No Greater Love**  
**Dado Moroni (Storyville)**  
 by Ken Dryden

Italian pianist Dado Moroni, who celebrates his 60th birthday this month, has a large discography as a leader and sideman. Visiting American artists and European musicians have sought to play with him due

to his seemingly encyclopedic knowledge of American standards and jazz works, along with his creative soloing and comping. This recording, made over two nights at Copenhagen's famous Jazzhus Montmartre, was part of a tribute organized to honor the late, legendary Danish bass virtuoso, Niels-Henning Ørsted Pedersen, Moroni with the talented Danish bassist Jesper Lundgaard and American drummer Lee Pearson. Without rehearsal or a soundcheck, the three took the stage and quickly won over the crowd with their intuitive playing, as if they had been working together for years. Part of the fun is hearing one of them respond vocally to what another has contributed in the midst of a song. All but one track are extended performances, with Moroni occasionally conjuring the influence of Oscar Peterson while Lundgaard's inventive playing reinforces why he is one of Europe's most in-demand bassists.

The opener is the timeless Isham Jones-Marty Symes standard "There Is No Greater Love", an Oscar Peterson favorite, though Moroni's similarity to the late jazz master's approach is fleeting. Like Ørsted Pedersen, Lundgaard shows the depth and breadth of his improvising skills in his solo and Pearson's brushwork is subtle but provides the perfect backdrop as the intensity gradually grows to the point that he switches to sticks. Cole Porter's "Just One of Those Things" blends in bop and swing, quickly building into a rollicking performance. The leader's original "First Smile" is a lyrical lullaby with beautiful voicings in a delicate solo setting. Lundgaard and Pearson set up the groove in the foot-tapping swinging take of Duke Ellington's "C Jam Blues". The outstanding work by this inventive trio merits future recordings.

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



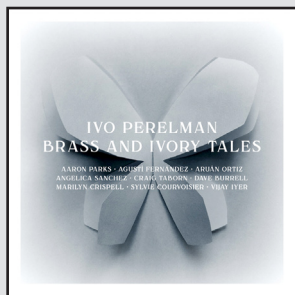
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## BOXED SET



**Brass and Ivory Tales**  
**Ivo Perelman (Fundacja Sluchaj)**  
 by Steven Loewy

Brazilian saxophonist Ivo Perelman's nine-CD boxed set, *Brass and Ivory Tales*, is a remarkable collection. After releasing a constant flow of mostly stunning albums, including part of his long and continuing run with pianist Matthew Shipp, with whom the saxophonist has recorded more than 40 times, including 18 duo albums, Perelman selected nine other outstanding pianists to join him in fully improvised duos, producing delight for listeners.

What is most astonishing is that each one of the pianists stimulates Perelman in different ways and that the saxophonist manages to keep the listener's interest for multiple hours of listening, as he explores virtually every nook and cranny of his horn, interacting with so many varied stylists so successfully. Not only do the results avoid the plague of repetition, but virtually every track excites as both Perelman and his partners clearly inspire each other, with myriad strategies to communicate.

Considering that only piano and tenor saxophone perform, there is considerable variety, with little, if any, echo. To make this work as effectively as it does, Perelman had to prepare vigorously so that his horn was a complete extension of self, Perelman essentially becomes a saxophone, in a sense transforming his instrument to reflect his essence. Along the way and unexplored here, the recordings imply certain questions, among others: What is the role of the pianist? How do different pianists affect the performances? How can so many hours of a duo be consistently interesting?

It is not possible, in this space, to describe fully all the wonders that occur on these recordings. As Perelman told this reviewer, "Each musician brought forth a personal approach that propelled me into unforeseen heights." With one exception, the pianists selected are some of the finest exponents of free improvisation and, except for Marilyn Crispell, the saxophonist had never performed with any of them previously.

Catalan Agustí Fernández, a natural partner due to his energetic approach, doesn't disappoint, displaying, variously, a wildly powerful left hand, tremendous range, inside plucking of strings and super speed, but also shows a gentler side, to which Perelman responds beautifully. Dave Burrell offers more subdued support, which Perelman exploits wonderfully with largely accessible, playful and wild sounds. Angelica Sanchez inspires Perelman on "Chapter Three", where her soft jagged lines build slowly to a daring end. Marilyn Crispell embraces silence and space, her beautiful, contemplative, even wistful backing toning down the saxophonist, even with his altissimo fire.

Another side of Perelman appears with Sylvie Courvoisier, with often very slow and quiet renderings, building over time with their "Chapter Three", leading to a swirling mixture of piano and saxophone. Vijay Iyer is both supportive and inspiring on "Chapter Four", which contains the full range of Perelman's skills, from slow, gorgeous saxophone to wildly emotional overblowing. Neil Tesser describes Craig Taborn's "laser-focused energy" in his helpful notes and Perelman responds with tight, balanced technique, clearly pushed by the pianist's motivating, tasteful thrusts. Cuban Aruán Ortiz offers a more percussive deliberate perspective on "Chapter One", in which his slow, jagged approach leads Perelman to spread out, describing the pianist's approach as "deeply intellectual and yet so musical." Finally, talented mainstream pianist Aaron Parks, whom Perelman invited to participate due to the pianist's admiration of Matthew Shipp, meets the saxophonist halfway in a successful outing, the pair spurring each other on.

Through the nine CDs and over eight hours of music, Perelman plays with panache, blowing softly, loudly, comfortably negotiating the difficult altissimo register with aplomb and demonstrating a brilliant understanding of his horn and myriad emotions. There is much to savor here, despite the limited instrumentation, and there is not a bad track to be found. With *Brass and Ivory Tales*, Ivo Perelman has outdone himself and produced a career highlight, but if the past is prologue, there is much more to come from this fascinating performer.

For more information, visit [fsrecords.net](http://fsrecords.net). Perelman is at Nublu 151 Oct. 26th. See Calendar.

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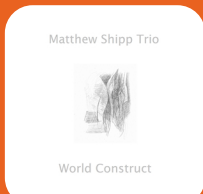
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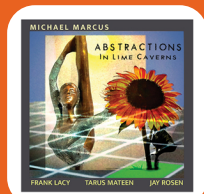
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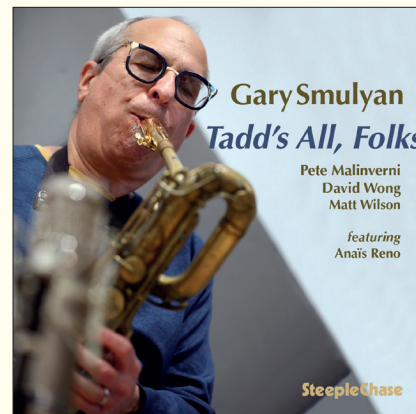


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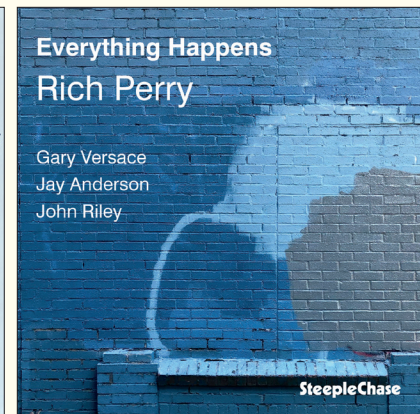
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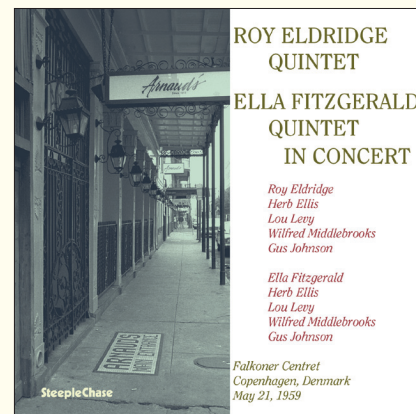
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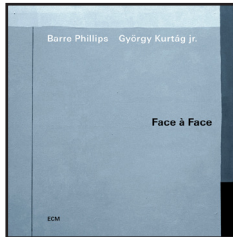


## We Met - And Then

Barre Phillips/John Butcher/Ståle Liavik Solberg  
(Relative Pitch)

## Face à Face

Barre Phillips/György Kurtág, Jr. (ECM)  
by Marc Medwin



It is one thing, and a desirable one, to develop instrumental proficiency. It is quite another to get there while evoking sounds from that instrument so unique as to flummox the scribbler fruitlessly questing after that perfect descriptor. Barre Phillips, who turns 88 this month, has spent the past six-decades-plus cultivating just such a relationship with the bass, an instrument whose name he negates with so many of the seemingly infinite flavors wafting from every one of his gestures.

*We Met - And Then* is the first collaboration between Phillips, British saxophonist John Butcher and Norwegian drummer Ståle Liavik Solberg, thriving on a kind of timbral imitation while each pushes his instrument beyond any hope of categorization. Solberg's hi-hat nearly ten minutes into the opening track "And Then" speaks to a stunning technique but also to the myriad articulations a single piece of kit can achieve while Phillips conjures similar layers of percussively rhythmic intrigue and Butcher's eventual entrance chatters middle-register ascent. A mere three minutes later, temporal perception has shifted to a relative crawl, Phillips' ever-morphing vibrato supporting Butcher's birdy interjections and Solberg's slow breezy pulse and sustain. To say that the music moves at warp speed, which it so often does, is to negate those moments of drone and space cropping up at regular intervals and the crystal center stream-of-consciousness rapidity with which the changes occur. Another one of those instants of repose imbues the second minute of "Chaudron Profond", as Phillips and Butcher share harmonics in microtone. For Phillips' unique perspective on the oft-explored interstices, hear his gorgeously inflected pizzicato opening to "Travelling", sliding and gliding beyond definition until, suddenly, with perfect precision, a 'conventional' melody emerges; quantifiable tone and interval are reinstated.

No pejorative is meant by calling *Face à Face*, Phillips with the Hungarian electronic music composer György Kurtág, Jr., a distillation. It is only that compared with *We Met - And Then*, beyond the fact that these are miniatures, the music is somewhat streamlined, serialization taking the place of full-bore polyphony in the European free improv tradition. We are even granted the rare privilege of hearing bass in its archetypal role in the endearing melodic luminosity of "Chosen Spindle" and "Extended Circumstances". To hear the two musicians in separate contribution mode, "Two By Two" affords a digital percussion intro followed by Phillips in Baroque arco territory, playing some of the most exquisitely triadic music in his large discography. Collaboration, often with dizzying tempo shifts, is also offered on several levels. Both musicians become percussionists on "Sharpen Your Eyes", a fascinating bit of what may have had transcultural exchange at its polyrhythmic root. A similar aesthetic pervades the shock-and-rebound juxtapositions of "Stand Alone". One of the most fascinating conjoinings comes about a minute and a half into the appropriately named "Across the Aisle". Phillips brings his trademark upper-register bow-bounces, just as he does at strategic points on the trio disc, but Kurtág samples and holds them, sending them back first delayed and then at various pitch transpositions, until they take on the

qualities of light rain on the verge of something heavier. It is a wonderful moment of interplay, of a musician's thoughts succinctly captured and transformed by another with the intuitive subtlety of veterans in dialogue. It is moments like this, when one sound is transformed into another, when one instrument takes on so many characteristics of another as to appear inseparable, that a fundamental musical truth is revealed, one that Phillips has developed since his first recordings and that still defines his immense creativity in its many and evolving collaborative contexts.

For more information, visit [relativepitchrecords.com](http://relativepitchrecords.com) and [ecmrecords.com](http://ecmrecords.com)

## DROP THE NEEDLE



### The Poll Winners

Barney Kessel/Shelly Manne/Ray Brown  
(Contemporary-Craft Acoustic Sound Series)

by Eric Wendell

While it may be easy to lump guitarist Barney Kessel's style into the collective cool of West Coast jazz, a keen ear can pick up on a more modern and varied style. Seen as some as a successor to Charlie Christian, he exemplified the consummate musician with a career that involved leading jazz groups, doing session work and performing with popular acts such as The Coasters and Sonny & Cher.

Kessel's modern style was never more apparent than with his work with drummer Shelly Manne and bassist Ray Brown (who would have turned 96 this month). Dubbed the "The Poll Winners" (due to all three winning polls by *DownBeat*, *Metronome* and *Playboy*), the trio stamped their place in jazz history with five albums, starting with this 1957 LP.

From the jump, it is apparent how easily the trio lock their sound. Beginning with "Jordu", all three swing with ease and add different colors to the Duke Jordan staple. This is followed with an effortless take on Duke Ellington-Billy Strayhorn-Johnny Mercer's "Satin Doll". The song is an early indication of Brown's brilliance, as he begins with clean harmonics and breaks up his pattern with long notes and walking lines. Jimmy Van Heusen-Johnny Burke's "It Could Happen To You" is Kessel at his most sonically gorgeous with an opening chord melody that is smooth and subtle.

The trio have the most fun with Bronisław Kaper-Ned Washington's "On Green Dolphin Street", the blue-chip standard bringing out a joyous performance with a commanding throttle courtesy of Manne. Brown's solo is a masterclass on subtlety, funky lines that have a swinging pulse. "Minor Mood", the one Kessel-penned track, plays with different colors but is too short to be a proper exploration of what Kessel has to offer with the tune.

*The Poll Winners* is a perfect example of not only what Kessel, Manne and Brown can achieve but to what guitar-led trios should aspire. While the album didn't break any new ground, the offerings of three musicians at the top of their game makes for a brilliantly enjoyable release, recently reissued on 180-gram vinyl.

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



**A Beautiful Blue Moment**  
Carsten Dahl (Storyville)  
**Our Songs**  
Alex Riel/Bo Stief/Carsten Dahl (Storyville)  
by Ken Dryden

Danish pianist Carsten Dahl, who turns 55 this month, emerged in the '90s as one of the promising young talents on the Scandinavian jazz scene. *A Beautiful Blue Moment* came about because of Dahl's teaching with trumpeter Tim Hagans at a jazz college a couple of years ago, where they discovered many similarities in their approaches. The rhythm section of Dahl, Swedish bassist Johnny Åman and Finnish drummer Jukkas Uotila had never worked together previously, but after they drew full houses while playing at Copenhagen's Jazzhus Montmartre on three consecutive evenings, the quartet was ready to enter the studio.

The spontaneous nature of these performances is evident from the first track, as many of Dahl's compositions seem to be brief themes setting up the group for far-ranging musical explorations. The blistering "Old Voyage" darts out of the gate with fiery trumpet fueled by the explosive rhythm section.

The title track is credited to the quartet, a haunting piece slowly unfolding with emotional trumpet and the interactive, abstract playing of the rhythm section creating a powerful impression. Two free improvisations provide quite a contrast: the menacing, circular "The Starting Tim" featuring Hagans' longing solo, versus the somber "Behind Silence". Neither piece is a mere flash in the pans, both of them drawing the listener deep into their essence.

Dahl's "Monk - Keys" pays an obvious tribute to the late pianist's quirky, dissonant pieces though it is far spacier than any Monk recording. After the firestorm that takes place during most of this session, Dahl's "A Beautiful Moment" provides a reflective closing mood.

Danish drummer Alex Riel is now in his early 80s, but he has lost none of the drive that he has displayed on numerous record dates over a career spanning six decades with his compatriots and many of the American who called Denmark home. Two countrymen, Dahl and bassist Bo Stief, join him for a mix of American standards, originals and Scandinavian folk songs on *Our Songs*. While Dahl is essentially the music director, this date is a collaborative affair, not just piano plus rhythm section.

An interesting selection for the opener is Keith Jarrett's "My Song", a piece that the artist recorded in Norway in the late '70s; Dahl's is a bit more reserved than the composer's version and he also vocalizes in the background, but more raspy than the nasal Jarrett. The trio co-wrote the frenzied "Høstdansen", which has the air of a European folk dance with a Gypsy flavor. Riel's detailed, understated brushwork in Henry Mancini's lush "Moon River" reveals a master who understands that less is often more. Next is an all-too-brief exploration of Danish classical composer Carl Nielsen's "Den Milde Dag Er Lys Og Lang". Dahl penned "The Poet" in tribute to Riel, a beautiful waltz displaying the dedicatee's nuanced percussive effects, and creates magic on Richard Rodgers-Lorenz Hart's "My Funny Valentine" with his moody disguised introduction leading to a very deliberate interpretation only slightly marred by his singing along with a little too much enthusiasm in spots. Stief's rich unaccompanied introduction sets the table for Victor Young-Ned Washington's "Stella By Starlight", a glistening performance with nimble brushwork and

Bill Evans-like piano lines. The trio recasts John Coltrane's "Giant Steps", typically played at a fast tempo for saxophonists to show off, as a slow ballad, a technique explored by the late Michel Petrucciani. These veterans are very much at the top of their game throughout this enjoyable meeting.

