CYRO BAPTISTA
PERCUSSION TRAVELER

CAROL SLOANE  MARC CARY  GIANLUIGI TROVESI  WILLIE “THE LION” SMITH
Mentorship is a powerful thing and can happen with years of collaboration or a single, chance encounter. Lao Tzu said, “A journey of a thousand miles begins with a single step”; to paraphrase, a career of decades starts with a single note.

Such experiences run through our “big three” feature subjects this month, as they do, in fact, with all our coverage since the beginning. Percussionist Cyro Baptista (On The Cover) has been formed by experiences with Derek Bailey, Naná Vasconcelos, John Zorn and Herbie Hancock. Now he helps shape the younger players in his bands, some of whom will appear alongside him at Dizzy’s Club this month. Vocalist Carol Sloane (Interview) speaks of the influence of pianists like Tommy Flanagan and Jimmy Rowles and fellow singers like Ella Fitzgerald and Carmen McRae. Those influences will all be on display at her appearance as part of 92nd Street Y’s Jazz in July program. And pianist Marc Cary has been the product of lessons learned from drummer Art Taylor and vocalists Betty Carter and Abbey Lincoln, to name but a few, and passes those teachings along through his focus on community; he does so this month, presenting his Harlem Sessions at Queensbridge Park as part of SummerStage.

We are all on the journey of music together, at different points but towards the same destination.

On The Cover: Cyro Baptista (photo courtesy of the artist)

In Correction: In last month’s What’s News, Amy Schumer is Jason Stein’s sister. In last month’s Festival Report on Open Plan: Cecil Taylor, Lawrence Kumpf is no longer with Issue Project Room

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JAZZ STANDARD

“TOP 10 VENUES IMPACTING NY MUSIC SCENE TODAY” [2015] - NEW YORK MAGAZINE

Fri-Sun July 1-3
Lonnie Smith’s “Evolution”
Jonathan Kreisberg - Alicia Olatuja - Maurice Brown
John Ellis - Jonathan Blake - Joe Dyson
Tue-Sun July 5-10
John Pizzarelli Quartet
Tue-Wed July 12-13
George Coleman Jr. Octet
With special guests
Jess Young - Don Braden
Harold Mabern - Leon Dorsey - Adam Brenner
Josh Evans - Gary Smulyan - Alexander McCabe
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Chris Potter Trio
Ben Street - Billy Hart
Sat-Sun July 16-17
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Craig Taborn - Adam Rogers - Fima Ephron - Dan Weiss

TUE JULY 19
RALPH alessi Baida Quartet
Gary Versace - Drew Gress - Dan Weiss

WED JULY 20
Theo Croker “Escape Velocity”
Anthony Ware - Victor Gould - Eric Wheeler - Kasba Overall
Thu-Sun July 21-24
Pat Martino Trio
Adam Niewood
Alex Norris - Pat Bianchi
Carmen Intorre Jr.

Ralph Alessi - Baida Quartet
Gary Versace - Drew Gress - Dan Weiss

Theo Croker “Escape Velocity”
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Thu-Sun July 21-24
Edmar Castañeda World Ensemble

Thu-Fri July 28-29
Julian Lage Trio
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Kate McGarry & What To Wear In The Dark
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The Vision Festival, held at the beginning of June for its 21st edition, has been a reliable fixture for supporters and followers of creative music, both ‘old heads’ and younger fans alike. This year, the focus often seemed to be on ensuring the solidity of longer-term collaborations, such as the Sun Ra Arkestra under the direction of Marshall Allen; renewed partnership of inventor and multi-instrumentalist Cooper-Moore and alto saxophonist Alan Michael (Braufman); and long-running Southern trio of tenor saxophonist Kidd Jordan, pianist Joel Futterman and drummer Alvin Fielder. The latter group was joined for the closing concert (Jun. 12th) by Chicago bassist Harrison Bankhead and Kidd’s son Marlon Jordan on trumpet for a multi-tiered improvisational suite dedicated to the victims of the Pulse Nightclub attacks in Orlando the previous evening. The bassist and drummer had previously worked together in Chicago and their slyly ante-upping telepathy was infectious, Fielder inhabited by the ghosts of Max Roach and Kenny Clarke in swaths of colorful, textured swing. Futterman, like Fielder, is a somewhat rare visitor to New York and his thin frame belied gusts of piano-rattling physicality delivered with rhapsodic poise. While it seemed as though the swells of internally-conducted energy refracted hymns and stark, jittering pastoral could continue until the wee hours, Kidd calmly brought the proceedings to an end with a subtle nod.

—Clifford Allen

Jen Shyu gave a brilliant performance of her Song of Silver Geese to open the second night (Jun. 8th) of the 21st Vision Festival. Composed in commemoration of Taiwanese poet Edward Cheng and Javanese shadow puppeteer Sri Joko Raharjo, the piece began in slow motion as Shyu and dancer Satoshi Haga mounted and traversed the stage with dreamlike determination to Anna Webber’s lonely flute, soon joined by the ethereal Mivos Quartet (colin Olver, Olivia De Prato and Erica Dicker, violist Victor Lowrie, cellist Mariel Roberts), who were seated at top rear stage, facing backwards, later moving to the middle. Shyu knelt center stage to sing and play the gayageum (Korean zither), accompanied by her Jade Tongue (vibraphonist Chris Dingman, violist Mat Maneri, bassist Thomas Morgan, drummer Dan Weiss), as Haga’s gestures grew more frenetic. Then, twisting gradually, Shyu moved to the piano, crooning in a minor key, then exhorting violently in response to Haga’s kinetic energy. Switching languages again (there were seven), she sang over the soft pulsing of the entire band while strumming a Taiwanese moon lute. As the music grew heavier, morphing meters and textures, she returned to center stage to sing and play hand gongs, trailed by her shadow, a phantom presence on the piano skirt behind her. For the finale, eight robed women slow-marched up the aisle carrying trays of electric candles, strumming them across the stage to evoke a multi-tiered river of five hundred lights.

—Tom Greenland

In the Spying series, curated by trumpeter Jaimie Branch and often bringing into the fray musicians from her associations with the New England Conservatory and the Chicago free music scenes, improvisers take over Greenpoint’s Manhattan Inn on Thursdays. One such bill (Jun. 9th) featured a wide range of players—the Flow Trio rhythm section of bassist Joe Morris and drummer Charles Downs joining the brittle tenor of Hedy Paz; Chicago drummer Charles Rumback’s quartet with bassist John Tate, bass clarinetist Jason Stein and tenor saxophonist Tony Malaby; and closing with a Branch-led quartet of drummer Chad Taylor, alto saxophonist Darius Jones and bassist Brandon Lopez. The triple-header offered too much to catalog in terms of feeling and approach, though some of the best moments were those walking a line between gentle reverence for tradition and courageous outside playing. Branch’s quartet pitted sardonic bluesy rejoinders and open-throated reed vibrato against shimmering rhythmic shakedown, all with cutting honesty. Rumback and company built a seamless program, blissfully confident, improvising to dig in wheels, especially on a strident cover of Andrew Hill’s “Tough Love”. Paz, meanwhile, is a tenor saxophonist to watch and was unfamiliar to me. With shades of a younger David Murray in his consummate approach, his racquetball game with Morris had a fittingly open-ended referee in Downs’ airy rumble and gleefully loose cymbal chatter.

—Clifford Allen

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—Tom Greenland
Within the cohort of players found regularly at the Vision Festival, celebrating its 21st edition this year, trombonist Steve Swell is a member of a rare species. He can throw down with the most incendiary of players but also has a composer’s mindset relatively unique to the free-form world. His is an especially masterful control of the instrument, particularly its dynamic range, which served him well at his Vision set (Jun. 9th), leading a quintet under the banner of Kendo Dreams, named for their 2015 album on Silkheart (subtitled *Hommage à Bartók*) wherein Swell, alto saxophonist Rob Brown, pianist Connie Crothers, bassist William Parker and drummer Chad Taylor fêted the late Hungarian composer. The group, Larry Roland subbing for Parker, had to wrestle not only with the complex material but also the booming acoustics of Judson Church, a room hardly fit for concerts above a whisper. Roland and Taylor fared worst in the environment, nuance swallowed up into acoustic quicksand while the range of Brown’s saxophone helped slice through all the way to the back of the hall and into the balcony, though decaying a bit on its way. It could have been a total loss if not for the fortitude of Swell and Crothers, the former deciding that shaking the rafters with volume would tame the building, the latter opting for classical delicacy, fitting from one corner to the other. The pair were like a hippo and an oxpecker, a refreshing case of musical symbiosis, begging for a duo concert at the 22nd edition, hippo and an oxpecker, a refreshing case of musical symbiosis, begging for a duo concert at the 22nd edition.

One of the relatively few piano players (compared to saxophonists) to emerge out of the ‘60s revolution in jazz, Dave Burrell, while well known for his tenures with Archie Shepp and David Murray, remains largely unheralded for his own innovative work. Making a rare New York City appearance, Burrell closed out the penultimate night of this year’s Vision Festival (Jun. 11th) in a duet performance of his *Paradox of Freedom* (Watt’s Record, 2015) wherein Burrell laid down a lyrically marching melody giving way to improvisational lines combining bright Ellington-ian chords with dissonant Cecil Taylor-ish clusters. The second movement, “Code Name: Cheap Shot”, a variation on the theme, began with a powerfully minimalist motif, moving to a dynamic piano-drum dialogue showcasing Drake’s sprawling sense of rhythm and tonality, along with Burrell’s virtuosic touch, which had his notes ringing out in stark clarity. In the third movement, “Long Time Coming”, the pair moved through changes in tempo and meter as the piece progressed from a percussive waltz to a steady 4/4 beat, leading into a recap of the opening theme. An encore, “With A Little Time”, had the pair moving melodically through tango and bossa modes.

— Andrey Henkin

Steve Swell @ Vision Festival

Dave Burrell & Hamid Drake @ Vision Festival

“*He is lucky and does not rejoice / He is unlucky and does not weep / I call him illumined.*” Charles Lloyd intoned the words of the *Bhagavad Gita* in his song “Tagi”, the second of two encores given at the end of a monumental concert at Town Hall (Jun. 11th). Charles chanted these words while seated at the piano, flanked visually and aurally by the vocalizing of tabla player Zakir Hussain and drummer/pianist Eric Harland, his partners in the trio *Sangam*. These 14 minutes, where Lloyd then recapitulated the tenets of the Hindu philosophy on his inimitable tenor saxophone to close the evening, was an epilogue to the 12-minute opening piece, a prologue eventually thickened by Hussain’s light tabla dancing and Lloyd’s alto. In between those two statements were five other pieces and if none of them had words, they were all equally born of Lloyd’s deep soul and mind. For you see, his playing is not a corollary to his spirituality; they flow ineradicably from the same source, explaining how, at age 78, he can summon up a tone on saxophone or flute so absolutely pure. He fully inhabits another line from the *Bhagavad Gita*: “Water flows continually into the ocean / But the ocean is never disturbed.” Hussain and Harland flow alongside him, creating an unmatched triumvirate, upending any notions of hierarchy or communication fettered by ego. “When a man can still the senses / I call him illumined.” Lloyd, Hussain and Harland stilled the senses of all in attendance, illuminating us for a brief, precious while.

— Russ Mastro

The 2016 SummerStage season began auspiciously with The Honorory McCoy, an allstar concert in Central Park (Jun. 4th) featuring three of the most venerated names in jazz today. The triple bill, part of the Blue Note Jazz Festival, began with a performance by Ron Carter. Leading a quartet with pianist Renee Rosnes, drummer Payton Crossley and percussionist Rolando Morales-Matos, Carter eased into the set, his bass out front on his “595” and “Mr. Bow Tie”, moving into the Miles Davis songbook for “Seven Steps To Heaven” and “Flamenco Sketches”, then mellowing the mood on bossa “How Insensitive” and ballad “My Funny Valentine”. As rain began to fall, trumpeter Wallace Roney joined the group to close out the set on “Billie’s Bounce” and “Bye Bye Blackbird”. Undeterred by the precipitation, the crowd was treated to an exhilarating performance by the *Roy Haynes Foundation Young Band*, with the nonagenarian drummer powering the group with saxophonist Jaleel Shaw, pianist Martin Bejerano and bassist David Wong through Pat Metheny’s “James”, Wayne Shorter’s “Fee Fi Fo Fum”, suite with drummer Chad Taylor’s “Czar” and Soo Hory’s “Gone to Street”. Heavy rain thinned the audience, but the faithful who came to honor McCoy Tyner heard a potent set by the pianist with saxophonist Sherman Irby, bassist Gerald Cannon and drummer Joe Farnsworth, playing classics “Fly With The Wind”, “Walk Spirit, Talk Spirit” and “Blues On The Corner”, ending with Ellington’s “In A Mellow Tone”. (RM)

**WHAT’S NEWS**

The 2017 class of NEA Jazz Masters has been announced. Winners of a $25,000 award, to be honored at a concert on Apr. 3rd, 2017 at the Kennedy Center, are vocalist Dee Dee Bridgewater, author Ira Gitler, bassist Dave Holland, pianist Dick Hyman and organ player Dr. Lonnie Smith. For more information, visit arts.gov/honors/jazz.

As part of their enshrinement in the Ertegun Jazz Hall of Fame, Jazz at Lincoln Center will celebrate the three new inductees at Dizzy’s Club: Ben Webster (Jul. 12th), Wayne Shorter (Jul. 13th) and J.J. Johnson (Jul. 14th). For more information, visit jazz.org.