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



**JID014**  
Henry Franklin (**Jazz Is Dead**)  
**Blue Keys**  
Calvin Keys (**Wide Hive**)  
by Scott Yanow

Henry "Skipper" Franklin, who turns 82 this month, is a veteran bassist based in Los Angeles. Among the highlights of his career were associations with The Three Sounds, Freddie Hubbard, Hampton Hawes, Willie Bobo, Archie Shepp, Count Basie and Hugh Masekela (including appearing on the latter's 1968 hit "Grazing In the Grass"). Since 1972 he has led at least 21 albums.

Franklin's recent release is a collaboration with the heads of the Jazz Is Dead label, Adrian Younge and Ali Shaheed Muhammad. While it is the goal of the pair to utilize hip-hop and R&B elements while presenting veteran jazz artists, in this case the resulting music (eight originals that they co-wrote with him) is not all that different than what the bassist would have presented on his own. The performances, which are funky while being tied to '70s soul jazz, include some heated solos by trumpeter Clinton Patterson, alto saxophonist David Urquidi and tenor saxophonist Scott Mayo, up-to-date but not dominant rhythms and a prominent role for Franklin whether accompanying the lead voices or taking occasional solos. Highlights include "The Griot" (which has some excitement caused by the unexpected tempo changes), a laidback "Memories Lost", the brief one-chord vamp "Feedback" (featuring Jeff Parker's rock-ish guitar) and the driving and passionate "African Sun".

On guitarist Calvin Keys' *Blue Keys*, Franklin is very much in a supportive role, laying down powerful lines that inspire the lead voices. The lack of liner notes sometimes makes it difficult to know whether Keys is joined by a septet with Franklin, alto saxophonist Gary Bartz (who only solos on one selection), Steve Turre (trombone and shells), Gregory Howe (keyboards), Mike Hughes (drums) and Babatunde Lea (congas) or a completely different sextet with saxophonist Doug Rowan, trombonist Mike Rinta, pianist Mike Blankenship, bassist Scott Brown and drummer Thomas McCree.

Keys, who worked with Ray Charles, Ahmad Jamal and John Handy, and has led 15 albums (including two early efforts for the Black Jazz label), is a blues-oriented player recalling early George Benson, Eric Gale and other late '60s soul jazz guitarists. *Blue Keys* is not exclusively blues but all of the pieces are bluesy: Turre stars on both trombone and shells during the one-chord vamp "Ck 22"; "At Arrival" is a funky jam; rhythmically complex "Six To Seven" has a catchy bassline inspiring Turre; and Keys excels on the low-down blues "Making Rain" (before its premature fadeout) and the title track. The music is not that heavy and the tunes are far from imaginative (the closing "Bk 18" is repetitive to the extreme) but Keys plays well throughout as does Turre whenever he appears.

For more information, visit [jazzisdead.co](http://jazzisdead.co) and [widehive.com](http://widehive.com)

## IN PRINT



**Life Through the Eyes of a Jazz Journalist:**  
**My Jazz Memoirs**  
Scott Yanow (s/r)  
by Kevin Canfield

Over the past 48 years, Scott Yanow has written, by his count, "over 20,000 reviews of jazz recordings." This is remarkable, a rate of one per day since Nixon handed off the presidency to Ford. Those who wonder how he does it should consult page 252 of *Life Through the Eyes of a Jazz Journalist: My Jazz Memoirs*. There begins a chapter titled "A Typical Month", in which Yanow shares some specifics about his workload: he wrote a total of 10 CD reviews from Oct. 1st-3rd, 2021; five jazz film reviews on Oct. 7th; "completed 14 CD reviews" on Oct. 15th. A staff writer for this publication and a contributor to many others, the Bronx native is undeniably prolific. But he isn't the most selective of memoirists. Though often charming, this book has plenty of inessential parts.

Several of Yanow's best chapters aren't directly linked to his critical assessments. In a series of detailed opening set pieces, he grows up in a home where "jazz barely existed"; buys a Charlie Parker record for \$1.99 and repeatedly listens to the saxophonist's "mostly unrecognizable melodies" and enterprising solos until they "suddenly made sense"; and balances a job as an accountant with freelance writing.

His worlds would intersect in interesting ways. One day, his phone rang at the credit union where he worked; it was composer Dave Grusin calling to reschedule the interview he would soon be doing with Yanow. Self-effacing anecdotes are another of Yanow's strengths. To attend a Playboy Mansion-hosted press conference, he got time off from his day job and wore nice clothes. Alas, he hit a bump pulling into the parking lot, damaging his muffler. "I got out in the pouring rain, broke the muffler off and, despite being soaked, parked as if nothing had happened."

But there are many superfluous bits that could have been trimmed. In a chapter about jazz educators' conventions, he resurrects a piece he wrote about one such event in 2000, six pages of rather bland observations about panel discussions and performances—Joshua Redman "has continued to grow as a tenor saxophonist"; Tracey Wright is "an excellent singer"—which conclude with a now-useless paragraph about conventions to come in 2001 and 2002. Likewise, a chapter titled "My Review of the 1985 Playboy Jazz Festival" needs the attention of a tough-minded editor. Several chapters are slowed by roll-calls of luminaries Yanow spotted at shows and conferences. Late in the book, he lists notable musicians from the past and present, along with some to watch in years ahead. Yanow tells us which are singers, what instrument the others play, who the composers are; beyond this, he says nothing specific about any of the musicians. These lists could have used the sort of critical analysis to which Yanow has devoted so many hours.

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

# CALENDAR

## Saturday, October 1

- Adam Kolker Duo Bar Bayeux 6:30 pm
- Garvin Blake Bar Bayeux 8, 9:30 pm
- Michael Bates' Acrobat with Marty Ehrlich, Mazz Swift, Sara Schoenbeck, Michael Sarin Barbès 8 pm \$20
- Mingus Big Band Birdland 8:30, 10:30 pm \$40
- Bouncin' With Bud: Steve Smith, Lonnie Plaxico, Helen Sung, Manuel Valera Birdland Theater 7, 9:30 pm \$30
- John Scofield/Dave Holland Blue Note 8, 10:30 pm \$35-45
- Mike Hashim Quartet; Jared Gold Trio Cellar Dog 7 pm \$10
- Rodrigo Bonelli/Pier Pappalardo's Brasil Trio + 1 Chelsea Table & Stage 9:30 pm \$25
- Devin Brahja Waldman/Malick Koly; Triosphere: Reggie Nicholson, Don Chapman, On Ka'a Davis; Yuko Otomo; Nick Lyons Trio with Pete Swanson, John Wagner Children's Magical Garden de Carmen Rubio 1:30 pm
- Catherine Russell with Matt Munisteri, Sean Mason, Tal Ronen, Mark McLean Dizzy's Club 7:30, 9:30 pm \$55
- Donald Vega Quintet; Joe Saylor and The Kingdom; Sam Dillon Quartet The Django 7:30, 10:30 pm 1 am
- Omri Madmoni Quartet Fiction Bar/Café 9 pm
- Chief Xian aTunde Adjuah; Moor Mother Fort Greene Park 4 pm
- Michel Gentile, Angelica Sanchez, Andrew Drury Ibeam Brooklyn 8, 9:30 pm \$20
- Sachal Vasandani The Jazz Gallery 7:30, 9:30 pm \$30-40
- Peter Zak Mezzrow 7:30, 9 pm \$20
- Charles Turner III Minton's 7, 9:30 pm \$25
- Tyshawn Sorey's Monochromatic Life (Afterlife) Park Avenue Armory 7:30 pm \$40
- The Shanghai Suite: Jazz at Lincoln Center Orchestra with guests Rose Theater 8 pm \$40-200
- Jimmy Owens Sistas' Place 9, 10:30 pm \$25
- Ben Wolff Smalls 7:30, 9 pm \$20
- 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 \$35-55
- Clifton Anderson St. Albans Congregational Church 5 pm
- Kris Davis, Esperanza Spalding, Johnathan Blake 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

## Sunday, October 2

- Borogusakagu: Kaoru Watanabe, Rogério Boccato, Sameer Gupta Bar Lunático 9 pm \$10
- Stéphane Wrembel Barbès 8 pm \$20
- Nick Finzer Orchestra with Michael Thomas, Jordan Pettay, Lucas Pino, Evan Harris, Andy Gutasukas, Augie Haas, Riley Mulherker, Nadje Noordhuis, Chloe Rowlands, Andy Clausen, James Burton, Sara Jacovino, Gina Benalcázar Lopez, Chris Ziemba, Dave Baron, Jared Schonig Birdland 5:30 pm \$30
- Arturo O'Farrill Afro Latin Jazz Orchestra Birdland 8:30, 10:30 pm \$30
- Bouncin' With Bud: Steve Smith, Lonnie Plaxico, Helen Sung, Manuel Valera Birdland Theater 8:30 pm \$30
- John Scofield/Dave Holland Blue Note 8, 10:30 pm \$35-45
- Jon Davis Trio Cellar Dog 7 pm \$10
- MiM Music Workshop for Young Musicians led by Daro Behroozi; Aquiles Navarro/ Tcheser Holmes; Freedom First: Keith LaMar, Albert Marqués, William Parker; Lisa Sokolov; Dan Kurfirst Arkinetics with Alexis Marcelo, Rodney Chapman, Roshni Samlal, John Merritt Children's Magical Garden de Carmen Rubio 12 pm
- Naoya Ogura Orchestra with Alejandro Aviles, Hashem Assadullahi, Tim Armacost, Terry Goss, John Lake, David Smith, Matt McDonald, John Yao, Brandon Moodie, Jeb Patton, Joe Martin, Fabio Rojas Culture Lab LIC 7 pm
- Catherine Russell with Matt Munisteri, Sean Mason, Tal Ronen, Mark McLean Dizzy's Club 5, 7:30 pm \$45
- Geoffrey Keezer Trio The Django 7, 9 pm
- Teri Roiger, Steve Berger, John Menegon Entwine Wine Bar 6 pm
- Taylor McFerrin and Friends with Big Yuki, J. Hoard Fort Greene Park 4 pm
- Welf Dorr, Elias Meister, Dmitry Ishenko, Dave Miller The Keep 9 pm
- Lena Bloch Quintet with Kyoko Kitamura, Jacob Sacks, Ken Filiano, Michael Sarin Marlene Meyerson JCC 7 pm \$10
- Emily Braden Mezzrow 7:30, 9 pm \$20
- Gabriel Alegria Afro-Peruvian Sextet Minton's 12, 2 pm \$30
- Cynthia Soriano Trio with Ben Rosenblum, Peter Brendler North Square Lounge 12:30, 2 pm
- Nublu Jazz Fest: Trudy Silver with Joseph Daley, Leonid Galaganov; Rocket Sci: Jonathon Haffner, Tony Scherr, Nashesheet Waits, Kenny Wollesen Nublu 151 8, 10 pm \$20
- Marcus Goldhaber; Mimi Jones and Friends Room 623 at B2 Harlem 6, 8 pm \$15-20
- Eri Yamamoto Trio with David Ambrosio, Ikuo Takeuchi Saint Peter's Church 5 pm
- Grant Stewart Smalls 7:30, 9 pm \$20
- 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 \$35-55
- Kurt Rosenwinkel Quartet with Aaron Parks, Eric Revis, Gregory Hutchinson Village Vanguard 8, 10 pm \$40

## Monday, October 3

- Lim Yang Quartet Bar Lunático 9 pm \$10
- Paul Jones Quartet The Belfry 7 pm
- Veronica Pellitteri Benefit led by Marcello Pellitteri Birdland Theater 8:30 pm \$30
- Christian Sands Quartet Blue Note 8, 10:30 pm \$30-40
- Terry Waldo Bryant Park 12:30 pm
- Sylvia Cuenca Trio Cellar Dog 7 pm \$10
- Summer Camargo Sextet with Veronica Leahy, Jeffery Miller, Esteban Castro, Raul Reyes Bueno, Varun Das Dizzy's Club 7:30, 9:30 pm \$35
- Liya Grigoryan Quartet; JD Walter Quartet The Django 7:30, 10:30 pm
- Jimmy Kraft Quartet Fiction Bar/Café 9 pm
- Spike Wilner Mezzrow 7:30, 9 pm \$20
- Endea Owens Sextet National Arts Club 9 pm \$25
- Tyshawn Sorey's Monochromatic Life (Afterlife) Park Avenue Armory 7:30 pm \$40
- Matt Wilson Smalls 7:30, 9 pm \$20
- Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40
- Rodney Jones/Peter Bernstein Quartet with Lonnie Plaxico Zinc Bar 7, 8:30 pm \$30

## Tuesday, October 4

- Anthony Woney, Lonnie Plaxico, Diego Voglino Bar Bayeux 8 pm

- Ron Carter Quartet with Renee Rosnes, Jimmy Greene, Payton Crossley Birdland 7, 9:30 pm \$40
- Michelle Lordi Birdland Theater 5:30 pm \$30
- Robert Gasper Herbie Hancock Tribute Blue Note 8, 10:30 pm \$45-65
- Terry Waldo Bryant Park 12:30 pm
- Dan Aran Organ Quartet Cellar Dog 7 pm \$10
- Benito Gonzalez Trio; Los Hacheros The Django 7:30, 10:30 pm
- Sylvester Germaine/Kirk Knuffke; Patrick Golden, Dave Sewelson, Jim Clouse, Sean Conly Downtown Music Gallery 6:30 pm
- Nicholas Mycio Fiction Bar/Café 9 pm
- Juilliard Jazz Ensembles Juilliard School Paul Hall 7:30 pm \$20
- Kevin Sun Quartet with Dana Saul, Walter Stinson, Matt Honor Lowlands 8, 9:30 pm
- Nublu Jazz Fest: Soul Purpose; Drew Ashby and The Newtjet; Quinnette + Keiyaa; Sunny Cheeba Nublu 151 8 pm \$10
- Tyshawn Sorey's Monochromatic Life (Afterlife) Park Avenue Armory 7:30 pm \$40
- Tombstar: Eddy Kwon, Isabel Crespo Pardo, Zekkeraya El-magharbel, Lesley Mok Roulette 8 pm \$30
- Park Jiha St. Peter's Episcopal Church 7 pm \$25
- Jade Synstelian Smalls 7:30, 9 pm \$20
- Gerald Clayton Trio with Immanuel Wilkins, Simon Moullier Village Vanguard 8, 10 pm \$40
- Yotam Silberstein Dominginhos Tribute with Vitor Gonçalves, Eduardo Belo, Dennis Bulhoes Zinc Bar 7, 8:30 pm \$30
- Taka Kigawa Zürcher Gallery 8 pm \$25

## Wednesday, October 5

- Eyehigh: Matt Mottel, Tcheser Holmes, Aquiles Navarro, Jim MacHugh; GNR8RZ: Simon Hanes, Aliya Ultan, Calvin Weston, Anthony Coleman 411 Kent Ave 8 pm \$15
- Sullivan Fortner Trio Bar Bayeux 8, 9:30 pm
- David Ostwald's Louis Armstrong Eternity Band Birdland 5:30 pm \$30
- Ron Carter Quartet with Renee Rosnes, Jimmy Greene, Payton Crossley Birdland Theater 8:30 pm \$30
- Frank Vignola's Guitar Night Birdland Theater 8:30 pm \$30
- Robert Gasper Herbie Hancock Tribute Blue Note 8, 10:30 pm \$45-65
- Terry Waldo Bryant Park 12:30 pm
- Ehud Asherie Trio Cellar Dog 7 pm \$10
- Sasha Dobson Quartet with Peter Bernstein, Neal Miner, Billy Mintz Dizzy's Club 7:30, 9:30 pm \$40
- Richie Vitale Quintet; Mike LeDonne Quartet The Django 7:30, 10:30 pm
- Daryl Cozzi Fiction Bar/Café 9 pm
- Roscoe Mitchell and Anna Webber The Jazz Gallery 7:30, 9:30 pm \$35-45
- Bennett Paster Trio with Gary Wang, Tony Mason; Nadav Nazarathy Mezzrow 7:30, 9, 10:30 pm \$20
- Nublu Jazz Fest: Sexmox; Steven Bernstein, Briggan Krauss, Tony Scherr, Kenny Wollesen Nublu 151 8 pm \$20
- Nicole Zuraitis with Matt Baker Pangea 7 pm \$25
- Tyshawn Sorey's Monochromatic Life (Afterlife) Park Avenue Armory 7:30 pm \$40
- Peter Brainin and Friends Room 623 at B2 Harlem 8 pm \$15
- Adam Niewood Smalls 7:30, 9 pm \$20
- Cynthia Scott Smoke 7, 9 pm \$20-35
- Sean Ono Lennon with Ches Smith, Devin Hoff, Yuka Honda, Joao Nogueira, Julian Lage, Michael Leonhart The Stone at The New School 8:30 pm \$20
- Eric Mingus/Elliott Sharp's Fourth Blood Moon The Sultan Room 7 pm \$25
- Gerald Clayton Trio with Immanuel Wilkins, Joel Ross Village Vanguard 8, 10 pm \$40
- Terry Waldo's Gotham City Band Zinc Bar 8, 9:45 pm
- Vadim Neselovskiy Zürcher Gallery 8 pm \$25

## Thursday, October 6

- Andrea Centazzo Ictus Celebration with Chris Cochrane, Jeff Schwartz, Sam Newsome, Shahzad Ismaily, Stephan Haynes, Jessica Pavone, Gordon Beeferman, Dafna Naphtali, Crystal Penalosa, Michael Foster, Wendy Eisenberg, Steve Swell, Shelley Hirsch 411 Kent Ave 8 pm \$15
- Freddie Bryant's Upper West Side Love Story with Carla Cook, Regina Carter, Gwen Laster, Akua Dixon, Steve Wilson, Donny McCaslin, John Benitez, Alvester Garnett Aaron Davis Hall 7 pm
- Marta Sanchez Bar Bayeux 5 pm
- Jeremy Udden, Adam Kolker, Jeremy Stratton, Anthony Pinciotti Bar Bayeux 8, 9:30 pm
- Luisito Quintero and 3rd Element Bar Lunático 9 pm \$10
- Aurora Nealand and The Royal Roses; Aurora Nealand/Tim Berne Barbès 7 pm \$20
- Ron Carter Quartet with Renee Rosnes, Jimmy Greene, Payton Crossley Birdland 7, 9:30 pm \$40
- Thelonious Monk Birthday Celebration: Aaron Goldberg solo Birdland Theater 8:30 pm \$30
- Robert Gasper Herbie Hancock Tribute Blue Note 8, 10:30 pm \$45-65
- Terry Waldo Bryant Park 12:30 pm
- Darrell Green Quartet; Akiko Tsuruga Quartet Cellar Dog 7 pm \$5
- Triple Blind: Kyle Nasser, Nick Jost, Peter Kronreif Culture Lab LIC 7 pm
- Timothy Norton Group Divine 8 pm
- Steve Nelson Quartet with Rick Germanson, Kiyoshi Kitagawa, Charles Goold Dizzy's Club 7:30, 9:30 pm \$40-40
- Lauren Sevia Quartet; Vivian Sessoms The Django 7:30, 10:30 pm
- Pedro Martinez Drom 7 pm \$30-35
- Lauren Lee Fiction Bar/Café 9 pm
- Underground Horns Groove Bar & Grill 7 pm
- Roy Hargrove Big Band The Jazz Gallery 7:30, 9:30 pm \$35-45
- Annette A. Aguilar and Stringbeans Jazz Museum in Harlem 2 pm
- Hood Organmet: Kenny Wessel, Paul Odeh, Lou Grassi La Salle Open Streets 6 pm
- Michael Kanan 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 8 pm \$20
- Nublu Jazz Fest: Kick The Cat: Chris Clemente, Kris Myers, Chris Siebold, Vijay Tellis-Nayak; Flight 467: Adam Strum, Josh Geisler, Doron Lev, Sean Nowell, Phil Kester; BIGYUKI, Randy Runyon, Jharis Yokley, Morgan Guerin Nublu 151 8, 10 pm 12 am \$20
- Sinne Eeg/John DiMartino Pangea 7 pm \$25
- Tyshawn Sorey's Monochromatic Life (Afterlife) Park Avenue Armory 7:30 pm \$40
- Eric Mingus/Elliott Sharp's Fourth Blood Moon Rockwood Music Hall Stage 3 10 pm \$20
- Ken Fowser; David Gibson Smalls 7:30, 9, 10:30 pm \$20

- Cyrus Chestnut Quartet with Freddie Hendrix, Willie Jones III Smoke 7, 9 pm \$35-55
- Michelly Cordova/Yukako Yamano Soapbox Gallery 8 pm \$25
- Sean Ono Lennon with Ches Smith, Devin Hoff, Yuka Honda, Joao Nogueira, Julian Lage, Michael Leonhart The Stone at The New School 8:30 pm \$20
- Gerald Clayton Trio with Immanuel Wilkins, Simon Moullier Village Vanguard 8, 10 pm \$40
- Sylvie Courvoisier Zürcher Gallery 8 pm \$25

## Friday, October 7

- Andrea Centazzo Ictus Celebration with Chris Cochrane, Jeff Schwartz, Sam Newsome, Shahzad Ismaily, Stephan Haynes, Jessica Pavone, Gordon Beeferman, Dafna Naphtali, Crystal Penalosa, Michael Foster, Wendy Eisenberg, Steve Swell, Shelley Hirsch 411 Kent Ave 8 pm \$15
- Kiyoshi Kitagawa Trio with Andrew Gould, Pete Van Nostrand Bar Bayeux 8, 9:30 pm
- Rob Duguay's Outernet with Antoine Drye, Robert Edwards, Dave Miller Bar Lunático 9 pm \$10
- Birdland Big Band Birdland 5 pm \$30
- Ron Carter Quartet with Renee Rosnes, Jimmy Greene, Payton Crossley Birdland 8:30, 10:30 pm \$40
- Thelonious Monk Birthday Celebration—The Misterioso Quartet: Ben Allison, Tim Hagens, Steve Cardenas, Steve Smith Birdland Theater 7, 9:30 pm \$30
- Robert Gasper Blue Note 8, 10:30 pm \$45-65
- Terry Waldo Bryant Park 12:30 pm
- Zaid Nasser Quartet; Ken Fowser Cellar Dog 7 pm \$10
- New Orleans Jazz Orchestra 7: Adonis Rose, China Moses, Amina Scott, Ryan Hanseler, John Michael Bradford, Ricardo Pascal, Terrance Taplin Dizzy's Club 7:30, 9:30 pm \$55
- David Miriachi Fiction Bar/Café 9 pm
- Art Baron Allstars Gertrude Ederle Recreation Center 3 pm
- John Escreet Trio with John Hébert, Damion Reid The Jazz Gallery 7:30, 9:30 pm \$30-40
- Tom Placido Duo Knickerbocker Bar & Grill 9 pm \$3.50
- Buster Williams Mezzrow 7:30, 9 pm \$20
- Denise King Minton's 7, 9:30 pm \$25
- Jay Rodriguez Mount Morris Ascension Presbyterian Church 7 pm \$20
- Cardinal: Julian Shore, Vinicius, Gomes, Rogério, Boccato, Caleb Wheeler Curtis Neighborhood Church of Greenwich Village 8, 9:30 pm
- Nublu Jazz Fest: Noah Garabedian Quartet with Dayna Stephens, Carmen Staaf, Jimmy Macbride; Tivon Pennicott; Akin Paksoy/Latas Ozan Nublu 151 8, 10, 11 pm \$20
- Tyshawn Sorey's Monochromatic Life (Afterlife) Park Avenue Armory 7:30 pm \$40
- Reed Miller; Tim Ries Room 623 at B2 Harlem 7, 8:30, 10 pm \$18-25
- Chucho Valdés' The Creation Rose Theater 8 pm \$40-170
- Cyrus Chestnut Quartet with Freddie Hendrix, Willie Jones III Smoke 7, 9, 10:30 pm \$35-55
- Sean Ono Lennon with Ches Smith, Devin Hoff, Yuka Honda, Joao Nogueira, Julian Lage, Michael Leonhart The Stone at The New School 8:30 pm \$20
- Gerald Clayton Trio with Immanuel Wilkins, Simon Moullier Village Vanguard 8, 10 pm \$40
- Jonathan Kreisberg Trio with Or Bareket, Karl-Henrik Ousback Zinc Bar 7, 8:30 pm \$30

## Saturday, October 8

- Andrea Centazzo/Crystal Penalosa; Andrea Centazzo, Steve Swell, Elliott Sharp 411 Kent Ave 8 pm \$15
- Adam Kolker Duo Bar Bayeux 6:30 pm
- Adam Kolker, Scott Wendholt, Ugonna Okegwo, Billy Hart Bar Bayeux 8, 9:30 pm
- Miles Tucker Quintet Bar Lunático 9 pm \$10
- Ron Carter Quartet with Renee Rosnes, Jimmy Greene, Payton Crossley Birdland 8:30, 10:30 pm \$40
- Thelonious Monk Birthday Celebration—The Misterioso Quartet: Ben Allison, Tim Hagens, Steve Cardenas, Steve Smith Birdland Theater 7, 9:30 pm \$30
- Robert Gasper Blue Note 8, 10:30 pm \$45-65
- Abraham Burton Quartet; Kyoko Oyoibe Quartet Cellar Dog 7 pm \$10
- Joe Pino Quartet Chelsea Table & Stage 9:30 pm \$20
- Stephen Philip Harvey Orchestra Culture Lab LIC 7 pm
- Etienne Charles' San Juan Hill David Geffen Hall 2, 8 pm
- New Orleans Jazz Orchestra 7: Adonis Rose, China Moses, Amina Scott, Ryan Hanseler, John Michael Bradford, Ricardo Pascal, Terrance Taplin Dizzy's Club 7:30, 9:30 pm \$55
- Ed Cherry Quartet; Richard Cortez Band; Sam Dillon Quartet The Django 7:30, 10:30 pm 1 am
- Igor Lumpert, Christopher Hoffman, Billy Mintz; Stephen Gauci, Karl Evangelista, Colin Hinton; Sana Nagano, Trevor Dunn, Danny Sher Downtown Music Gallery 6 pm
- Karen Borca Trio with Hilliard Greene, Jackson Krall; Knife & Rose: Patricia Nicholson, Ellen Christ, Jean Carla Rodea, Michael TA Thompson; Warrior of Light: Djassi Dacosta Johnson/Shayna Dulberger; Ava Mendoza/Mike Baggetta First Street Green 1:30 pm
- Jack DeJohnette 80th Birthday Celebration hosted by Roy Wood, Jr.: Jack DeJohnette Quartet with Don Byron, Matt Garrison, Luisito Quintero; ZigZag Power Trio: Vernon Reid, Will Calhoun, Melvin Gibbs; FRAME: Malick Koly, Emilio Modeste, Natasha Agrama, Franklin Rankin, Ryoma Takenaga Fort Greene Park 4 pm
- Yoon Sun Choi's Advocate with Chet Doxas, Jacob Sacks, Sylvester Germaine, Vinnie Sperrazza; Andrew Dow's Willful Creatures with Sylvester Germaine, Gregg BelisleChi, Jeff Davis Ibeam Brooklyn 8 pm \$20
- John Escreet Trio with John Hébert, Damion Reid The Jazz Gallery 7:30, 9:30 pm \$30-40
- Tom Placido Duo Knickerbocker Bar & Grill 9 pm \$3.50
- Pianos, Poems, & Paintings: Geoffrey Burleson, Carlton Holmes, Mark Kostabi, Dina Pruzhansky, Donna Weng Friedman, Jai Jeffreys, Debra Kaye, Teresa Motherway, Robert C Ford, Roger Apton, Leelah Holmes Kostabi World 7 pm \$30
- Buster Williams Mezzrow 7:30, 9 pm \$20
- Nublu Jazz Fest: Samir Langus with Arta Jekabsone, Nizar Dahmani, Edo Gur, Rich Stein, Chris Mccarthy, Omar Bouady Nublu 151 8 pm \$20
- Baritone Marathon: Frank Basile, Claire Daly, Andrew Hadro, Brian Landrus, Carl Maraghi, Jason Marshall, Roger Rosenberg, Dave Schumacher, Lauren Sevia, Gary Smulyan Omithology Jazz Club 12 pm
- Tyshawn Sorey's Monochromatic Life (Afterlife) Park Avenue Armory 7:30 pm \$40
- Chucho Valdés' The Creation Rose Theater 8 pm \$40-170
- Cyrus Chestnut Quartet with Freddie Hendrix, Willie Jones III Smoke 7, 9, 10:30 pm \$35-55
- J.R. Rhodes and WeFreeStrings: Charles Burnham, Gwen Laster, Melanie Dyer, Alex Waterman, Ken Filiano, Michael Wimberly Soup & Sound 8 pm
- Sean Ono Lennon with Ches Smith, Devin Hoff, Yuka Honda, Joao Nogueira, Julian Lage, Michael Leonhart The Stone at The New School 8:30 pm \$20
- Gerald Clayton Trio with Immanuel Wilkins, Joel Ross Village Vanguard 8, 10 pm \$40



## Sunday, October 9

- ★Stéphane Wrembel Barbes 8 pm \$20
- ★Erica Seguíne and Shan Baker Orchestra Birdland 5:30 pm \$30
- ★Arturo O'Farrill Afro Latin Jazz Orchestra Birdland 8:30, 10:30 pm \$30
- ★Thelonious Monk Birthday Celebration—The Misterioso Quartet: Ben Allison, Tim Hagans, Steve Cardenas, Steve Smith Birdland Theater 7, 9:30 pm \$30
- ★Curly: Terrace Martin, Pat Bianchi, Nir Felder, Marcus Gilmore Blue Note 8, 10:30 pm \$25-35
- ★Rick Germanson Trio Cellar Dog 7 pm \$10
- ★AC Lincoln Culture Lab LIC 5 pm
- ★Metamorphosis: Shunzo Ohno and Lotus Chamber Music Collective The Cutting Room 7 pm \$30-35
- ★Rob Scheps Core-tet The Cutting Room 9 pm \$25
- ★New Orleans Jazz Orchestra 7: Adonis Rose, China Moses, Amina Scott, Ryan Hanseler, John Michael Bradford, Ricardo Pascal, Terrance Taplin Dizzy's Club 5, 7:30 pm \$45
- ★Alexander Claffy Quartet; Ben Paterson Trio The Django 6:30, 9:30 pm
- ★Clifton Anderson Ensemble Drom 7 pm \$25
- ★Teri Roiger, Steve Berger, John Menegon Entwine Wine Bar 6 pm
- ★MIM Music Workshop for Young Musicians led by William Parker; Lee Mixashawn Rozie; Che Chen, Daniel Carter, Chris Williams; Raina Sokolov-Gonzalez/Mara Rosenbloom; AfroHORN Sonic Explorations: Francisco Mora Cattell, Sam Newsome, Roman Diaz First Street Green 12 pm
- ★Ivan Neville and Friends with Eric Krasno, Judith Hill, Dumpsta Horns; Jerron "Blind Boy" Paxton Fort Greene Park 4 pm
- ★Kelly Green/Luca Soul Rosenfeld and guest Elijah Thomas Green Soul Studios 6:30 pm \$40
- ★Elisabeth Lohninger Trio with Hyuna Park, Paul Gill North Square Lounge 12:30, 2 pm
- ★Nublu Jazz Fest: Jonathan Goldberger, Simon Jermyn, Mat Maneri, Kenny Wollesen; Welf Dorr, Elias Meister, Dmitry Ishenko, Kenny Wollesen Nublu 151 8, 9 pm \$20
- ★Marcus Goldhaber; Mimi Jones and Friends Room 623 at B2 Harlem 6, 8 pm \$15-20
- ★Eri Yamamoto/Kuo Takeuchi Saint Peter's Church 5 pm
- ★Organ Monk Sistas' Place 9, 10:30 pm \$25
- ★Tad Shull; Joe Dyson Smalls 7:30, 9, 10:30 pm \$20
- ★Cyrus Chestnut Quartet with Freddie Hendrix, Willie Jones III Smoke 7, 9 pm \$35-55
- ★Noshir Mody and Friends with Kate Victor, Benjamin Hankle, Campbell Charshee, Sam Bevan, Ronen Itzik and guest Charu Suri Theater 555 6 pm \$20
- ★Gerald Clayton Trio with Immanuel Wilkins, Joel Ross Village Vanguard 8, 10 pm \$40

## Monday, October 10

- ★Perry Smith Quartet with Noah Garebedian, Colin Stranahan Bar Lunático 9 pm \$10
- ★Paul Jones Quartet The Belfry 7 pm
- ★Peter and Will Anderson Band with Molly Ryan, Jeb Patton, Neal Miner, Alex Rademan Birdland Theater 8:30 pm \$30
- ★Curly: Terrace Martin, Pat Bianchi, Nir Felder, Marcus Gilmore Blue Note 8, 10:30 pm \$25-35
- ★Vanderlei Pereira Trio Cellar Dog 7 pm \$10
- ★Thelonious Monk's 105th Birthday Celebration: John Beasley's MONK'estra Septet with James Genus/Terreon Gully, Brian Lynch, James Burton, Marcus Strickland, Tom Luer Dizzy's Club 7:30, 9:30 pm \$40
- ★Caelan Cardello Trio; Jamile The Django 7:30, 10:30 pm
- ★Carson Young Fiction Bar/Café 9 pm
- ★Ayumi Ishito, Daniel Carter, Demian Richardson; Darius Jones, William Parker, Scott Clark; Sheila Maldonado; Avram Fefer's Trio of Freedom with Michael Bisio, Michael TA Thompson First Street Green 1:30 pm
- ★Johnny O'Neal Mezzrow 7:30, 9 pm \$20
- ★Ted Kooshian's Hubub! with John Bailey, Jeff Lederer, Dick Sarpola, Greg Joseph Rockwood Music Hall Stage 3 7 pm \$10
- ★George Coleman Smalls 7:30, 9 pm \$20
- ★Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40
- ★Vinny Valentino/Paul Bollenback Quartet with John Benitez, Steve Smith Zinc Bar 7, 8:30 pm \$30
- ★Parker Ramsay/Brandon Patrick George Zürcher Gallery 8 pm \$20