Entries are encouraged for the fifth annual Sarah Vaughan International Jazz Vocal Competition. Deadline for submission is Sep. 12th. Finalists will perform before judges (Christian McBride, Sheila Jordan, Sheila Anderson and Mark Ruffin) Nov. 20th as part of the TD James Moody Jazz Festival at the New Jersey Performing Arts Center. The winner of the SASSY Award will receive a $5,000 cash prize and a recording deal with Concord Music Group. For more information, visit sarahvaughancompetition.com.

Blue Note Entertainment Group and Rivet VR have announced the release of a 360 Music App, available at the iTunes app store, featuring “multiple 360-degree camera rigs, immersive 3D and binaural audio” from concerts at the West Village club. Content is available for download and eventually streaming. For more information, visit bluenoteentertainmentgroup.com.

The New York Jazz Workshop’s eighth summer series takes place Jul. 18th-Aug. 28th at Michiko Studios in midtown Manhattan. Faculty include Dave Liebman, Vic Juris, Ari Hoenig, Kenny Wessel, Marc Mommaas, Mark Sherman, Tony Moreno, Dan Weiss, Alan Ferber, John O’Gallagher, Scott Robinson, Fay Victor, Olivia Foschi, Jocelyn Medina, Richard Boukas, Chris Washburne, Amina Figarova, Frank Kimbrough and Dave Scott. For more information, visit newyorkjazzworkshop.com/workshops/jazzintensives-summer-2016-general-information.

 Saxophonist Mats Gustafsson, Vienna record store Substance and Trost Records have announced the debut of Discaholic, an online platform for rare vinyl, with weekly updates. For more information, visit discaholic.com.

The Robert D. Bielecki Foundation has awarded Mary Halvorson an unrestricted grant of $10,000 “in honor of her achievements as a guitarist, improviser and composer blurring facile musical borders while amplifying what it means to play the guitar in the 21st century.” The foundation has also made a $10,000 matching grant for the 20th Anniversary of Edgefest in Ann Arbor, MI, including a double match for all new attendees, and a $10,000 Grant for the Studio Museum in Harlem for general operating support for its 2016-17 season. For more information, visit rbdf.org.

Inaugural recipients of the NYC New Music Impact Fund, a project of New Music US, supported by a three-year, $485,000 grant from The Scherman Foundation, are Avel and Funkin. For more information, visit discaholic.com.

*Submit news to info@nycjazzrecord.com*

*Blue Note Entertainment Group & Rivet VR*
Carol Sloane has been singing professionally since age 14. In 1961 she made an unexpectedly memorable splash at the Newport Jazz Festival, which inspired critical raves and Columbia Records to sign her immediately. Dozens of recordings later, working with such jazz greats as Tommy Flanagan, Benny Goodman, Jimmy Rows, Raye Reid, Bill Charlap, Clark Terry and Jim Hall and subbing for Annie Ross with Lambert, Hendricks & Ross, she is returning to performing after what she calls a “voluntary withdrawal”, prompted in large part by the death of her husband Buck Sparr two years ago. The occasion for her return is a celebration of the music of one of her great favorites, Billy Strayhorn, at 92nd Street Y’s Jazz in July program.

The New York City Jazz Record: You’ve lived in Stoneham, Massachusetts for quite a while.

Carol Sloane: It’s nice. It’s comfortable. I know my neighbors and because of its close proximity to Boston it’s easy for me if I want to hear some music live. I saw Bill Charlap in April and Kenny Barron about three weeks ago. And Eric Alexander ten days ago. The climate for jazz up here is still pretty good.

TNYCJR: You’re surrounded here by dozens of your recordings to remind me of all your collaborators.

CS: It’s kind of astonishing. Tommy Flanagan, Phil Woods, Kenny Barron, Clifford Jordan, Art Farmer, Frank Wess, Ken Peplowski and an enormously long list of people who are the crème de la crème. I got very lucky. I have great respect for these guys. They know my limitations and they are like a wonderful safety net. They never let me down. I don’t read music and I very rarely have had arrangements and that sort of thing on the bandstand. Usually the guys had a list of songs and keys and that’s about it, which made endings kind of insecure for everybody but that’s jazz.

When I learned Ella [Fitzgerald] couldn’t read music I was kind of surprised. Jimmy played for her for a while and so did Tommy. I worked with both of those guys and they said she learned pretty much the same way that I did. Jimmy had a way of describing certain singers with great admiration. He said they had “perfect placement”.

TNYCJR: You even worked with Benny Goodman.

CS: Benny is a whole chapter in my book. [Sloane is writing a memoir.] I traveled with him on one little tour. He had [pianist] John Bunch on that tour, which was wonderful, and [cornet player] Bobby Hackett as well. It was wonderful to listen to Bobby play every night.

It was very funny because people had said you’re not going to enjoy it because he [Goodman] is playing the whole time you’re singing. What the hell are you talking about? We’re talking about Benny Goodman, not some jerk who came off the street.

TNYCJR: You also opened for Oscar Peterson.

CS: That was at the Vanguard and before I went up to Newport for the big hoo-ha there. I was there to see Lambert, Hendricks & Ross. Jon Hendricks asked me to sit in and I did. I had already been subbing for Annie Ross now and again whenever she was unable to get to a gig. After the set [Vanguard owner] Max Gordon came over to me and asked how I would like to open for Oscar Peterson for two weeks. He was saying this to a 20-year-old woman who was so enchanted to even be in the Village Vanguard and to contemplate that I am actually going to be on the stage for two weeks opening for Oscar and get paid for it. I thought I would die. I’m in heaven…Everybody always thinks Oscar was such a nice guy. He was a nice guy, but he also loved to play practical jokes.

TNYCJR: But Not For Me is a beautiful Gershwin album you made with Flanagan.

CS: We had the studio lights out to give us a less sterile feeling. Also I was not in a booth. I hate a booth. I was near Tommy with [bassist] George Mraz on my right and [drummer] Al Foster somewhere over on my left.

…but it was a comfortable feeling of breathing together. Tommy insisted the night before that we go through all the verses and that’s what we did. The verses of the Gershwins is simply wonderful. That was the only rehearsal we had. We found the key and went with it. We had no written arrangements for that one either.

TNYCJR: Another good one is Carol Sings with Rows of that you made in 1978.

CS: The thing is Jimmy and I were living together. His approach to playing for a singer was so subtle that you didn’t even realize he was there. Whatever the singer he played for he knew his or her limitations and how much help was needed and how much he could leave them alone.

TNYCJR: How did you two meet?