## Tuesday, October 11

- ★Dred Scott, Matt Pavolka, Diego Voglino Bar Bayeux 8 pm
- ★Chris McCarthy Quartet with Michael Blake, Sam Minaie, JK Kim Bar Lunático 9 pm \$10
- ★Ron Carter Trio with Donald Vega, Russell Malone Birdland 7, 9:30 pm \$40
- ★Acute Infections: Elasea Douglas/Sadiki Pierre Birdland Theater 5:30 pm \$30
- ★Robert Glasper/Terrace Martin Dinner Party Blue Note 8, 10:30 pm \$55-75
- ★Our Delight Cellar Dog 7 pm \$10
- ★Nanny Assis and Friends Dizzy's Club 7:30, 9:30 pm \$35
- ★Alex Brown Quartet; Manuel Valera and New Cuban Express The Django 7:30, 10:30 pm
- ★Max Johnson/Sam Newsome; Karen Ng Downtown Music Gallery 6:30 pm
- ★Paul Janoschka/Jonas Esser Fiction Bar/Café 9 pm
- ★Happy Trio XXIV: Kevin Sun, Jared Beckstead-Craan, Eliza Salem Lowlands 8, 9:30 pm
- ★Diego Figueredo; Chris Flory Mezzrow 7:30, 9, 10:30 pm \$20
- ★Nublu Jazz Fest: Vana Gierg and Spell with Philip Hamilton, Sean Conly, Alvester Garnett; Jason Lindner; James Brandon Lewis Trio with Chris Hoffman, Max Jaffe Nublu 151 8, 10 pm \$20
- ★Dabin Ryu Rockwood Music Hall Stage 3 9:30 pm \$15
- ★Jaap Blonk solo Roulette 7 pm \$30
- ★Titan to Tachyon: Sally Gates, Trevor Dunn, Matt Hollenberg, Kenny Grohowski; Editrix: Wendy Eisenberg, Steve Cameron, Josh Daniel; Dumb Waiter: Nick Crider, Tristan Brennis, Keith Paul, Nathaniel Roseberry Saint Vitus Bar 7 pm \$15
- ★George Coleman Smalls 7:30, 9 pm \$20
- ★Paul Jost Quartet Soapbox Gallery 8 pm \$25
- ★Milton Nascimento Sony Hall 8 pm \$150
- ★Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street Village Vanguard 8, 10 pm \$40
- ★Alan Broadbent Trio with Harvie S, Billy Mintz Zinc Bar 7, 8:30 pm \$30

# JACK DEJOHNETTE

Celebrating His 80th Year  
with a Series of Concerts Presented by:

**SHAPESHIFTER PLUS**

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## October 8th, 2022

Saturday 4 - 7 pm  
@ Fort Greene Park  
Brooklyn, NY  
Free



BAM Celebrates Jack DeJohnette's 80th Birthday and ShapeShifter Plus with:

Guest Host: **Roy Wood Jr.**  
Jack DeJohnette Quartet: **Jack DeJohnette, Don Byron, Matt Garrison, and Luisito Quintero**  
ZigZag Power Trio: **Vernon Reid, Will Calhoun, and Melvin Gibbs**  
FRAME: **Malick Koly, Emilio Modeste, Natasha Agrama, Franklin Rankin, and Ryoma Takenaga**

## October 29th, 2022

Saturday 8 pm  
@ Woodstock Playhouse  
Woodstock, NY - Sold out  
\$25 live stream



A very special jazz trio featuring legendary Jazz Masters **Jack DeJohnette** (drums), **Dave Holland** (bass) and **Jason Moran** (piano).



## December 15th, 2022

Thursday 8 pm  
@ Ulster Performing Arts Center  
Kingston, NY  
\$65, \$85, \$100, \$120  
\$25 live stream



A once-in-a-lifetime concert with legendary **Jack DeJohnette** (drums), **Jon Batiste** (piano) and **Matt Garrison** (bass).

Formed in 2014, ShapeShifter Plus seeks to promote innovative artistic expression (especially when humans of all ethnicities collaborate) and to push the boundaries of musical and imaginative conventions. We are thrilled to announce a membership program that would give members access to discounted shows, exclusive access, and more.

Please consider becoming a member or donating to ShapeShifter Plus by scanning the QR code.



## Wednesday, October 12

- Robert Dick/Tom Buckner 411 Kent Ave 8 pm \$15
- Michael Weiss Trio with Ugongna Okegwo, Otis Brown III Bar Bayeux 8, 9:30 pm
- ★ David Ostwald's Louis Armstrong Eternity Band Birdland 5:30 pm \$30
- Ron Carter Trio with Donald Vega, Russell Malone Birdland 7, 9:30 pm \$40
- ★ Frank Vignola's Guitar Night Birdland Theater 8:30 pm \$30
- Robert Gasper/Terrace Martin Dinner Party with guest Alex Isley Blue Note 8, 10:30 pm \$55-75
- Ed Cherry Trio Cellar Dog 7 pm \$10
- Andy Farber Orchestra Dizzy's Club 7:30, 9:30 pm \$40
- Michael Kanan; Gregoire Maret The Django 7:30, 10:30 pm
- Chaz Martineau Fiction Bar/Café 9 pm
- Eden Bareket Mezzrow 7:30, 9 pm \$20
- ★ Lew Tabackin Trio Michiko Studios 7 pm \$20
- ★ Nublu Jazz Fest; Keys Havin/Bill Stewart; Dan Weiss Trio with Miguel Zenón, Yasushi Nakamura; Ilhan Ersahin, Trevor Dunn, Kenny Wollesen Nublu 151 8, 10 pm 12 am \$20
- Amy London Birthday Celebration Pangea 7 pm \$25
- ★ TILT Brass; Zeena Parkins with guests James Fei, Josh Henderson Pioneer Works 8 pm
- Peter Brainin and Friends Room 623 at B2 Harlem 8 pm \$15
- Rob Scheps Core-tet Smalls 7:30, 9 pm \$20
- Willie Jones III Quintet with Joe Magnarelli, Justin Robinson, James Austin, David "Happy" Williams Soapbox Gallery 8 pm \$25
- Danielle Wertz Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street Village Vanguard 8, 10 pm \$40
- Terry Waldo's Gotham City Band Zinc Bar 8, 9:45 pm

## Thursday, October 13

- Marta Sanchez Bar Bayeux 5 pm
- ★ Rich Perry, Adam Kolker, Jeremy Stratton, Kayvon Gordon Bar Bayeux 8, 9:30 pm
- Ron Carter Trio with Donald Vega, Russell Malone Birdland 7, 9:30 pm \$40
- Robert Gasper/Terrace Martin Dinner Party with guest Alex Isley Blue Note 8, 10:30 pm \$55-75
- Chris Beck Quartet; Miki Yamanaka Quartet Cellar Dog 7 pm \$5
- Timothy Norton Group Divine 8 pm
- Andy Farber Orchestra Dizzy's Club 7:30, 9:30 pm \$40
- Joe Farnsworth Quartet; Lee Taylor The Django 7:30, 10:30 pm
- Jackson Potter Fiction Bar/Café 9 pm
- Eliane Elias Iridium 8:30 pm \$55-70
- More Better: Declan Sheehy-Moss, Miles Kingstein, Samantha Reiss, Alex Yoo Jamaica Center for Arts and Learning 8 pm \$10
- Triple Blind: Kyle Nasser, Dov Manski, Nick Jost, Peter Kronreif The Jazz Gallery 7:30, 9:30 pm \$20-30
- Cucho Martinez and Friends Jazz Museum in Harlem 2 pm
- ★ Ralph Alessi 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 8 pm \$20
- Marshall McDonald Smalls 7:30, 9 pm \$20
- Willie Jones III Quintet with Joe Magnarelli, Justin Robinson, James Austin, David "Happy" Williams Smoke 7, 9 pm \$20-35
- ★ Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street Village Vanguard 8, 10 pm \$40

## Friday, October 14

- ★ Jerome Sabbagh, Simon Jermyn, Allison Miller Bar Bayeux 8, 9:30 pm
- Alex Asher Quartet with Julia Chen, Kyle Miles, Joel Matteo Barbès 8 pm \$15
- Birdland Big Band Birdland 5 pm \$30
- Ron Carter Trio with Donald Vega, Russell Malone Birdland 8:30, 10:30 pm \$40
- Robert Gasper/Terrace Martin Dinner Party Blue Note 8, 10:30 pm \$55-75
- Jade Synsteliën Quartet; Mariel Bildsten Quartet Cellar Dog 7 pm \$10
- Edmar Castañeda Quartet with Andrea Tierra, Shlomi Cohen, Rodrigo Villalon Dizzy's Club 7:30, 9:30 pm \$40
- ★ David Hazeltine Trio; Craig Handy and 2nd Line Smith; Eitan Kenner The Django 7:30, 10:30 pm 1 am
- Tomer Cohen Fiction Bar/Café 9 pm
- ★ The Swinging Sounds of Coleman Hawkins; Lew Tabackin with Jeb Patton, Gerald Cannon, Jason Tiemann and guest Flushing Town Hall 8 pm \$40
- CompCord Ensemble Gallery MC 7 pm \$30
- Eliane Elias Iridium 8:30 pm \$55-70
- ★ John Patitucci Quartet with Adam Rogers, Steve Cardenas, Nate Smith The Jazz Gallery 7:30, 9:30 pm \$30-40
- Marc Devine Duo Knickerbocker Bar & Grill 9 pm \$3.50
- Grace Kelly Quartet with Devon Yesberger, James Dale, Philippe Lemm Le Poisson Rouge 7 pm \$30
- Ted Rosenthal Mezzrow 7:30, 9 pm \$20
- Devin Shaw Trio Minton's 7, 9:30 pm \$25
- Eddie Allen Mount Morris Ascension Presbyterian Church 7 pm \$20
- ★ Nublu Jazz Fest; Igor Lumpert Intertextures with Ralph Alessi, Caleb Curtis, John Ellis, Jeff Miles, John Hébert, Kenny Grohowski; Kahil El'Zabar Quartet Featuring Corey Wilkes, Justin Dillard, Isaiah Collier Nublu 151 7, 10 pm \$20
- Kazemde George; Alex Ayala Room 623 at B2 Harlem 7, 8:30, 10 pm \$18-25
- Steve Davis Smalls 7:30, 9 pm \$20
- Bird & Diz: Bria Skonberg, Vincent Herring, Benny Green, Yasushi Nakamura, Kenny Washington Smoke 7, 9, 10:30 pm \$35-55
- Chano Dominguez/Alexis Cuadrado Soapbox Gallery 8 pm \$25
- ★ Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street Village Vanguard 8, 10 pm \$40
- Pedro Giraud Tango Quartet Westbeth Artists Complex 6 pm

## Saturday, October 15

- Adam Kolker Duo Bar Bayeux 6:30 pm
- Vinicius Gomes Bar Bayeux 8, 9:30 pm
- Tyler Blanton Electric Horn Band Bar Lunático 9 pm \$10
- Ron Carter Trio with Donald Vega, Russell Malone Birdland 8:30, 10:30 pm \$40
- Robert Gasper/Terrace Martin Dinner Party Blue Note 8, 10:30 pm \$55-75
- James Burton Quartet; Will Terrill Quartet Cellar Dog 7 pm \$10
- Calvin Johnson and Native Son David Rubenstein Atrium 11 am
- ★ The Music of the AACM: The Orchestra of the S.E.M. Ensemble conducted by Petr Kotik with guest Thurman Barker The DiMenna Center 7 pm \$35
- Queen Esther's The Black Rose of Texas with Kat Edmonson, Synead Sidney Nichols, Cindy Cashdollar, Jared Engel, Minnie Jordan, Justin Poindexter, Steven Williams Dizzy's Club 7:30, 9:30 pm \$50
- Ben Stivers Trio; Mariel Bildsten Septet; Sam Dillon Quartet The Django 7:30, 10:30 pm 1 am
- ★ Yoon Sun Choi, Jacob Sacks, Thomas Morgan, Vinnie Sperrazza Ibeam Brooklyn 8 pm \$20
- Eliane Elias Iridium 8:30 pm \$55-70
- Sálonga J. Hood Wright Park 2 pm

- Roy Hargrove Birthday Jam Session hosted by Jaleel Shaw The Jazz Gallery 7:30, 9:30 pm \$30-40
- Marc Devine Duo Knickerbocker Bar & Grill 9 pm \$3.50
- ★ Ted Rosenthal Mezzrow 7:30, 9 pm \$20
- Luciana Souza/Vince Mendoza Storytellers Big Band with Dave Pietro, Steve Wilson, Adam Kolker, Donny McCaslin, Scott Robinson, Michael Davis, Robert Edwards, Marshall Gilkes, Jeff Nelson, Tatum Greenblatt, Tony Kadleck, Brian Pareschi, Terell Stafford, Chico Pinheiro, Carmen Staaf, Scott Colley, Rogerio Boccato, Ulysses Owens, Jr. Miller Theatre 8 pm \$25
- ★ Nublu Jazz Fest: Bernard Purdie Allstars with Kirk Knuffke, Ray Anderson, Adam Lane; Alexia Bomtempo; Baile Do Brasil with DJ Tahira, Gaspar Muniz Nublu 151 8, 10, 11 pm \$20
- ★ BRIC Jazzfest: Burnt Sugar The Arkestra Chamber The Plaza at 300 Ashland 3 pm
- Steve Davis Smalls 7:30, 9 pm \$20
- ★ Bird & Diz: Bria Skonberg, Vincent Herring, Benny Green, Yasushi Nakamura, Kenny Washington Smoke 7, 9, 10:30 pm \$35-55
- ★ Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street Village Vanguard 8, 10 pm \$40
- Ben Scholz, Miki Yamanka, Will Lyle Williamsburg Music Center 7 pm \$15

## Sunday, October 16

- ★ Stéphane Wrembel Barbès 8 pm \$20
- ★ Pete McGuinness Orchestra with Dave Pietro, Marc Phaneuf, Ton Christensen, Rob Middleton, Dave Riekenberg, Tony Kadleck, Bud Burridge, Bill Mobley, Chris Rogers, Bruce Eideid, Matt Haviland, Robert Edwards, Jeff Nelson, Mike Holober, Mark Wade, Scott Neumann Birdland 5:30 pm \$30
- ★ Arturo O'Farrill Afro Latin Jazz Orchestra Birdland 8:30, 10:30 pm \$30
- Keyon Harold Blue Note 8, 10:30 pm \$20-35
- Axel Tosca Trio with guest Xiomara Laugart Brooklyn Museum of Art 2 pm
- Peter Zak Trio Cellar Dog 7 pm \$10
- Cameron Mizell/Charlie Rauh Culture Lab LIC 5 pm
- Queen Esther's The Black Rose of Texas with Kat Edmonson, Synead Sidney Nichols, Cindy Cashdollar, Jared Engel, Minnie Jordan, Justin Poindexter, Steven Williams Dizzy's Club 5, 7:30 pm \$40
- John Sneider Quartet; Neal Miner Trio The Django 6:30, 9:30 pm
- ★ Mike Stern Drom 7 pm \$25
- Chris Ward, Kevin Scott, Kenny Grohowski Drom 10 pm \$20
- Teri Roiger, Steve Berger, John Menegon Entwine Wine Bar 6 pm
- Itai Eliezi Fiction Bar/Café 9 pm
- Shawn Lovato's Microcosms with Erica Dicker, Yuma Uesaka, Santiago Leibson, Hannis Brown, Vinnie Sperrazza, Colin Hinton Ibeam Brooklyn 9 pm \$15
- Eliane Elias Iridium 8:30 pm \$55-70
- Welf Dorr, Elias Meister, Dmitry Ishenko, Vijay Anderson The Keep 9 pm
- ★ François Moutin/ Kavita Shah Mezzrow 7:30, 9 pm \$20
- Tessa Souter Trio with Paul Bollenback, Paul Gill North Square Lounge 12:30, 2 pm
- Nublu Jazz Fest: Daniel Carter, Lawrence Clark, Romain Collin, On Ka' Davis, Will Slater George Spanos Nublu 151 8 pm \$20
- Marcus Goldhaber; Mimi Jones and Friends Room 623 at B2 Harlem 6, 8 pm \$15-20
- David First with Katie Scheele, Erin Rogers, Sam Kulik, Tania Caroline Chen, Danny Tunick, Ian Douglas-Moore Roulette 8 pm \$30
- ★ Meg Okura/Yotam Silberstein Saint Peter's Church 5 pm
- Lena Bloch Quintet with Kyoko Kitamura, Jacob Sacks, Ken Filiano, Michael Sarin Scholes Street Studio 8 pm

- Vanessa Ruben Sistas' Place 9, 10:30 pm \$25
- Alex Hoffman Smalls 7:30, 9 pm \$20
- ★ Bird & Diz: Bria Skonberg, Vincent Herring, Benny Green, Yasushi Nakamura, Kenny Washington Smoke 7, 9 pm \$35-55
- ★ Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street Village Vanguard 8, 10 pm \$40

## Monday, October 17

- Mike Moreno Quartet with Matt Penman Bar Lunático 9 pm \$10
- Paul Jones Quartet The Belfry 7 pm
- Keyon Harold Blue Note 8, 10:30 pm \$20-35
- Joe Farnsworth Trio Cellar Dog 7 pm \$10
- ★ Frank Carlberg Large Ensemble with Sam Hoyt, John Carlson, David Adewumi, Kirk Knuffke, Brian Drye, Chris Washburne, Tyler Bonilla, Max Seigel, Nathan Reising, Jeremy Udden, Hery Pap, Adam Kolker, Andrew Hadro, Christine Correa, Priya Carlberg, Leo Genovese, Kim Cass, Michael Sarin Dizzy's Club 7:30, 9:30 pm \$35
- Yvonnick Prene Quintet; Sean Mason Quartet The Django 7:30, 10:30 pm
- Guillaume Muller Fiction Bar/Café 9 pm
- Manhattan School of Music Jazz Philharmonic Merkin Concert Hall 7:30 pm \$60
- Ari Hoenig Smalls 7:30, 9 pm \$20
- ★ Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40
- Al Gafa Trio with Ted Rosenthal, Jay Leonhart Zinc Bar 7, 8:30 pm \$30

## Tuesday, October 18

- ★ Bruce Barth, Ugongna Okegwo, Diego Voglino Bar Bayeux 8 pm
- Huntertones Bar Lunático 9 pm \$10
- Ron Carter Big Band Birdland 7, 9:30 pm \$40
- Acute Infections: Elasea Douglas/Sadiki Pierre Birdland Theater 5:30 pm \$30
- Keyon Harold Blue Note 8, 10:30 pm \$20-35
- Jason Marshall Organ Trio Cellar Dog 7 pm \$10
- Greg Reitan Trio with Jack Daro, Dean Koba Dizzy's Club 7:30, 9:30 pm \$35
- Itai Kriss and Telavana; Hector Martignon's Foreign Affair The Django 7:30, 10:30 pm
- Nick Lyons; Daniel Galow/Matt Hollenberg; Kyle Mot/Niloufar Shiri Downtown Music Gallery 6:30 pm
- Philip Weberdoefer Fiction Bar/Café 9 pm
- Dana Lyn's A Point on a Slow Curve with Patricia Brennan, Noel Brennan, Mike McGinnis, Hank Roberts, Sara Schoenbeck, Gary Wang, Danielle Buoniauto, Catherine Hedberg, Adrienne Pedrotti, Elizabeth Merrill Joe's Pub 7 pm \$20
- Urs Hager with Skyler Floe, Gene Pritsker, Harvie S, Tommy Campbell Kostabi World 7 pm \$40
- Happy Trio XXV: Kevin Sun, Mathias Jensen, Jonas Esser Lowlands 8, 9:30 pm
- Manhattan School of Music Jazz Nonet Manhattan School of Music Miller Recital Hall 7:30 pm
- Jeremy Siskind Mezzrow 7:30, 9 pm \$20
- ★ Nublu Jazz Fest: Chad Taylor Trio with Neil Podgurski, Brian Settles Nublu 151 8 pm \$20
- Ben Solomon Smalls 7:30, 9 pm \$20
- ★ Fred Hersch Trio with Drew Gress, Jochen Rueckert Village Vanguard 8, 10 pm \$40
- Silvio Monasterios Trio Zinc Bar 7, 8:30 pm \$30

## Wednesday, October 19

- ★ Civil Disobedience—Blue Note Records in the Progressive '60s: Donny McCaslin, Josh Evans, Bruce Barth, David Ambrosio, Victor Lewis Bar Bayeux 8, 9:30 pm
- Bergamot Quartet Bar Lunático 9 pm \$10
- The Westerlies: Riley Mulherkar, Chloe Rowlands, Andy Clausen, Willem de Koch Baryshnikov Arts Center 7:30 pm \$20
- ★ David Ostwald's Louis Armstrong Eternity Band Birdland 5:30 pm \$30
- Ron Carter Big Band Birdland 7, 9:30 pm \$40
- ★ Frank Vignola's Guitar Night Birdland Theater 8:30 pm \$30
- Keyon Harold Blue Note 8, 10:30 pm \$20-35
- Ehud Asherie Trio Cellar Dog 7 pm \$10
- ★ Roy Hargrove Birthday Celebration: Roy Hargrove Big Band City Winery 8 pm \$25-40
- Cynthia Sayer David Rubenstein Atrium 7:30 pm
- Denise Thimes with Adaron "Pops" Jackson, Lonnie Plaxico, Ernie Adams, Henry Johnson Dizzy's Club 7:30, 9:30 pm \$25
- Dan Aran Band; Rachel Z Quartet The Django 7:30, 10:30 pm
- ★ DOM/JD Beck Le Poisson Rouge 8:30 pm \$20-25
- Matthew Fries Trio Mezzrow 7:30, 9 pm \$20
- Nublu Jazz Fest: Sasha Berliner, Lex Kortzen, Dean Torrey, Tim Angulo Nublu 151 8 pm \$20
- Louise Rogers Quartet Pangea 7 pm \$25
- Peter Brainin and Friends Room 623 at B2 Harlem 8 pm \$15
- Al McCabe Smalls 7:30, 9 pm \$20
- Armina Figarova Sextet with Alex Pope Norris, Wayne Escoffery, Bart Platteau, Yasushi Nakamura, Rudy Royston Smoke 7, 9 pm \$20-35
- Archipelago X: Sae Hashimoto, Ikue Mori, Brian Marsella The Stone at The New School 8:30 pm \$20
- ★ Fred Hersch Trio with Drew Gress, Jochen Rueckert Village Vanguard 8, 10 pm \$40
- Terry Waldo's Gotham City Band Zinc Bar 8, 9:45 pm

## Thursday, October 20

- Marta Sanchez Bar Bayeux 5 pm
- ★ Intergenerational Jazz Power Jam Brass Extravaganza: Eli Yamin and guests Bob Stewart, James Zollar, Kevin Blanco and LaGuardia High School Jazz Band Alianza Dominicana Cultural Center 7 pm
- Chris McCarthy Bar Bayeux 8, 9:30 pm
- The Westerlies: Riley Mulherkar, Chloe Rowlands, Andy Clausen, Willem de Koch Baryshnikov Arts Center 7:30 pm \$20
- Ron Carter Big Band Birdland 7, 9:30 pm \$40
- Michael Wolff Trio with Ben Allison, Allan Mednard Birdland Theater 8:30 pm \$30
- Robert Gasper with Chris Dave, Pino Palladino, Isaiah Sharkey, DJ Jahi Sundance Blue Note 8, 10:30 pm \$45-65
- ★ BRIC Jazzfest: Lizz Wright: Joel Ross and Parables; Michela Marino Lerman; Freelance; Kalia Vandever Quartet; Keyanna BRIC House 7 pm \$40-95
- Wayne Tucker; Sarah Hanahan Cellar Dog 7 pm \$5
- Timothy Norton Group Divine 8 pm
- Denise Thimes with Adaron "Pops" Jackson, Lonnie Plaxico, Ernie Adams, Henry Johnson Dizzy's Club 7:30, 9:30 pm \$40
- ★ Max Johnson Trio; Ben Wolfe Trio The Django 7:30, 10:30 pm
- Ben Rubino Fiction Bar/Café 9 pm
- Underground Homs Groove Bar & Grill 7 pm
- Brecker Brothers Band Reunion: Randy Brecker, Ada Rovatti, George Whitty, Barry Finnerty, Will Lee, Rodney Holmes Iridium 8:30 pm \$45-60
- ★ Brandon Ross/Stomu Takeishi The Jazz Gallery 7:30, 9:30 pm \$20-30
- Shailah Edmonds Jazz Museum in Harlem 2 pm
- Vuyo Sotashe/Chris Pattishall Joe's Pub 7 pm \$20
- Will Bernard 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 8 pm \$20
- Nublu Jazz Fest: Jane Getter Premonition Anomalia with Adam Holzman, Alex Skolnick, Paul Frazier, Matthias Bossi Nublu 151 8 pm \$20
- Caleb Wheeler Curtis Trio; Chet Doxas, Jacob Sacks, Thomas Morgan The Owl Music Parlor 8 pm \$12
- Dave Stoler; David Gibson Smalls 7:30, 9, 10:30 pm \$20
- ★ The Music of Monk: Joe Lovano, Kevin Hays, Ben Street, Al Foster Smoke 7, 9 pm \$35-55
- Sae Hashimoto, Zack Hann, Joey Chang The Stone at The New School 8:30 pm \$20
- ★ Fred Hersch Trio with Drew Gress, Jochen Rueckert Village Vanguard 8, 10 pm \$40

## Friday, October 21

- Emmet Cohen Trio with guests Mary Stallings, Lucy Yeghiazaryan, Johnny O'Neal The Appel Room 7, 9:30 pm \$80-100
- ★ Playfield: Daniel Carter, Luisa Muhr, Ayumi Ishito, Eric Plaks, Aron Namenwirth, Yutaka Takahashi, Zachary Swanson, Jon Panikkar Aron's Place 8 pm
- Marta Sanchez Bar Bayeux 8, 9:30 pm
- Birdland Big Band Birdland 5 pm \$30
- Ron Carter Big Band Birdland 8:30, 10:30 pm \$40
- Gabrielle Stravelli Quartet Birdland Theater 7, 9:30 pm \$30
- Robert Gasper with Chris Dave, Pino Palladino, Isaiah Sharkey, DJ Jahi Sundance Blue Note 8, 10:30 pm \$45-65
- ★ BRIC Jazzfest: José James; HERA: Chelsea Baratz, Anne Drummond, Andromeda Turle, Alexis Lombre, Edeida Owens, Shirazette Tinnin; Angel Bat David/Viktor le Givens; Sen Morimoto; Julius Rodriguez; Melvis Santa BRIC House Ballroom 7 pm \$40-95
- Duduka Da Fonseca Combo; Jamale Davis Quartet Cellar Dog 7 pm \$10
- ★ Dizzy Gillespie's 105th Birthday Celebration: Jon Faddis Big Band+ Dizzy's Club 7:30, 9:30 pm \$45
- Joe Magnarelli Quartet; Akiko Tsuruga Quartet; Eitan Kenner The Django 7:30, 10:30 pm 1 am
- Shai Jасhek Fiction Bar/Café 9 pm
- Brecker Brothers Band Reunion: Randy Brecker, Ada Rovatti, George Whitty, Barry Finnerty, Will Lee, Rodney Holmes Iridium 8:30 pm \$45-60
- ★ Aaron Parks Quintet with Adam O'Farrill, Dayna Stephens, Kanoa Mendenhall, Nasheet Waits The Jazz Gallery 7:30, 9:30 pm \$30-40
- Colin Heshmat Duo Knickerbocker Bar & Grill 9 pm \$3.50
- Chuck Redd Mezzrow 7:30, 9 pm \$20
- ★ Manuel Valera Minton's 7, 9:30 pm \$25
- Kenny Davis Mount Morris Ascension Presbyterian Church 7 pm \$20
- ★ Progressive Chamber Music Festival MMXXII: Sam Bardfield Trio with Jacob Sacks, Michael Sarin; Sirius Quartet; Michael Bates' Acrobat with Marty Ehrlich, Fung Chem Hwei, Sara Schoenbeck, Michael Sarin New Amsterdam Musical Association NAMA 7 pm \$30
- Tyreek McDole; Claire Daly Room 623 at B2 Harlem 7, 8:30, 10 pm \$18-25
- Scott Wendholt Smalls 7:30, 9 pm \$20
- ★ The Music of Monk: Joe Lovano, Kevin Hays, Ben Street, Al Foster Smoke 7, 9, 10:30 pm \$35-55
- ★ Marvin Stamm/Mike Holober Soapbox Gallery 8 pm \$25
- ★ Billy Cobham Crosswinds Project with Mark Whitefield, Scott Tibbs, Tim Landers Sony Hall 8 pm \$40-80
- Sae Hashimoto solo The Stone at The New School 8:30 pm \$20
- ★ Fred Hersch Trio with Drew Gress, Jochen Rueckert Village Vanguard 8, 10 pm \$40
- ★ Helen Sung Quartet+ with John Ellis, David Wong, Rudy Royston and Harlem Quartet: Ilmar Gavilan, Melissa White, Jaime Amador, Felix Umansky Zankel Hall 9 pm \$54-64



**Terence Blanchard**

**Thu, Nov 10 @ 7:30PM**  
GRAMMY®-winning jazz trumpeter and composer **Terence Blanchard** is joined by **The E-Collective** and **Turtle Island Quartet**.

**Fantasia & Jazzmeia Horn**

**Thu, Nov 10 @ 8PM**  
A night of powerhouse vocals with GRAMMY® winner **Fantasia** (*American Idol*) and Sassy Award winner **Jazzmeia Horn**.

**Dee Dee Bridgewater & Savion Glover**  
*Interpretations*

**Sat, Nov 12 @ 3 & 7:30PM**  
Icons **Dee Dee Bridgewater** and **Savion Glover** come together for an evening of jazz, dance and improvisation like you've never seen before.

**Yellowjackets**

**Sun, Nov 13 @ 7PM**  
Get in the jazz-fusion groove with **Yellowjackets'** sophisticated arrangements, tight rhythms and expansive improvisations.

**Trouble No More**

**Performing the iconic album**  
*Eat a Peach*  
featuring special guest **Dumpstaphunk**  
**Sun, Nov 13 @ 7PM**

The Allman Brothers Band's *Eat a Peach* will be performed in its entirety by the incredible musicians of **Trouble No More**.

**Carolyn Dorfman Dance**  
*Jazz Legends and the Power of NOW!*  
**Nov 16 @ 7:30PM**

**Carolyn Dorfman Dance** premieres *Jazz Legends and the Power of NOW!*, with a live jazz performance by **Regina Carter**.

**Issac Delgado & Alain Perez**

**Fri, Nov 18 @ 8PM**  
The GRAMMY®-winning duo **Issac Delgado** and **Alain Perez** perform their dazzling style of salsa and Cuban jazz.

**NJMEA All-State Jazz Band and NJMEA All-State Jazz Choir**

**Fri, Nov 18 @ 7PM**  
Hear the next generation of jazz artists as NJMEA Jazz Band and Jazz Choir perform with special guest **Christian McBride**.

**Maria Schneider Orchestra**

**Sat, Nov 19 @ 3 & 7:30PM**  
NEA Jazz Master, GRAMMY® winner and acclaimed composer/bandleader **Maria Schneider** returns to NJPAC.

**Represent! A Night of Jazz, Hip Hop and Spoken Word with Rakim, Speech, Chuck D, Nikki Giovanni, Mayor Ras Baraka, The Last Poets Javon Jackson, and Christian McBride Situation**

**Sat, Nov 19 @ 8PM**  
For one unmissable night, NJPAC unites the leading voices in jazz, hip hop and poetry.

**Dorthaan's Place: Vanessa Rubin Trio**

**Sun, Nov 20 @ 11:30AM & 1PM**  
Join us for *Dorthaan's Place*, the legendary jazz brunch series at NICO Kitchen + Bar — starring vocalist **Vanessa Rubin**.

**Sarah Vaughan International Jazz Vocal Competition**

**Sun, Nov 20 @ 3PM**  
Hear the next generation of powerhouse jazz vocalists at "The Sassy Awards," honoring the legacy of **Sarah Vaughan**.

*Represent! A Night of Jazz, Hip Hop and Spoken Word* is presented by NJPAC & City Verses. City Verses is conducted in partnership with Rutgers University-Newark. Support for this program was provided by a grant from The Andrew W. Mellon Foundation.

The American Song series at NJPAC is presented, in part, through the generous support of the Blanche and Irving Laurie Foundation, the David S. Steiner and Sylvia Steiner Charitable Trust, the Joan and Allen Bildner Family Fund, and the Smart Family Foundation/David S. Stone, Esq., Stone & Magnanini.