CS: Jimmy was playing at Bradley’s. I had received a pretty decent review in the Times and Bradley had read it. He kept after me to sit in with Jimmy… I was forced to do it. Jimmy’s first words to me in that growly voice of his were, “What do you want to sing?” (laughs) So I said how about “My Ship” in A-flat. And we did it and it was wonderful. (more laughter) He told me later that he fell in love with me when I sang “My Ship”. That’s how it all started. He was the second alcoholic I lived with. It’s such a devastating disease and I never want to do that again. But anyway Jimmy was another guy who always made you feel comfortable and more confident, which is exactly what you need when you go into a recording studio. He was an interesting man. Plus he had all that history of playing for Sarah Vaughan and Lady Day. He loved playing for Billie Holiday. She called him “Gray Boy”. You know, he wasn’t white and he wasn’t black. He was in the middle there. So Jimmy had a long history of association with black musicians and, as is typical of this wonderful thing in jazz, there is interaction between races and no one thinks of anything but how well you do play.

TNYCJR: You developed a friendship with Ella Fitzgerald.

CS: Yes, because of Jimmy. When Tommy Flanagan decided he wanted to go out on his own, he (CONTINUED ON PAGE 46)
“We are the world.” Pianist Marc Cary, in speaking of his approach to the creation of music, used that phrase in a way that, rather than being hackneyed or corny, suggests a view that is truly open and inclusive. It’s about his choice of musicians, recordings and performances he decides to make, his celebration of home and neighborhood, the technology he utilizes and deep appreciation and understanding of his history and, more universally, the past.

“Music is not about being in any one track,” he says, “but rather about finding all the resources that will make the best possible expression of who I am and, hopefully, even, who we all are.” It’s that full expression that informs the series he plays at Ginny’s Supper Club in Harlem and will be at the fore of a manifestation of his Harlem Sessions, set for Jul. 31st in Queensbridge Park as part of SummerStage.

Cary was born in New York on Jan. 29th, 1967 but moved to Washington, D.C. as a child. He got his interest in jazz from a grandfather who was the first cousin of Ellington trumpeter Cootie Williams. In Washington, Marc attended the Duke Ellington School of the Arts and came to meet, through performances at places like Blues Alley, such inspirations as trumpeter Dizzy Gillespie and pianist Walter Davis, Jr. He played on club dates as early as 15. His parents encouraged him to listen to their record collection and his mother would not let him out of the house until she played something to which she insisted he listen.

In addition, Cary worked at a place called the Kilimanjaro Heritage Hall, an old arts center type of venue that did African-American community support. “I did a program at a place called RAP Inc., or Regional Addition Prevention Program—I actually did myself there—and then took that work and went to school to talk about the kinds of things, good and bad, that I’d been exposed to. The process was the most liberating experience for me in setting me free to do the things I wanted to do. But I had been playing even before the program. I had a band from the age of 12.” And, according to Cary, DC has its own beat, its own pulse and an ethos in which musicianship is local. He notes, “[Guitarist/singer] Chuck Brown, for example, took standards of jazz and popular music and set them to this beat, originally called go-go. It was one of the many early things that inspired and engaged me.”

Briefly, these were the experiences that led to Cary coming to New York—urged and inspired by Walter Davis, Jr.—and creating what is now a 35-plus-year career in composing, producing, performing and recording. Within months of his 1988 arrival, Cary was playing in bands led by drummer Art Taylor, bassist Mickey Bass and vocalist Betty Carter. Experience with the latter, as well as with time as vocalist Abbey Lincoln, provided important musical challenges and rewards.

“Working with Betty was amazing because you not only had to be expressive on your own but you had to understand how she was approaching the changes of a tune. Going from Betty to Abbey was like going from the street to the theater. Abbey taught me the power of simplicity, focus and poetry.” The 2012 record he made for her, a solo piano set called For The Love of Abbey (Motéma Music), a collection of her and his originals plus Ellington’s “Melancholia”, is sensitive and loving. Cary’s facility in these situations goes far in explaining both his refusal to be pigeonholed and ability to be creative and expressive in so many settings. Just a simple scan of the variety of formats in which he has made music is vastly impressive: hip-hop, music from Africa, the Caribbean, India and beyond; acoustic and electronic music, including two albums and performances on the Fender Rhodes; and, of course, a great number playing and recording in the jazz world (and outside of it) with the likes of trumpeter Roy Hargrove, vocalist Shirley Horn and Erykah Badu, saxophonist Abraham Burton, vibraphonist Stefan Harris, drummer Cindy Blackman and MC Q-Tip.

When asked about his group, Cary says, “I have lots of groups. Most recently is the Focus Trio that includes, among others, Sameer Gupta on drums and tabla and David Ewell on bass. There’s also Indigenous People, which mixes hip-hop, Native American, jazz, house and West African music. Then there is the music for the Rhodes groups, including bassist Tarus Mateen, Gupta, Daniel Moreno on percussion and many more. And before the Focus Trio there was Trillium with Tarus and [drummer] Nasheet Waits. On that one we played covers of Duke Pearson and Miles.” These and Cary’s individual and group vision have been fruitfully documented on his many recordings for Enja, Arabesque, Jazateria and Motéma.

At the root of all of Cary’s musical exploration is jazz improvisation. “I’m a musician—I love melody, rhythm, harmony. But this form that we call jazz entails everything that I want to do. All my possibilities are there. It’s a bed over which I can lay other influences and yet the basic unique form, with a history and possibilities, remains.” So, it’s clear that, as fellow eclectic pianist Robert Glasper has said of Cary, “He’s always who he is…not what people want him to be.” And that leads us to just where he is right now. Much of that has to do with the help of his manager and wife, Tinku Bhattacharyya, who, he says, understands him personally and creatively.

There’s also his home in Harlem and how that sense of community moves him to be involved in its arts and, in that sense, give to the place that has been the source of so much inspiration for him and others. So the Harlem Sessions concert in Queensbridge Park speaks to the artist’s passion for ensemble. “There’s the power of instrumentalists working together, but also the power of having them joined in a multi-faceted way, with dancers and singers, children and adults, all from the community.” Joining Cary on the concert will be Dancing Buddhas, choreographed and led by Joseph Webb, and singers Brianna Thomas and the Jazz Travelers, all a part of WBGO Kids Jazz. “It’s that world I choose now to live and create in,” says Cary.
Percussionist Cyro Baptista has lived in the U.S. for nearly 40 years since relocating from Brazil. The trail has taken him around the globe, sharing the stage and studio with many of the most relevant artists of free improvisation, world music, jazz, experimental composition and some of the best of pop music too. Perhaps it is due to his status as a traveler, but Baptista has never stopped seeking out the community within the music—in any locale to which it takes him.

Baptista was introduced to performance in elementary school, where the music teacher engaged the children in the building of percussion instruments as he crafted his own expression and developed a sense of ensemble that remains so meaningful. Baptista traveled to New York in 1980; though he was to become a Downtown stalwart, his initial destination was considerably further north. “I was given a full scholarship to attend the Creative Music Studio (CMS) up in Woodstock. It was an incredible time to be there. The best musicians in the world came through that program; Don Cherry was a regular! Every day, a new experience.