Made possible by funds from the New Jersey State Council on the Arts, a partner agency of the National Endowment for the Arts.

Buy tickets today at [njpac.org](http://njpac.org) or call 1.888.MY.NJPAC! • For full jazz lineup visit [njpac.org/jazz](http://njpac.org/jazz)  
New Jersey Performing Arts Center • One Center Street • Newark, NJ



## Saturday, October 22

- ★ Emmet Cohen Trio with guests Mary Stallings, Lucy Yeghiazaryan, Johnny O'Neal  
The Appel Room 7, 9:30 pm \$80-100  
Bar Bayeux 6:30 pm
- Adam Kolker Duo  
Bar Bayeux 8, 9:30 pm
- ★ Bruno Råberg, Allan Chase, Bruce Barth, George Schuller  
Bar Bayeux 8, 9:30 pm
- Ron Carter Big Band  
Birdland 8:30, 10:30 pm \$40
- Gabrielle Stravelli Quartet  
Birdland Theater 7, 9:30 pm \$30
- Robert Glasper with Chris Dave, Pino Palladino, Isiah Sharkey, DJ Jahi Sundance  
Blue Note 8, 10:30 pm \$45-65
- ★ The Comet is Coming: Shabaka Hutchings, Dan Leavers, Max Hallett  
Bowery Ballroom 8 pm \$30
- ★ BRIC Jazzfest: DOMI/JD Beck; Maurice Brown; Theon Cross; Matthew Whitaker; Avram Fefer Quartet with Eric Revis, Chad Taylor; AJYOYO: Yacine Boularès, Sarah Elizabeth Charles, Jesse Fischer, Kyle Miles, Michael Valeanu, Philippe Lemm  
BRIC House Ballroom 7 pm \$40-95  
Cellar Dog 7 pm \$10
- Saul Rubin; Matt Martinez
- Queens Jazz Overground Festival: Washburn Smile Factory; Martin Kelley and Affinity; Kuba Cichocki/Brandon Seabrook; Eugenia Choe Quintet; Brian Woodruff Sextet with Bogna Kicińska; John Yao 17-Piece Instrument  
Culture Lab LIC 12 pm
- ★ Dizzy Gillespie's 105th Birthday Celebration: Jon Faddis Big Band+  
Dizzy's Club 7:30, 9:30 pm \$45  
Fiction Bar/Café 9 pm
- Frank Vitolo
- Brecker Brothers Band Reunion: Randy Brecker, Ada Rovatti, George Whitty, Barry Finnerty, Will Lee, Rodney Holmes  
Idium 8:30 pm \$45-60
- ★ Aaron Parks Quintet with Adam O'Farrill, Dayna Stephens, Kanoa Mendenhall, Nasheet Waits  
The Jazz Gallery 7:30, 9:30 pm \$30-40
- ★ Intergenerational Jazz Power Jam  
Brass Extravaganza: Eli Yamin and guests  
Bob Stewart, James Zollar, Kevin Blancq and LaGuardia High School Jazz Band  
Jazz Museum in Harlem 2 pm  
Knickerbocker Bar & Grill 9 pm \$3.50
- Colin Heshmat Duo  
Le Poisson Rouge 7 pm \$25
- Chuck Redd  
Mezzrow 7:30, 9 pm \$20
- Ken Filiano/Lou Grassi Trio with guest  
Michiko Studios 7 pm \$20  
Minton's 7, 9:30 pm \$25
- Nikara
- ★ Oren Etkin's Timbaloo with guest Yacouba Sissoko  
National Sawdust 11 am \$20
- Progressive Chamber Music Festival MMXXII: Benjamin Sutin's Klazz-Ma-Tazz; Judith Insell's Jump Off This Bridge with Virg Zdurinko, Eli Asher, Leonid Galaganov; Aliya Ultan Trio with Keilan Aplin, Taiga Ultan  
New Amsterdam Musical Association NAMA 7 pm \$30
- ★ Nublu Jazz Fest: Sun Ra Arkestra; Brian Jackson with Binky Brice, Mark Whitfield, Jr.  
Nublu 151 8, 10 pm 12 am \$20
- Ragas Live Festival: Parvathy Baul; Hamid AlSaadi; Manik Khan; Mysore Brothers; Saraswathi Ranganathan; Jay Gandhi; Samarath Nagarkar; Arun Ramamurthy Trio; Kroba  
Pioneer Works 8 pm \$60
- ★ Who is Charles Mingus? with Endea Owens  
Rose Theater 1, 3 pm \$20-35  
Smalls 7:30, 9 pm \$20
- Scott Wendholt
- ★ The Music of Monk: Joe Lovano, Kevin Hays, Ben Street, Al Foster  
Smoke 7, 9, 10:30 pm \$35-55
- Sae Hashimoto, Russell Greenberg, Laura Barger and special guest  
The Stone at The New School 8:30 pm \$20
- ★ Fred Hersch Trio with Drew Gress, Jochen Rueckert  
Village Vanguard 8, 10 pm \$40

## Sunday, October 23

- David Cook Quintet with John Ellis, Tatum Greenblatt, Matt Pavolka, Otis Brown III  
Bar Lunático 9 pm \$10  
Barbès 8 pm \$20
- ★ Stéphane Wrembel
- Vanessa Racci Quartet  
Birdland 5:30 pm \$30
- ★ Arturo O'Farrill Afro Latin Jazz Orchestra  
Birdland 8:30, 10:30 pm \$30
- Gabrielle Stravelli Quartet  
Birdland Theater 7, 9:30 pm \$30
- Robert Glasper with Chris Dave, Pino Palladino, Isiah Sharkey, DJ Jahi Sundance  
Blue Note 8, 10:30 pm \$45-65
- ★ Sheryl Bailey Trio; Bruce Harris Trio  
Cellar Dog 7 pm \$10  
Culture Lab LIC 5 pm
- Judette Elliston
- Morgan James Nina Simone Tribute with Doug Wamble, Julius Rodriguez, Clarence Penn  
Dizzy's Club 5, 7:30 pm \$45
- Benny Benack III Quartet; Rick Germanson Trio  
The Django 6:30, 9:30 pm
- Teri Roiger, Steve Berger, John Menegon  
Entwine Wine Bar 6 pm  
Fiction Bar/Café 9 pm
- Dominic Carioti
- Rob Garcia 4 with Noah Preminger, Gary Versace, Kim Cass; Noah Preminger Quartet with Max Light, Kim Cass, Dan Weiss  
Ibeam Brooklyn 8 pm \$20  
Juilliard School Paul Hall 3 pm \$20
- Welf Dorr, Elias Meister, Dmitry Ishenko, Dave Miller  
The Keep 9 pm  
Mezzrow 7:30, 9 pm \$20
- Kate Baker
- Roz Corral Trio with Jim Ridl, Paul Gill  
North Square Lounge 12:30, 2 pm
- Nublu Jazz Fest: Sana Nagano's Atomic Pigeons with Jonathan Goldberger, Danny Sher; Peter Apfelbaum and The New York Hieroglyphics  
Nublu 151 8, 10 pm \$20
- ★ Michael Leonhart Orchestra
- Marcus Goldhaber; Mimi Jones and Friends  
Room 623 at B2 Harlem 6, 8 pm \$15-20  
Saint Peter's Church 5 pm
- ★ Tahira Clayton Trio
- ★ Wil Calhoun
- ★ Yuval Amihai
- ★ The Music of Monk: Joe Lovano, Kevin Hays, Ben Street, Al Foster  
Smoke 7, 9 pm \$35-55
- ★ Fred Hersch Trio with Drew Gress, Jochen Rueckert  
Village Vanguard 8, 10 pm \$40

## Monday, October 24

- ★ Ed Neumeister Trio with Drew Gress, Tom Rainey  
Bar Lunático 9 pm \$10  
The Belfry 7 pm
- Paul Jones Quartet  
Birdland Theater 8:30 pm \$30
- Esteban Castro
- Frédéric Yonnet
- ★ The Music of Gerry Mulligan: Juilliard Jazz Ensembles  
Dizzy's Club 7:30, 9:30 pm \$40
- Thomas Linger Quartet; Brian Charette Sextette  
The Django 7:30, 10:30 pm  
Fiction Bar/Café 9 pm
- Jimmy Kraft
- ★ Ed Palermo Big Band
- Spike Wilner
- Douglas J Cuomo's Seven Limbs with Nels Cline and Strings  
Mezzrow 7:30, 9 pm \$20  
Roulette 8 pm \$30  
Smalls 7:30, 9 pm \$20
- Scott Neumann
- ★ Vanguard Jazz Orchestra  
Village Vanguard 8, 10 pm \$40

## Tuesday, October 25

- ★ Leo Genovese, Cameron Brown, Diego Vogliano  
Bar Bayeux 8 pm
- Jeremy Udden's Plainville with Brad Shepik, Jerome Harris, Michael Sarin  
Bar Lunático 9 pm \$10  
Birdland 7, 9:30 pm \$40
- ★ Ron Carter/Bill Charlap
- Acute Inflections: Elasea Douglas/Sadiki Pierre  
Birdland Theater 5:30 pm \$30  
Blue Note 8, 10:30 pm \$55-75  
Cellar Dog 7 pm \$10
- M.O.M.: François and Louis Moutin, Jowee Omicil  
Dizzy's Club 7:30, 9:30 pm \$35  
The Django 7:30, 10:30 pm
- Helio Alves Trio; Los Hacheros
- Kevin Murray/Michael Larocca; Kenny Warren, Camilo Angeles, Johanna Mattrey, Carlo Costa  
Downtown Music Gallery 6:30 pm
- Agustin Grasso/Hans Luchs  
Fiction Bar/Café 9 pm
- ★ Mingus Big Band
- Sunlight: Max Light, Kevin Sun, Chris Tordini, JK Kim  
Lowlands 8, 9:30 pm  
Mezzrow 7:30, 9, 10:30 pm \$20  
Nublu 151 10 pm \$20
- Jesse Green; John Merrill
- ★ Nublu Jazzfest: Kassa Overall
- ★ Richard Reed Parry/Susie Ibarra
- ★ Eric P. Mandat; John McCowen
- ★ Darren Johnston Quartet with Jacob Sacks, Sean Conly, Ches Smith; Stephen Gaudi, Shinya Lin, Adam Lane, Kevin Shea; Chad Taylor Trio with Brian Settles, Neil Podgurski  
Scholes Street Studio 7:30 pm \$20
- ★ Steve Nelson
- ★ Ravi Coltrane Trio with Dezron Douglas, Johnathan Blake  
Village Vanguard 8, 10 pm \$40
- John DiMartino Quartet with Eric Alexander, Kenny Davis, Carmen Intorre  
Zinc Bar 7, 8:30 pm \$30

## Wednesday, October 26

- Elliott Sharp; Tchese Holmes  
411 Kent Ave 8 pm \$15
- ★ Sam Newsome Quartet with Angelica Sanchez, Brandon Lopez, Reggie Nicholson  
Bar Bayeux 8, 9:30 pm
- The Jazz Gallery Mentoring Series: Nasheet Waits Group with Hannah Marks  
Bar Lunático 9 pm \$10  
Barbès 8 pm \$15
- ★ Doug Wieselmann solo
- ★ David Ostwald's Louis Armstrong Eternity Band  
Birdland 5:30 pm \$30  
Birdland 7, 9:30 pm \$40
- Rhodri Davies and Yasunao Tone  
Blank Forms 7 pm \$20
- Robert Glasper/Lalah Hathaway  
Blue Note 8, 10:30 pm \$55-75
- Paris Swing Quartet  
Cellar Dog 7 pm \$10
- Owen Broder's Hodges - Front and Center with Nadje Noordhuis, Carmen Staaf, Barry Stephenson, Bryan Carter  
Chelsea Table & Stage 7 pm \$35
- ★ Cindy Blackman Santana Band with Marc Cary, Felix Pastorius, Aurelian Budynek, David Gilmore, Emilio Modeste  
The Cutting Room 8 pm \$40-45
- The Heavy Hitters: Mike LeDonne, Jeremy Pelt, Eric Alexander, Vincent Herring, Peter Washington, Kenny Washington  
Dizzy's Club 7:30, 9:30 pm \$40
- Champion Fulton Trio; Jason Tiemann Quartet  
The Django 7:30, 10:30 pm  
Fiction Bar/Café 9 pm  
Mezzrow 7:30, 9 pm \$20
- John Meier
- Martin Pizzarelli Trio
- Nublu Jazzfest: Ivo Perelman/Tim Berne  
Nublu 151 8 pm \$20
- Sara Caswell Trio with Gary Versace, Jay Anderson  
Pangea 7 pm \$25  
Room 623 at B2 Harlem 8 pm \$15
- Peter Brainin and Friends
- Remy Le Boeuf's Assembly of Shadows with Ben Kono, John Ellis, John Lowery, Carl Maraghi, Tony Kadleck, Tony Glausi, John Lake, Matt Holman, Mike Fahie, Sam Blakeslee, Javier Nero, Jen Wharton, Sebastian Noelle, Martha Kato, Dan Montgomery, Peter Kronreif  
Roulette 8 pm \$30
- ★ Ken Filiano/Lou Grassi/Todd Capp Trio with guest  
Scholes Street Studio 8 pm  
Smalls 7:30, 9 pm \$20
- Duduka Da Fonseca
- Cynthia Scott with Houston Person, Jeb Patton, Willie Jones III  
Smoke 7, 9 pm \$20-35
- ★ Wendy Eisenberg, Anna Webber, Joanna Mattrey  
The Stone at The New School 8:30 pm \$20
- ★ Ravi Coltrane Trio with Dezron Douglas, Johnathan Blake  
Village Vanguard 8, 10 pm \$40  
Zinc Bar 8, 9:45 pm
- Terry Waldo's Gotham City Band

## Thursday, October 27

- Marta Sanchez
- ★ Ron Carter/Bill Charlap
- Lizzie Thomas Duet
- Robert Glasper/Lalah Hathaway
- Frank Basile Quintet; James Austin Quartet  
Cellar Dog 7 pm \$5  
Divine 8 pm
- Timothy Norton Group
- The Heavy Hitters: Mike LeDonne, Wallace Roney, Jr., Eric Alexander, Vincent Herring, Alexander Claffy, Kenny Washington  
Dizzy's Club 7:30, 9:30 pm \$40
- David Gibson Quartet; Ian Hendrickson-Smith  
The Django 7:30, 10:30 pm  
Fiction Bar/Café 9 pm
- Dan Berkley
- ★ Amanda Monaco 4 with Joe Fiedler, Sean Conly, Satoshi Takeishi  
Flushing Town Hall 7:30 pm \$5
- Yuhan Su's Liberated Gesture with Matt Mitchell, Alex LoRe, Marty Kenney, Dan Weiss  
The Jazz Gallery 7:30, 9:30 pm \$20-30  
Jazz Museum in Harlem 2 pm  
Mezzrow 7:30, 9 pm \$20
- Rudy Walker Ensemble
- Bryn Roberts
- House of Jade: Vuyo Sotashe, Jenn Jade, Benny Benack III, Nicole Glover, Mathis Picard, Russell Hall, Bryan Carter  
Minton's 8 pm \$20
- ★ Nublu Jazzfest: The Fringe: George Garzone, John Lockwood, Luther Gray  
Nublu 151 8 pm \$20
- Guillermina Quiroga Company with Pedro Giraudo Tango Quartet  
Roulette 8 pm \$35
- ★ JC Sanford Trio with Charlie Lincoln, George Schuller  
Silvana 7 pm
- Joe Block
- Russell Malone Quartet with Rick Germanson, Vincent Dupont, Neal Smith  
Smoke 7, 9 pm \$35-55
- Wendy Eisenberg/Gabby Fluke-Mogul  
The Stone at The New School 8:30 pm \$20
- Antonio Sánchez and Bad Hombre with Thana Alexa, Big Yuki, Lex Sadler  
The Sultan Room 7 pm \$35
- ★ Ravi Coltrane Trio with Dezron Douglas, Johnathan Blake  
Village Vanguard 8, 10 pm \$40

## Friday, October 28

- Birdland Big Band  
Birdland 5 pm \$30

- ★ Ron Carter/Bill Charlap  
Birdland 8:30, 10:30 pm \$40
- Chad Lefkowitz-Brown Quartet  
Birdland Theater 7, 9:30 pm \$30
- Robert Glasper/Lalah Hathaway  
Blue Note 8, 10:30 pm \$55-75
- Greg Glassman Quartet; Ai Murakami Quartet  
Cellar Dog 7 pm \$10  
Culture Lab LIC 7 pm
- Sonny Singh
- ★ Rufus Reid and Expedition with Roxy Coss, Freddie Hendrix, Roberta Piket, Kenneth Salters  
Dizzy's Club 7:30, 9:30 pm \$50
- Vittorio Mura
- Nasheet Waits Group with Hannah Marks  
The Jazz Gallery 7:30, 9:30 pm \$20-30
- Burt Bacharach Reimagined: Camille Thurman with Darrell Green Quartet  
Kingsborough Community College 7 pm \$43-50  
Knickerbocker Bar & Grill 9 pm \$3.50
- Hyuna Park Duo
- Michael Weiss
- Jason Williams
- Franz Hackl  
Minton's 7:30, 9 pm \$25  
Mount Morris Ascension Presbyterian Church 7 pm \$20
- ★ Jeong Lim Yang's Zodiac Trio with Santiago Leibson, Tom Rainey; Trevor Dunn's trio-conversant avec folie à quatre with Mary Halvorson, Ches Smith, Carla Kihlstedt, Mariel Roberts, Oscar Noriega, Anna Webber  
National Sawdust 8 pm \$25
- Nublu Jazzfest: Kidbrass; CocoMoto; Tomoki Sanders  
Nublu 151 7 pm \$20
- Angie Pastor; Mike Lee  
Room 623 at B2 Harlem 7, 8:30, 10 pm \$18-25
- Peter Gordon Love of Life Orchestra with Kit Fitzgerald, Max Gordon, Eve Essex, Paul Shapiro, Ron Blake, Peter Zummo, Larry Saltzman, Randy Gun, Paul Nowinski, Bill Ruyle, Mustafa Khaliq Ahmed, Gerry Brown  
Roulette 8 pm \$35  
Smalls 7:30, 9 pm \$20
- ★ Christopher McBride
- Russell Malone Quartet with Rick Germanson, Vincent Dupont, Neal Smith  
Smoke 7, 9, 10:30 pm \$35-55
- Wendy Eisenberg, Neil 'Cloaca' Young, Jessica Pavone  
The Stone at The New School 8:30 pm \$20
- ★ Ravi Coltrane Trio with Gadi Lehavi, Ele Howell  
Village Vanguard 8, 10 pm \$40

## Saturday, October 29

- ★ The Music of Charles Mingus: Juilliard Jazz Orchestra  
Alice Tully Hall at Lincoln Center 7:30 pm \$20
- Adam Kolker Duo  
Bar Bayeux 6:30 pm
- Mimi Jones
- ★ Ron Carter/Bill Charlap
- Chad Lefkowitz-Brown Quartet  
Birdland Theater 7, 9:30 pm \$30
- Robert Glasper Acoustic Band  
Blue Note 8, 10:30 pm \$45-65
- Richard Clements Quartet; Courtney Wright Quartet  
Cellar Dog 7 pm \$10
- ★ Rufus Reid and Expedition with Roxy Coss, Freddie Hendrix, Roberta Piket, Kenneth Salters  
Dizzy's Club 7:30, 9:30 pm \$55
- Horné Electric Band; Sam Dillon Quartet  
The Django 10:30 pm 1 am  
Fiction Bar/Café 9 pm
- Avinoam Ettun
- Morgan Guerin
- Hyuna Park Duo
- Michael Weiss
- Summer Rona
- Phillip Golub
- ★ Uri Gurvich Quartet with Leo Genovese, Peter Slavov, Ronen Itzik  
Room 31 at Arlo NoMad 7:30, 9 pm \$23  
Smalls 7:30, 9 pm \$20
- ★ Christopher McBride
- Russell Malone Quartet with Rick Germanson, Vincent Dupont, Neal Smith  
Smoke 7, 9, 10:30 pm \$35-55
- ★ Tatsuya Nakatani, Sandy Ewen, Andrew Drury  
Soup & Sound 8 pm
- Wendy Eisenberg, Neil 'Cloaca' Young, Ruth Garbus, Donny Shaw, Andy Allen  
The Stone at The New School 8:30 pm \$20
- ★ Ravi Coltrane Trio with Gadi Lehavi, Ele Howell  
Village Vanguard 8, 10 pm \$40

## Sunday, October 30

- Marta Sanchez Trio  
Bar Lunático 9 pm \$10
- Stéphane Wrembel  
Barbès 8 pm \$20
- Charles Ruggiero/Frank Basile Slide Hampton Tribute  
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
- Chad Lefkowitz-Brown Quartet  
Blue Note 8, 10:30 pm \$45-65
- Ned Gool'd Trio  
Cellar Dog 7 pm \$10
- ★ Rufus Reid and Expedition with Roxy Coss, Freddie Hendrix, Roberta Piket, Kenneth Salters  
Dizzy's Club 7:30, 9:30 pm \$40
- John Lee Quartet; Matt Chertkoff Trio  
The Django 6:30, 9:30 pm
- Teri Roiger, Steve Berger, John Menegon  
Entwine Wine Bar 6 pm
- Welf Dorr, Elias Meister, Dmitry Ishenko, Vijay Anderson  
The Keep 9 pm  
Mezzrow 7:30, 9 pm \$20
- Barbara Rosene
- Vanessa Perea Trio  
North Square Lounge 12:30, 2 pm
- Nublu Jazzfest: Cyril Atef/Marc Ribot  
Nublu 151 10 pm \$20
- Sam Blakeslee and Wistful Thinking with Chris Hemingway, Olli Hirvonen, Matt Pavolka, Lee Fish  
Rockwood Music Hall Stage 3 8:30 pm \$15
- Marcus Goldhaber; Mimi Jones and Friends  
Room 623 at B2 Harlem 6, 8 pm \$15-20
- ★ Meg Okura, Ronen Itzik, Yotam Ishay  
Saint Peter's Church 5 pm
- ★ Ahmed Abdullah's Diaspora meets AfroHorn  
Sistas' Place 9, 10:30 pm \$25
- Le Boeuf Brothers: Remy and Pascal Le Boeuf, Martin Nevin, Peter Kronreif  
Smalls 7:30, 9 pm \$20
- Russell Malone Quartet with Rick Germanson, Vincent Dupont, Neal Smith  
Smoke 7, 9 pm \$35-55
- ★ Ravi Coltrane Trio with Gadi Lehavi, Ele Howell  
Village Vanguard 8, 10 pm \$40

## Monday, October 31

- Kazemle George  
Bar Lunático 9 pm \$10
- Paul Jones Quartet  
The Belfry 7 pm
- Brian Charette Trio  
Cellar Dog 7 pm \$10
- Cameron Campbell Quartet; Luther E. Allison and Poiesis  
The Django 7:30, 10:30 pm  
Fiction Bar/Café 9 pm
- Simon Wilson
- ★ Falkner Evans
- ★ Joe Farnsworth
- ★ Vanguard Jazz Orchestra
- VEER Quartet: Sarah Bernstein, Sana Nagano, Leonor Falcon, Nick Jozwiak  
Zürcher Gallery 8 pm \$20



# CLUB DIRECTORY

- **411 Kent Avenue** 411 Kent Avenue  
Subway: J, M, Z to Marcy Avenue  
[www.411kent.org](http://www.411kent.org)
- **Aaron Davis Hall** 133rd Street and Convent Avenue  
(212-650-7100) Subway: 1 to 137th Street/City College  
[www.adhatccny.org](http://www.adhatccny.org)
- **Alianza Dominicana Cultural Center** 530 W. 166th Street  
(917-242-0811) Subway: 1, A, C to 168th Street  
[www.facebook.com/ADCC530](http://www.facebook.com/ADCC530)
- **Alice Tully Hall** (at Lincoln Center) 1941 Broadway at 65th Street  
(212-875-5050) Subway: 1, 2 to 66th Street- Lincoln Center  
[www.lincolncenter.org](http://www.lincolncenter.org)
- **The Appel Room** 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](http://www.jazz.org)
- **Aron's Place** 1372 Greene Avenue  
Subway: M to Knickerbocker Avenue
- **Arthur's Tavern** 57 Grove Street  
(212-675-6879) Subway: 1 to Christopher Street  
[www.arthurtavern.nyc.com](http://www.arthurtavern.nyc.com)
- **Bar Bayeux** 1066 Nostrand Avenue  
(347-533-7845) Subway: 2, 5 to Sterling Street  
[www.babayeux.com](http://www.babayeux.com)
- **Bar Lunático** 486 Halsey Street  
(917-495-9473) Subway: C to Kingston-Throop Avenues  
[www.barlunatico.com](http://www.barlunatico.com)
- **Barbès** 376 9th Street at 6th Avenue, Brooklyn  
(718-965-9177) Subway: F to 7th Avenue  
[www.barbesbrooklyn.com](http://www.barbesbrooklyn.com)
- **Baryshnikov Arts Center** 450 W. 37th Street, 4th floor  
(212-279-4200) Subway: A, C, E, F, V to 42nd Street-Port Authority
- **The Belfry** 222 E. 14th Street  
(212-473-6590) Subway: L to Third Avenue  
[www.belfrynyc.com](http://www.belfrynyc.com)
- **Birdland and Birdland Theater** 315 W. 44th Street  
(212-581-3080) Subway: A, C, E, to 42nd Street  
[www.birdlandjazz.com](http://www.birdlandjazz.com)
- **Blank Forms** 468 Grand Avenue, 1D  
Subway: C to Clinton-Washington Avenues  
[www.blankforms.org](http://www.blankforms.org)
- **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](http://www.bluenotejazz.com)
- **Bowery Ballroom** 6 Delancey Street  
(212-533-2111) Subway: F to Delancey Street  
[www.boweryballroom.com](http://www.boweryballroom.com)
- **BRIC House Ballroom** 647 Fulton Street  
(718-683-5600) Subway: 2, 3, 4, 5 to Nevins Street  
[www.bricartsmedia.org](http://www.bricartsmedia.org)
- **Brooklyn Museum of Art** 200 Eastern Parkway  
(718-638-5000) Subway: 2, 3 to Eastern Parkway  
[www.brooklynmuseum.org](http://www.brooklynmuseum.org)
- **Bryant Park** 5th and 6th Avenues between 40th and 42nd Streets  
Subway: 4, 5, 6 to 42nd Street  
[www.bryantpark.org](http://www.bryantpark.org)
- **Cellar Dog** 75 Christopher Street at 7th Avenue  
(212-675-6056) Subway: 1 to Christopher Street  
[www.cellardog.net](http://www.cellardog.net)
- **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](http://www.chelseatableandstage.com)
- **Children's Magical Garden of 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](http://www.citywinery.com)
- **Culture Lab LIC** 5-25 46th Avenue, Long Island City  
(347-848-0030) Subway: 7 to Vernon Boulevard/Jackson Avenue  
[www.culturelablic.org](http://www.culturelablic.org)
- **The Cutting Room** 44 E. 32nd Street  
(212-691-1900) Subway: 6 to 33rd Street  
[www.thecuttingroomnyc.com](http://www.thecuttingroomnyc.com)
- **David Geffen Hall** 10 Lincoln Center Plaza at 65th Street  
(212-875-5030) Subway: 1 to 66th Street - Lincoln Center  
[www.lincolncenter.org/venue/david-geffen-hall](http://www.lincolncenter.org/venue/david-geffen-hall)
- **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](http://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](http://www.dimennacenter.org)
- **Diwine** 41-15 31st Avenue  
(718-777-1355) Subway: E, M, R to 46th Street  
[www.diwineonline.com](http://www.diwineonline.com)
- **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](http://www.jazz.org)
- **The Django** 2 Sixth Avenue  
(212-519-6600) Subway: A, C, E to Canal Street; 1 to Franklin Street  
[www.thedjangonyc.com](http://www.thedjangonyc.com)
- **Downtown Music Gallery** 13 Monroe Street  
(212-473-0043) Subway: F to East Broadway  
[www.downtownmusicgallery.com](http://www.downtownmusicgallery.com)
- **Drom** 85 Avenue A  
(212-777-1157) Subway: F to Second Avenue  
[www.dromnyc.com](http://www.dromnyc.com)
- **Entwine Wine Bar** 765 Washington Street  
(212-727-8765) Subway: 1, 2, 3, A, C, E, L to 14th Street  
[www.entwinenyc.com](http://www.entwinenyc.com)
- **Fiction Bar/Café** 308 Hooper Street  
(718-599-5151) Subway: M, J to Hewes Street  
[www.fictionbk.com](http://www.fictionbk.com)
- **First Street Green** 33 E. First Street near Second Avenue  
Subway: F, V to Second Avenue
- **Flushing Town Hall** 137-35 Northern Boulevard, Flushing  
(718-463-7700) Subway: 7 to Main Street  
[www.flushingtowhall.org](http://www.flushingtowhall.org)
- **Fort Greene Park** Myrtle Avenue at Cumberland Street  
B, D, N, Q, R to DeKalb Avenue
- **Gallery MC** 549 W. 52nd Street  
(212-581-1966) Subway: C, E to 50th Street  
[www.gallerymc.org](http://www.gallerymc.org)
- **Gertrude Ederle Recreation Center** 232 W. 60th Street  
(212-397-3159) Subway: 1 to 59th Street
- **Green Soul Studios**  
Subway: F to 75th Avenue  
[www.instagram.com/green\\_soul\\_studios](http://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](http://www.clubgroovenyc.com)
- **Ibeam Brooklyn** 168 7th Street between Second and Third Avenues  
Subway: F to 4th Avenue  
[www.ibeambrooklyn.com](http://www.ibeambrooklyn.com)
- **Iridium** 1650 Broadway at 51st Street  
(212-582-2121) Subway: 1, 2 to 50th Street  
[www.theiridium.com](http://www.theiridium.com)
- **J. Hood Wright Park** W. 173rd Street and Haven Avenue  
(212-927-1563) Subway: A to 175th Street
- **Jamaica Center for Arts and Learning** 161-04 Jamaica Avenue, Queens  
(718-658-7400 ext. 152) Subway: E to Jamaica Center  
[www.jcal.org](http://www.jcal.org)
- **The Jazz Gallery** 1160 Broadway, 5th floor (212-242-1063)  
Subway: N, R to 28th Street  
[www.jazzgallery.org](http://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](http://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](http://www.joespub.com)
- **Juilliard School Paul Hall** 155 W. 65th Street  
(212-769-7406) Subway: 1 to 66th Street  
[www.juilliard.edu](http://www.juilliard.edu)
- **The Keep** 205 Cypress Avenue, Queens  
(718-381-0400) Subway: L to Jefferson Street  
[www.thekeepnyc.com](http://www.thekeepnyc.com)
- **Kingsborough Community College** 2001 Oriental Boulevard  
(718-368-6886) Subway: Q to Brighton Beach  
[www.onstageatkingsborough.org](http://www.onstageatkingsborough.org)
- **Knickerbocker Bar & Grill** 33 University Place at 9th Street  
(212-228-8490) Subway: N, R to 8th Street-NYU  
[www.knickerbockerbarandgrill.com](http://www.knickerbockerbarandgrill.com)
- **Kostabi World** 225 W. 22nd Street  
Subway: C, E to 23rd Street
- **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](http://www.lepoissonrouge.com)
- **Lowlands** 543 Third Avenue, Brooklyn  
(347-463-9458) Subway: R to Prospect Avenue  
[www.lowlandsbar.com](http://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](http://www.msmnyc.edu)
- **Marlene Meyerson JCC** 334 Amsterdam Avenue  
(646-505-4444) Subway: 1, 2, 3 to 72nd Street  
[www.mmjccm.org](http://www.mmjccm.org)
- **Merkin Concert Hall** 129 W. 67th Street between Broadway and Amsterdam  
(212-501-3330) Subway: 1 to 66th Street-Lincoln Center  
[www.kaufman-center.org](http://www.kaufman-center.org)
- **Mezzrow** 163 W. 10th Street  
(646-476-4346) Subway: 1 to Christopher Street  
[www.mezzrow.com](http://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](http://www.michikostudios.com)
- **Miller Theatre** 2960 Broadway and 116th Street  
(212-854-7799) Subway: 1 to 116th Street-Columbia University  
[www.millertheater.com](http://www.millertheater.com)
- **Minton's** 206 W. 118th Street  
(212-243-2222) Subway: B, C to 116th Street  
[www.mintonsharlem.com](http://www.mintonsharlem.com)
- **Mount Morris Ascension Presbyterian Church** 15 Mount Morris Park West  
(212-831-6800) Subway: 2, 3 to 125 Street
- **National Arts Club** 15 Gramercy Park South  
(212-475-3424) Subway: 6 to 23rd Street  
[www.nationalartsclub.org](http://www.nationalartsclub.org)
- **National Sawdust** 80 N. 6th Street  
(646-779-8455) Subway: L to Bedford Avenue  
[www.nationalsawdust.org](http://www.nationalsawdust.org)
- **Neighborhood Church of Greenwich Village** 269 Bleecker Street  
(212-691-1770) Subway: A, B, C, D, E, F, V to W. 4th Street  
[www.ncgv.net](http://www.ncgv.net)
- **New Amsterdam Musical Association** 107 W. 130th Street  
(212-234-2973) Subway: 2, 3 to 125th Street
- **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](http://www.nublu.net)
- **Ornithology Jazz Club** 6 Suydam Street, Brooklyn  
(917-231-4766) Subway: J, M, Z to Myrtle Avenue  
[www.ornithologyjazzclub.com](http://www.ornithologyjazzclub.com)
- **The Owl Music Parlor** 497 Rogers Avenue, Brooklyn  
(718-774-0042) Subway: 2, to Sterling Street  
[www.theowl.nyc](http://www.theowl.nyc)
- **Pangea** 178 Second Avenue  
(212-995-0900) Subway: L to First Avenue  
[www.pangeanyc.com](http://www.pangeanyc.com)
- **Park Avenue Armory** 643 Park Avenue  
(212-616-3930) Subway: 6 to 68th Street  
[www.armoryonpark.org](http://www.armoryonpark.org)
- **Pioneer Works** 159 Pioneer Street, Brooklyn  
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[www.pioneerworks.org](http://www.pioneerworks.org)
- **The Plaza at 300 Ashland** 85 Flatbush Avenue  
Subway: 2, 3, 4, 5 to Nevins Street; G to Fulton Street
- **Public Records** 233 Butler Street  
Subway: 2, 3, 4, 5, B, D, N, Q, R to Atlantic Avenue  
[www.publicrecords.nyc](http://www.publicrecords.nyc)
- **Rizzoli Bookstore** 1133 Broadway  
(212-759-2424) Subway: R, W to 28th Street  
[www.rizzolibookstore.com](http://www.rizzolibookstore.com)
- **Rockwood Music Hall** 196 Allen Street (212-477-4155)  
Subway: F, V to Second Avenue  
[www.rockwoodmusichall.com](http://www.rockwoodmusichall.com)
- **Room 31 at Arlo NoMad** 11 E. 31st Street  
(212-806-7000) Subway: 6 to 33rd Street  
[www.arlohotels.com/nomad](http://www.arlohotels.com/nomad)
- **Room 623 at B2 Harlem** 271 W. 119th Street  
(212-280-2248) Subway: B, C to 116th Street  
[www.b2harlem.com](http://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](http://www.jazz.org)
- **Roulette** 509 Atlantic Avenue  
(212-219-8242) Subway: 2, 3, 4, 5 to Atlantic Avenue  
[www.roulette.org](http://www.roulette.org)
- **St. Albans Congregational Church** 172-17 Linden Boulevard  
(718-657-8282) Subway: E to Jamaica Center - Parsons/Archer  
[www.stalbanscc.org](http://www.stalbanscc.org)
- **Saint Peter's Church** 619 Lexington Avenue at 54th Street  
(212-935-2200) Subway: 6 to 51st Street  
[www.saintpeters.org](http://www.saintpeters.org)
- **St. Peter's Episcopal Church** 346 W. 20th Street  
(212-563-5124) Subway: A, C, E to 23rd Street
- **Saint Vitus Bar** 1120 Manhattan Avenue  
Subway: G to Greenpoint Avenue  
[www.saintvitusbar.com](http://www.saintvitusbar.com)
- **Scholes Street Studio** 375 Lorimer Street  
(718-964-8763) Subway: L to Lorimer Street  
[www.scholesstreetstudio.com](http://www.scholesstreetstudio.com)
- **The Schomburg Center** 515 Macolm X Boulevard  
(212-491-2200) Subway: 2, 3 to 135th Street  
[www.nypl.org/locations/schomburg](http://www.nypl.org/locations/schomburg)
- **Silvana** 300 W. 116th Street  
(646-692-4935) Subway: B, C, to 116th Street  
[www.silvana-nyc.com](http://www.silvana-nyc.com)
- **Sistas' Place** 456 Nostrand Avenue at Jefferson Avenue, Brooklyn  
(718-398-1766) Subway: A to Nostrand Avenue  
[www.sistasplace.org](http://www.sistasplace.org)
- **Smalls** 183 W 10th Street at Seventh Avenue (212-252-5091)  
Subway: 1 to Christopher Street  
[www.smallsjazzclub.com](http://www.smallsjazzclub.com)
- **Smoke** 2751 Broadway between 105th and 106th Streets  
(212-864-6662) Subway: 1 to 103rd Street  
[www.smokejazz.com](http://www.smokejazz.com)
- **Soapbox Gallery** 636 Dean Street  
Subway: 2, 3 to Bergen Street  
[www.soapboxgallery.org](http://www.soapboxgallery.org)
- **Sony Hall** 235 W. 46th Street  
(212-997-5123) Subway: N, R, W to 49th Street  
[www.sonyhall.com](http://www.sonyhall.com)
- **Soup & Sound** 292 Lefferts Avenue (between Nostrand and Rogers Avenues)  
Subway: 2 to Sterling Street
- **The Stone at The New School** 55 W. 13th Street  
(212-229-5600) Subway: F, V to 14th Street  
[www.thestonemusic.com](http://www.thestonemusic.com)
- **The Sultan Room** 234 Starr Street  
(612-964-1420) Subway: L to Jefferson Street  
[www.thesultanroom.com](http://www.thesultanroom.com)
- **Theater 555** 555 W. 42nd Street  
(646-410-2277) Subway: 1, 2, 3, 7, A, C, E, S to 42nd Street-Times Square  
[www.theater555.com](http://www.theater555.com)
- **Westbeth Artists Complex** 55 Bethune Street  
(212-691-1500) Subway: 1, 2, 3 to 14th Street
- **Williamsburg Music Center** 367 Bedford Avenue, Brooklyn, NY  
(718-384-1654) Subway: L to Bedford Avenue  
[www.wmcjazz.org](http://www.wmcjazz.org)
- **Zankel Hall** 881 Seventh Avenue at 57th Street  
(212-247-7800) Subway: N, Q, R, W to 57th Street  
[www.carnegiehall.org](http://www.carnegiehall.org)
- **Village Vanguard** 178 Seventh Avenue South at 11th Street  
(212-255-4037) Subway: 1, 2, 3 to 14th Street  
[www.villagevanguard.com](http://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](http://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](http://www.galeriezurcher.com)