After considerable exploration of CMS’ unique approach to improvisation and performance, Baptista decided to move to New York. “I lived on the Lower East Side to be near the music—and it was so cheap then! It wasn’t long before I became friends with John Zorn and Marc Ribot. They were great to me. I played a lot on the streets, trying to get to know people. I hardly knew any English. I picked up a lot of, um, bad words immediately but I didn’t know what they meant,” he said laughing. “It took me a while to realize I couldn’t use ‘M.F.’ in every sentence. It was brought to my attention at a big artsy party on the Upper East Side. That was an eye-opener. My English is still not so great,” he injected with a smile, “Sometimes I think I speak like Tarzan. But back then, it was really rough!”

Baptista began playing gigs at now-legendary downtown performance spaces in the fertile terrain of downtown, where experimental composition and free improv tangled deliciously with punk rock and electronica. He found the mélange to be a refreshing change. “Once I became a part of the musical scene down there, a big door opened for me.” His instrumental voice liberated, Baptista was among a growing brood that soon became known as the avant apex of the day. “Music is survival, sharing songs.”

In many ways, this brings it all back home for Baptista, as does the goal of inspiring coming generations. “In addition to writing music, Villa-Lobos ran a program for school children to perform his choral works all over Brazil. Every year they’d pull these choirs together for a concert in a soccer stadium.” In this regard, Baptista has been facilitating a project with drummer Kenny Wollesen, The Sound of Community, which brings music programs to economically deprived areas. “We’ve done this in Mexico so far, but plan to extend it further. We create instruments with old people, children, workers—and then together all of us create compositions for these instruments. In the end, we hold a concert with them. The program allows even the poorest people to see the possibilities.”

“Music is music, but we keep changing,” Baptista relayed. “In the end we can bring it back to what it was in the beginning, when people sat around a fire for survival, sharing songs.”

For more information, visit cyrobaptista.com. Baptista is at Dizzy’s Club Jul. 22nd-24th. See Calendar.

Recommended Listening:

• Derek Bailey/Cyro Baptista — Cyro (Incus, 1982)
• Cyro Baptista — Vira Vescos (Plays the Music of Villa-Lobos) (Avant, 1996)
• John Zorn — The Gift (Tzadik, 2000)
• Bar Kokhba Sextet — John Zorn 50th Birthday Celebration, Vol. 11 (Tzadik, 2003)
• Cyro Baptista Banquet of the Spirits — Infinito (Tzadik, 2008-09)
• Cyro Baptista — Bluefly (Tzadik, 2016)
FRIDAY JULY 29

INTERNATIONAL TENNIS HALL OF FAME

GREGORY PORTER • CHICK COREA/CHRISTIAN McBRIEDE/BRIAN BLADE

FORT ADAMS STATE PARK

GALACTIC • KAMASI WASHINGTON • KNEEBODY • DONNY MccASLIN • PETER APFELBAUM
TIERNEY SUTTON • STEVE COLEMAN • THE HEATH BROTHERS • ETIENNE CHARLES
TYSHAWN SOREY • SULLIVAN FORTNER • ERIC REVIS W KEN VANDERMARK, KRIS DAVIS, NASHEET WAITS
UNIVERSITY OF RHODE ISLAND BIG BAND • BERKLEE GLOBAL JAZZ AMBASSADORS FEA DANiLO PÉREz

SATURDAY JULY 30

FORT ADAMS STATE PARK

NORAH JONES • GREGORY PORTER • CHICK COREA/CHRISTIAN McBRIEDE/BRIAN BLADE
THE BAD PLUS • DARCY JAMES ARGUE • JOHN SCOFIELD/JOE LOVANO • JOEY ALEXANDER
MONTY ALEXANDER • EDMAR CASTAñEDA • BUTLER, BERNSTEIN & THE HOT 9
THE HOT SARDiNES • STEFON HARRIS • DAVE LIEBMAN • HENRY BUTLER
MARC RIBOT • KRIS DAVIS • MARY HALvORSON • TERRY WALDO • ROXY COSS
RHODE ISLAND MUSIC EDUCATORS ASSOCIATION SENIOR ALL-STATE JAZZ ENSEMBLE

SUNDAY JULY 31

FORT ADAMS STATE PARK

ANGéLIQUE KIDJo • NELs CLiNE: MUSIC FROM LOVERS • LIZZ WRIGHT
CHARLES LLOYD NEW QUARTET W JASON Moran, REUBEN ROGERS & ERIC HarLAND
JOSE JAMES • POTTER, HOLLAND, LOUEKE & HarLAND
ROBERT GLASPER • KAMASI WASHINGTON
CHRISTIAN SCOTT ATUNDE ADJUAH • KENNY BARRON
DJANGO FESTIVAL ALL-STARs • YOSVANY TERRY • ANAT COHEN
BEN WILLIAMS W GILAD HEKSElMAN & CHRISTIAN SANDS • CORy SMYTHE
TOSHIKO AKIYOSHI • ROSSANO SPORTElLO • THE WEstERLIES
MASSACHUSETTS MUSIC EDUCATORS ALL-STATE JAZZ ENSEMBLE
Throughout his years as one of Italy’s most respected improvisers, alto saxophonist and clarinetist Gianluigi Trovesi has maintained a melodic and folkloric component in his sound whether with his own projects, as soloist with large or small ensembles or notable stints in pianist Giorgio Gaslini’s sextet and the Italian Instabile Orchestra. This month he tours North America as featured guest with TeV Avisé-based pianist Anat Fort’s trio, celebrating her new ECM release Birdwatching, which has a similar lineage.

“Even though I was born in northern Italy, some of my interests have revolved around the colors of Mediterranean music,” Trovesi explains. “For example, in the duo with [accordion player] Gianni Coscia we’ve been using phrases that originate in Israeli/Jewish music for a long time. And maybe this permitted me to create a good feeling with Anat’s music. I met Anat a few years ago when I was invited to the Novara Festival to direct the Luzern big band. Next year the festival director decided to invite us to play in duo. Anat is molto brava. Her manner of playing and composing is full of poetry.”

That’s heady praise from someone acknowledged as a master stylist, whether the music is jazz, notated, opera and light classical music on the radio and television. Trovesi has never used a pianist in any project he leads but, explaining his close collaboration with Fort, he notes: “I don’t have any problems collaborating with groups which include a pianist or have a pianist leader like Gaslini or Keith Tippett.” Also, considering his proficiency on multiple members of the reed family, why only play alto clarinet on Birdwatching? Timbral color, he clarifies. “The sound of the alto clarinet in E flat comes between the soprano clarinet and the bass clarinet so it has a color, a perfume, a timbre quite different from the other clarinets. It’s similar to the way a viola has a different color than the violin or cello.”

This Fort collaboration is also not the only new program about which he is enthusiastic. Recently FisFüz clarinetist Annette Maye organized a festival reunion of some of the musicians who played on the 1980 MPS LP Clarinet Summit and there are plans to record. Besides a new CD with Coscia scheduled for late 2016, another for ECM formulated with violinist/conductor Stefano Montanari “gathers a group of musicians who specialize in early music with whom I have revisited the period from Dufay to Purcell,” Trovesi notes. He has also organized a new quartet of guitar, bass and drums and plans on new interpretations of Mediterranean music and the compositions of Alexander Scriabin.