(INTERVIEW CONTINUED FROM PAGE 6)

**TNYCJR:** I was also glad to see a new album by the metal-leaning Titan to Tachyons, led by Orbweaver guitarist Sally Gates. Pretty heavy stuff and not just because there are two bassists. You played on one track on the first record. What brought about you becoming a full-time second bassist with the band?

**TD:** Zorn had the idea to add me to what was already a collaborative project having worked with Matt [Hollenberg] and Kenny [Grohowski] in the studio for a few of his recordings. Matt, Sally and I were meticulous about orchestrating three low-stringed instruments. Sometimes that means, as a bassist, letting Matt cover the low end while I use various pedals to take me up in the higher treble ranges to make all the voices work. And he is coming more from a guitarist point of view, so he is also traversing a line between roles.

**TNYCJR:** Are we OK with the terms “jazz” and “metal”?

**TD:** That’s difficult to say, isn’t it? Usually when non-musicians ask me what kind of music I play, I just say “rock” or “jazz” without the need to qualify those words with “weird”. I just tell them they won’t likely hear it on the radio. That said, I don’t think there is anything remotely metal about the trio-convulsant music and the Titan record has very little to do with jazz. Both use genre as a tool, pulling from tradition and reinterpreting it. I suppose this is why we get inundated with new sub-genres all the time. But a power chord doesn’t necessarily say anything about genre. It is a contemporary way to achieve dynamics. But, if I’m reading into your question correctly, those terms are often tossed around without much consideration. Usually people must mean “loud” or “improvisation”.

**TNYCJR:** I hear jazz, or maybe let’s say ‘non-rock’ musicians ‘doing’ metal and so often it is just so superficial, almost like they are doing a puppet show. What do jazz musicians not get about metal, or heavy rock or heavy music? Or, put another way, what does it take to bring a metal approach convincingly into other forms of music outside of rock?

**TD:** The puppetry works both ways and it is really a matter of authenticity as opposed to just having the skills to reproduce. The feel, attack and overall atmosphere of playing a rock club with monitors and a large PA system are much different than playing an intimate, acoustic jazz club. I guess what I’m saying is that it is not always appropriate to bring a specific approach to a form and it is important to maintain one’s own authenticity and not just haphazardly duplicate what you’ve been taught. If you’re going to borrow from a style that is inspirational, it is important that your individuality is present; that you’re using it to express something of yourself, not just regurgitating something you like.

**TNYCJR:** You played in Dan Weiss’ Starebaby and last year did a record with Weiss and Miles Okazaki (*Hive Mind*, Tzadik), two musicians who, like you, seem to have a knack for integrating heavy music with a jazz approach. How did that group come about? What is the working method in the group? Can we expect to hear more from the trio?

**TD:** I believe that was again a Zorn prompt and perhaps something he and Miles talked about. That record is 100% improvised and though Zorn was mostly hands-off with the direction, he does like to feature players at their best and showcase all of their skills, thus the variety – and openness – of that record. No plans with that trio at the moment.

**TNYCJR:** Do you have a preference in playing electric versus upright?

**TD:** I don’t but I do have a preference for being able to go back and forth. If I’ve been focused on one for a while I will tend to miss the other.

**TNYCJR:** What’s coming up for you?

**TD:** I started my own micro-indie label in 2020 and will be releasing a few things this fall including some songs that Buzz Osborne and I collaborated on, an improv duo with tenor saxophonist Phillip Greenleaf, some film music and a new record by Ahleuchatistas, which I collaborated on. In the meantime, I’m trying to focus on finishing my “singer/songwriter” album which I’ve been talking about for years.

**TNYCJR:** What made Aerosmith such a great band?

**TD:** A solid blues background, a good rhythm section, collaboration, tension and a flamboyant frontman. ❖

For more information, visit [trevordunn.net](http://trevordunn.net). *trio-convulsant avec folie à quatre* is at National Sawdust Oct. 28th and *Titans to Tachyons* is at St. Vitus Oct. 11th. See Calendar.

#### Recommended Listening:

- Phillip Greenleaf/Trevor Dunn–*Untitled* (Evander Music, 1996)
- Ben Goldberg/John Schott/Trevor Dunn–*Almost Never* (Nuscope, 1999)
- Louie Belogenis, Tony Malaby, Trevor Dunn, Ryan Sawyer–*Twice Told Tales* (DIW, 2002)
- John Zorn Electric Masada–*At The Mountains of Madness* (Tzadik, 2004)
- Endangered Blood–*Work Your Magic* (Skirl, 2012)
- Trevor Dunn trio-convulsant avec folie a quatre–*Séances* (Pyroclastic, 2022)

#### (LEST WE FORGET CONTINUED FROM PAGE 10)

made for Franceschini. Ho recorded this with his Green Monster Big Band for *The Music of Cal Massey: A Tribute* (Mutable Music/Big Red Media, 2011), an album that shows the music as a Mingus-worthy balance of sensual blues, political fire and improvisational freedom.

Massey is integral to Shepp’s arguably best and most important albums, *Attica Blues* and *The Cry of My People*. Massey wrote two of the pieces on each album and is one of the arrangers and conductors (along with Franceschini) as well on the latter while it is his flugelhorn heard behind Waheeda Massey’s vocals on “Quiet Dawn”. The musical partnership between Shepp and Massey seemed ideal, with serious, uncompromising politics mixing naturally with musical craft and a sense of beauty and humanity.

Ho argues that Massey’s politics were unpalatable to record companies like Blue Note and that he was deliberately blacklisted and kept from recording. While there is no direct proof for this, it was neither uncommon nor, from a record executives standpoint, illogical in an era when, like today, advocacy for the promised equality for all American citizens was met with an atavistic backlash from the political and business establishment. But, like the earlier blacklisted screenwriters of Hollywood, Massey kept writing music, heard not in his voice but through musicians like McLean and Shepp.

The most tantalizing part of Massey’s legacy is how it appears like something of a ghostly presence, or even a ghost story. Regular listeners to WKCR and Phil Schaap at times heard the late DJ note Massey’s compositional contribution to one album or another and then, with some combination of passing regret and reverence, speak of the community of musicians that,

through his music, Massey gathered around himself. Further, that community, both living and passed on, has shown who Massey was through his music on their albums and in their performances and the empty space that Massey’s passing left in their lives. ❖

#### Recommended Listening:

- Sonny Stitt–*Kaleidoscope* (Prestige, 1950-52)
- Lee Morgan–*Leeway* (Blue Note, 1960)
- Cal Massey–*Blues to Coltrane* (Candid, 1961)
- Jackie McLean–*Demon’s Dance* (Blue Note, 1967)
- Archie Shepp–*Attica Blues* (Impulse!, 1972)
- Fred Ho & Quincy Saul–*The Music of Cal Massey: A Tribute* (Mutable Music/Big Red Media, 2011)

**FREE CONCERTS**  
[www.jazzfoundation.org](http://www.jazzfoundation.org)

**NYC Parks**  
in partnership with NYC Parks - Arts, Culture & Fun

**10/7- Art Baron All-Stars**  
Gertrude Ederle Recreation Center, 3:00  
232 West 60th Street, NYC 10023

**10/15- Sálongo**  
J. Hood Wright Park, 2:00 PM  
W. 174th Street and  
Ft. Washington Ave, NYC 10033

**National Jazz Museum in Harlem**  
Live from Harlem, JFA Presents:

**10/6 - Annette A. Aguilar & StringBeans**  
**10/13 - Cucho Martinez & Friends**  
**10/20 - Shailah Edmonds**  
**10/27 - Rudy Walker Ensemble**

Livestreaming every Thursday at 2PM from the National Jazz Museum in Harlem

View at Facebook [www.facebook.com/jazzfoundationofamerica](http://www.facebook.com/jazzfoundationofamerica)

\*Now open to a limited live audience, RSVP at [www.jmih.org](http://www.jmih.org)\*

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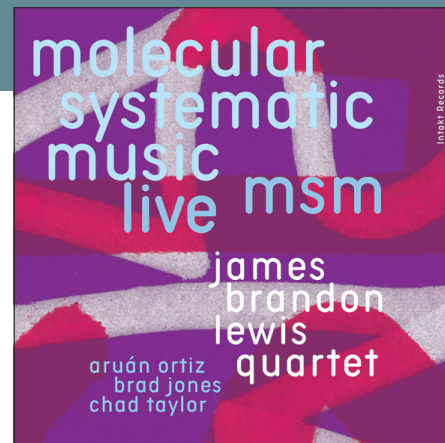
Charlotte Greve: Saxophone, Composition  
Manuel Schmiedel: Piano · Marc Muellbauer: Bass  
Moritz Baumgärtner: Drums



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50**

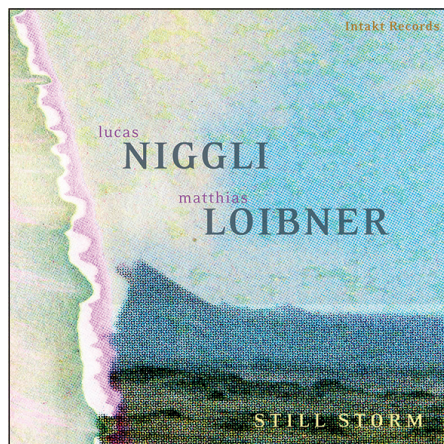
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Bobby Burri: Double Bass, Devices · Fredy Studer: Drums, Percussion



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COMING IN OCTOBER



Intakt CD 393

**KATHARINA WEBER  
IN MÁRTA'S GARDEN**

Katharina Weber: Piano



Intakt CD 382

**CLEMENS KURATLE YDIVIDE  
LUMUMBA**

Dee Byrne: Alto Saxophone  
Elliot Galvin: Piano, Electronics  
Chris Guilfoyle: Guitar · Lukas Traxel: Bass

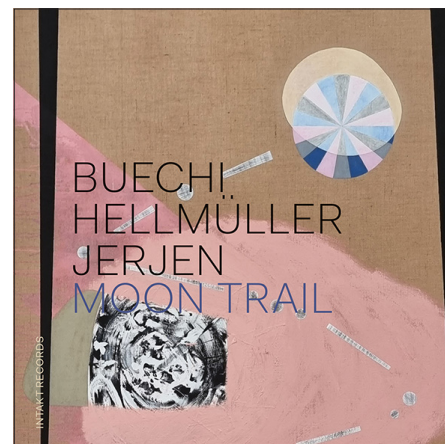


Intakt CD 391

**KAJA DRAKSLER – SUSANA SANTOS SILVA  
GROW**

Kaja Draksler: Piano  
Susana Santos Silva: Trumpet

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Intakt CD 390

**BUECHI – HELLMÜLLER – JERJEN  
MOON TRAIL**

Sarah Buechi: Voice · Franz Hellmüller: Guitar  
Rafael Jerjen: Bass

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