Trovesi’s Octet’s best-known disc is called From G to G (Red, 1985), with Italian publications naming Trovesi, the octet and LP, artist, group and record of the year. But the way things are going right now, it’s evident that the reed master continues to be immersed in music from A to Z. ✴️

For more information, visit gianluigitrovesi.com. Trovesi is at Rubin Museum Jul. 8th with Anat Fort. See Calendar.

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**Gianluigi Trovesi**

As the leader and pianist of the Birdwatching trio, Trovesi has maintained a melodic and folkloric component in his sound whether with his own projects, as soloist with large or small ensembles or notable stints in pianist Giorgio Gaslini’s sextet and the Italian Instabile Orchestra. His recent collaboration with Anat Fort, pianist made it through The Depression by playing with the Georgia Strutters and Seven Gallon Jug Band. The pianist made it through The Depression by playing regularly at Pod’s and Jerry’s on 133rd Street in Harlem and working as an accompanist to singer/actress Nina Mae McKinney.

While there were recording dates during 1953-37, including three he led (as Willie The Lion and his Cubs), a set with clarinetist Mezz Mezzrow and several bands led by Clarence Williams, it was not until 1938 that he began to document his own classic compositions, starting with “Passionate” and “Morning Air”. On Jan. 10th, 1939, Smith recorded 14 superb solo piano standards which have been amplified over time with CDs (many available on ECM and the 2014 CAM Jazz box set Complete Remastered Recordings On Black Saint & Soul Note) and performances centered on classic operas or pre-modern, non-jazz composers. “I think the idea of connecting different components of music is always valid,” he elaborates. “Each of us chooses points of reference, which can be from the jazz tradition; a geographic area such as the Mediterranean; a historical period like medieval times, the Renaissance or the Baroque period. However, in the end, one must tell a story and hope that the story is good. In Profumo di Violettera, for instance, I think I told a good story.”

That reference is to an ECM disc from 2008. On it Trovesi, playing piccolo and alto clarinets and alto saxophone, directs a traditional North-Italian wind and percussion banda in performing operatic themes by Monteverdi, Cazzati, Pergolesi, Verdi, Puccini, Rossini and Mascagni.

Today Trovesi spends most of his time as a soloist with ensembles ranging from the Kölner-based WDR Big Band; L’Aragona, a Paris-based early music group; German-Turkish Oriental Ensemble FisFüz; and other more jazz-oriented projects such as Milan’s Nexus. After a period of years apart, he, pianist Umberto Petrin and singer Tiziana Gigliioni have put together a project dedicated to the music of influential ‘60s Italian singer/songwriter Luigi Tenco.

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**Willie “The Lion” Smith**

With his bowler hat, cigar, vintage suit and a braggling but lovable personality, Willie “The Lion” Smith looked like a hard-driving hard-drinking honky-tonk pianist. But while he did share his ribots Dixieland sessions, Smith also composed and played some of the most lyrical, sophisticated and sensitive music of his era.

Smith was born in Goshen, NY on Nov. 25th, 1893 as Robert Henry Smith. He grew up in the town of Lino, New York, near the city of Catskill, but was raised in nearby Goshen. In his autobiography, Luckey Roberts/Willy “The Lion” Smith—1925-1937, he notes, “I have revisited the period from Dufay to Purcell,” Trovesi notes. He has also organized a new quartet of guitar, bass and drums and plans on new interpretations of Mediterranean music and the compositions of Alexander Scriabin.

Trovesi’s Octet’s best-known disc is called From G to G (Red, 1985), with Italian publications naming Trovesi, the octet and LP, artist, group and record of the year. But the way things are going right now, it’s evident that the reed master continues to be immersed in music from A to Z. ✴️

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**Recommended Listening:**

- Gianluigi Trovesi—Baghèt (Dischi Della Quericia, 1978)
- Georgio Gaslini Quintet—Live at the Public Theater in New York (Dischi Della Quericia, 1980)
- Gianluigi Trovesi—Dances (Red, 1985)
- Gianluigi Trovesi—From G to G (Soul Note, 1992)
- Gianluigi Trovesi/Gianni Coscia—Frère Jacques - Round About Offenbach (ECM 2009)
- Anat Fort Trio/Gianluigi Trovesi—Birdwatching (ECM, 2013)
The NEA just announced that high percentage. Do what you will with these numbers, of all award winners have been vocal artists—a pretty their work as vocalists. This means that more than 10% singers. But of the 145 recipients in total, 16 (men and most of the female recipients have been singers. Of was Sheila Jordan in 2012. Women don’t receive this one Tony award, a Victoires de la Musique award in 2012. Gearbox has expanded its output to include studio Garrick and others seeing the light of day. Additionally, Tubby Hayes, vocalist Mark Murphy, pianist Michael records with unearthed sessions by tenor saxophonist unreleased live recordings by British and American Darrel Sheinman.

Jazz has always been a part of Sheinman’s life. He grew up with his father spinning classic records such as Miles Davis’ Kind of Blue and Bitches Brew and Dave which everyone said ‘you have the rights to that.’ So there we go, that’s how it started.” In 2009, vinyl albums were only just creeping back into the consciousness of the music-buying public. The idea of starting a company whose main physical product was vinyl was met with some skepticism. Sheinman stuck to his guns, feeling that a vinyl record is more than just the music it contains. “It’s more than just the content; the content is only part of the whole thing. You’ve got the artwork, you’ve got the technical production technique that you used, so there’s a number of elements on the list,” explains Sheinman.

Gearbox’ first release was Tubby Hayes’ BBC Jazz for Moderns, a 1962 concert featuring the noted tenor saxophonist performing with a big band. Since then, Gearbox has unearthed gems from vocalist Leon Thomas, Ronnie Scott Quintet and others. Sheinman and his staff, which includes music industry veteran Adam Sieff, seek out material or have people seek them out. “Now that Gearbox’ name is well known, certainly in jazz anyway, we get lots of people coming forward now with stuff,” says Sheinman, who has been able to develop his hobby label into a full-time gig, ultimately quitting his day job in 2012. The same year also saw Gearbox developing its own cutting and mastering studio, allowing more freedom in their recording processes.

While the heart and soul of Gearbox is jazz, Sheinman looks to Gearbox to represent all alternative music. However, to keep the live spirit a part of Gearbox’ mission statement, Sheinman likes to use only one take and does not allow for overdubs, resulting in a studio recording being as close to live as possible.

In the contemporary music environment of listening to music on the go, London-based vinyl-only Gearbox Records is trying to put the custom, the ritual if you will, back into sitting and listening to music. “Actually putting a disc on, moving the tone arm across, dropping the stylus, hearing the faint crackle and then it kicks off; there’s a whole performance, there’s a whole the actual audio. Even if you’ve got guests and they’re watching you do it, there’s something quite special about that process and then you sit down and listen to the whole piece,” explains Gearbox founder Darrel Sheinman.

Sheinman founded Gearbox Records in 2009 as a hobby label with the goal of releasing previously unreleased live recordings by British and American jazz artists. Since its inception, Gearbox has released 34 records with unearthed sessions by tenor saxophonist Tubby Hayes, vocalist Mark Murphy, pianist Michael Garrick and others seeing the light of day. Additionally, Gearbox has expanded its output to include studio releases from Folk-Americana trio Applewood Road, jazz duo Binker and Moses and spoken-word performer Kate Tempest, to name a few. Major periodicals have taken note of Gearbox’ keen ear as it has received praise from The Independent, Jazz Journal and more.

Jazz has always been a part of Sheinman’s life. He grew up with his father spinning classic records such as Miles Davis’ Kind of Blue and Bitches Brew and Dave Brubeck’s Time Out. Sheinman sees jazz not only as his love but also as a direct link to his childhood. Sheinman states, “The track ‘Take Five’, whenever I hear it, conjures up childhood memories. As a youth, Sheinman began to play the drums, initially starting out on a series of Tupperware containers. Later, in his teens, Sheinman was involved in the punk scene.

Sheinman later rediscovered jazz when he started to collect vinyl records. One of the first original Blue Note records he purchased was tenor saxophonist Johnny Griffin’s A Blowin’ Session. Sheinman states the album “typifies that hardbop feel more than anything else. And the players: it’s Coltrane, Hank Mobley, Lee Morgan, Art Blakey, everybody is on it. It’s almost like a super group.”

The initial idea for Gearbox came after seeing a live performance of the band N.E.R.D. “They had two drummers, which was really incredible. And the two drummers were so incredibly tight. That might have been part of it; just that real tightness in the live environment,” explains Sheinman. “I heard this gig done really well live. I just thought, well how about putting all this great live music that’s never been released before onto the best medium possible, which is vinyl.”

Sheinman tried to secure the rights to the N.E.R.D. concert, but was unable to do so. However, this gave Sheinman the idea of releasing previously unavailable live material. Sheinman turned his attention to his love of jazz, particularly British jazz. “The British jazz world had not really been released thoroughly and done properly on vinyl. I managed to get the rights quite easily because A) it was vinyl in 2008 when vinyl was only just on the turn and B) it was British jazz, which the world was not too familiar with.”

In 2009, vinyl albums were only just creeping back into the consciousness of the music-buying public. The idea of starting a company whose main physical product was vinyl was met with some skepticism. Sheinman stuck to his guns, feeling that a vinyl record is more than just the music it contains. “It’s more than just the content; the content is only part of the whole thing. You’ve got the artwork, you’ve got the technical production technique that you used, so there’s a number of elements on the list,” explains Sheinman.

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(Continued on page 46)
JOE TEMPERLEY
BY ANDREY HENKIN

Joe Temperley, the baritone and soprano saxophonist/bass clarinetist who replaced the late Harry Carney in the Duke Ellington Orchestra and spent 26 years with the Jazz at Lincoln Center Orchestra (JLCO, founded as the Lincoln Center Jazz Orchestra), died May 11th at 86 from kidney failure and complications of cancer.

Temperley was born Sep. 20th, 1929 in Cowdenbeath, Scotland. Beginning on cornet and then moving to tenor saxophone, he moved to Glasgow at 17 to find work in the city’s club scene. After that, he made the move to London as was common for most musicians in the United Kingdom and became a member of trumpeter Humphrey Lyttelton’s band in the late ’50s-early ’60s after stints with Tony Crombie, Kenny Graham and others. It was during this period, playing clubs like Ronnie Scott’s, that Temperley first met members of the Ellington band and befriended visiting fellow saxophonists like Stan Getz.

In 1965, Temperley moved to New York (describing a 1959 visit to our own Alex Henderson in a 2014 interview, Temperley revealed his terror: “I felt, ‘What the hell am I doing here?’ Everybody sounded so good.”) Upon his arrival, he got work with the Woody Herman Band, became a member of the relatively new Thad Jones/Mel Lewis Jazz Orchestra, toured with the Clark Terry Big Band and subbed with Buddy Rich, whom he called Bloody Rich.

After almost a decade as a freelancer, a golden opportunity arose after the death of baritone great Harry Carney, stalwart of Duke Ellington’s bands for decades (like an old married couple, Carney died within months of Ellington). “When Harry died, John Gensel, who was the pastor at the Lutheran church at 54th Street and Lexington Avenue, asked me to play at Harry’s funeral...I played ‘Sophisticated Lady’ at Harry’s funeral because that was Harry’s solo. Mercer Ellington offered me the job and the next thing I knew, I was on the bus going through the Lincoln Tunnel with the Ellington band for six weeks of one-nighters.”

Despite later work with Gerry Mulligan, Buck Clayton, the Benny Carter All-Star Sax Ensemble and others, it is his tenure with the JLCO led by Wynton Marsalis, beginning in 1990, for which Temperley is best known. Around the same time he began releasing albums under his own name like 1991’s Nightingale (Hep), 1998’s With Every Breath (Hep), 1999’s Double Duke (Naxos) and 2006’s Cocktails for Two (Sackville), almost always including tunes from the Ellington songbook.

After so many years, Temperley, like other transplants, became a real New Yorker and he thanked Marsalis for that when talking to Henderson: “He’s been so great with me. I’ve enjoyed working with Wynton. I’ve enjoyed everything here in New York. I’ve had a marvelous career here. Absolutely wonderful career.”
The Moers Festival, held for 45 years in Germany’s smallest ‘major’ city (100,000 residents, only two traffic lights) in the North Rhine-Westphalia region, has always represented counterculture and the political left. One of the first European festivals to embrace jazz’ New Thing, it booked radical black musicians; attracted long-haired, pot-smoking fans, who camped outside of the gigantic circus tent where it was held; and hosted East German jazz musicians back in 1979, a decade before the wall came down. Reinier Michalke, Artistic Director for the last 13 years, likened it to an annual UFO landing. Surviving a dramatic downturn in the local mining industry, in 2013 the event relocated to a 1,400-seat hall with state-of-the-art sound and lighting. Today it remains a political flashpoint: vestiges of hippie culture are seen in the craftpeople and caravans hunkered outside the new venue, even as right-wing interests vie to cut city council funding for the festival and repurpose the building.

This year’s edition took place May 13th-16th, with morning sessions at the Musik Campus (featuring regroupings of performers in an intimate setting), midday concerts in the historic Stadtkirche, nightly concerts at the Festivalhalle, followed by midnight sessions at Die Röhré, the local jazz society’s ‘clubhouse’. The audience was notable for a core group of five hundred or so loyal followers, most in their mid 60s to mid 70s, who’ve been coming for decades. These seniors have big ears, listening openly and attentively.

Violinist/composer Carolin Fook, the city’s official “Improviser in Residence”, kicked it all off with her international violin octet, using semaphore-like signals to cue sections and soloists, stamping the stage like a flamenco bailaora, ending up behind the drumkit, hammering out rock rhythms. Each violinist doubled roamed the stage from one instrumental set-up to another, improvising according to musical prompts written on pieces of paper. In no particular order, the music.

The next day was the first outing. There is natural beauty and then there is the Hardangerfjord, a breathtaking vista in the locale famed for the local Hardanger eight-stringed fiddle. Prior to the main event, a demonstration of that fiddle tradition was given by Frank Henrik Rolland, the bucolic strains echoing across the fields of the Aksnes farm. A different kind of echo occurred with the Hedvig Mollestad Trio with guest saxophonist Mats Gustafsson. Mollestad’s electric guitar-bass-drums trio is raw, psychedelic and bombastic, full of bluesy riffs and searing guitar solos. Adding Gustafsson’s primeval wails was like adding a bottle of lighter fluid to an already-out-of-control fire.

Returning—quite unwillingly—to the city, the first night of Nattjazz ran an interesting gamut of...
HOLLYWOOD JAZZ
BY ANDREY HENKIN

In 2009, the Star Trek franchise was reintroduced to the masses via the eponymous film directed by J.J. Abrams. Trekkies, myself included, swooned; the franchise had greedily absorbed over decades was being usurped and rewritten under the dubious methodology of “rebooting”. A world we had inhabited to endless scorn from society was being hijacked. We were being left behind.

The same thing happened with comic books. Superheroes whose stories were better known than those of the Apostles had their narratives changed, rendering pale legions and their basements of carefully preserved books irrelevant. There was no compelling reason to do so except to make money; most failed even at that modest goal. But those were just stories and rewritten under the dubious methodology of mass via the eponymous film directed by J.J. Abrams. Setting aside the Modal Version. These three movies is that, since they are not intended as people for a higher purpose. The problem linking three movies is that, since they are not intended for informed audiences, it was decided that the principal characters weren’t compelling enough on their own. These superheroes were all given sidekicks. Cultural appropriation is a serious, often dirty business. An obvious modern example—presented here without judgment—is the transmogrification of #bluelivesmatter into #blacklivesmatter. It is, instead, how Simone’s performance. Every “motherfucker” she shrieks makes the inaccuracies (the interior of the Vanguard is too big and too green and has a convenient back door right next to the stage; Wayne Shorter, Ron Carter and Tony Williams are played by actors more suited to an NFL practice squad); histronic car chases; and completely bizarre ending (Cheadle as comeback Miles on stage alongside the real-life Shorter, Hancock and Spalding), the point of the film is Miles’ obsession with his first wife, dancer Frances Taylor (played functionally by Emayatzy Corinealdi) and the dissolution of their marriage because of physical abuse. Hallucinations of Frances provide some of the most sublime and cinematic moments and allow for nicely surreal transitions between the haggard current Miles and his morose dapper ‘50s persona (contrived story aside, the movie is beautifully shot). Cheadle approximates Davis’ famous rasp (utilized sardonically by fictional jazz musician Rock Banyon in the 2015 spoof The Spoils Before Dying) and flashes the intensity with which we associate Miles. A moment, presumably during the Birth of the Cool sessions, shows a nice bit of interaction between Davis and arranger Gil Evans (Jeffrey Groover). A young, hyped junkie trumpetist (Lakeith Lee Stanfield) starts out as a minor villain but ends up helping Davis get back into music. But, sadly, Cheadle trafics in the most basic types of characters (Anti-Hero, Antagonist, Foil, Symbolic) and presents Miles as a brand, the “now-with-real-sugar” version of every tortured artist or maybe the Stan Lee/Jack Kirby adaptation. At least Cheadle learned to play the trumpet to size up that part of the film believable.

Ethan Hawke, portraying Baker in Born to be Blue (which is actually orange in its coloring), also took it upon himself to learn his fingerings. The heart-throbbing star of such films as Gattaca and Training Day (or the box-office bomb before that) inhabits the tragic figure of Baker by turns George C. Scott, a strange, intimidating peer (Kedar Brown as a grumpy Miles Davis) and a more convincing peer (Keith Rennie as Pacific jazz head Richard Bock); and lots of deep comments like “I don’t want a career, I just want to play” or “Try to be happy for more than ten seconds at a time.” Baker is seen pumping gas during his rehabilitation, playing in a mariachi band and impressing Miles Davis and Dizzy Gillespie (an unconvincingly sage Kevin Hanchard) in a triumphant comeback set at Birdland. More self-contained than Miles Ahead, Born to be Blue is oddly lacking in emotional involvement. Part of this stems from knowing too little of Baker’s accident-ridden life. 1988 but also from the fact that Janie is an amalgam of Baker women. As such, you don’t really connect with her as the ultimate victim of Baker’s vulnerable charm.

Nina has the most troubling provenance of the three. Based on the eponymous Nina Simone documentary even the film’s disenfranchised writer/director Cynthia Mort for its invented storyline and the casting of Zoe Saldana (who, ironically enough, played Ubura in the aforementioned Star Trek reboot) in the titular role. Miles Ahead, even more convoluted, has a story line with cooperation of the Miles Davis estate and his children are executive producers; in an interview Cheadle gave to The Daily Beast, he said, “We had to talk to the family a lot and hit them to the fact that we were trying to do was capture the essence and truth of Miles Davis, as opposed to the facts of his life. The facts didn’t matter to us, but the truth of the process did.” What more needs to be said? We find Simone in 1995 in decline, helped back to America and the spotlight through the patience of David Oyelowo as Clifton Henderson, Simone’s manager for the last years of her life. The issue with the film is not that Saldana doesn’t look or sing like (and is too young to play) Simone; the cardboard cut-out acting of Oyelowo or Ronald Guttman as Henri Edwards, Simone’s one-time exploitative manager and lover. Instead, it’s Paula Patton as Richard Pryor (Mike Epps); or the storyline’s intersection of the worst parts of The Graduate, Breakfast at Tiffany’s and Rocky IV. It is, instead, how Simone’s most compelling trait as a person and a performer, her deep rage, becomes so exaggerated in Saldana’s performance. Every “motherfucker” she shrieks makes her seem petulant as does the emphasis on her endless drinking and smoking. The few flashes of her noted activism are just that, tucked on via an interspersed interview for French TV or a younger Simone threatening to “kill them all” after learning of Martin Luther King, Jr.’s death. Nina could be any film about a performer given over to excess who needs someone to help him return to prominence after having his embouchure destroyed by debt-collecting drug dealers, all while improbably living in a VW van. The real co-star, however, is Baker’s always-beneath-the-surface heroin habit, to which he returns at the end, choosing its influence on his art over Jane. Born to be Blue is a classic example of the self-destructive man with too much talent to not destroy himself. It is a film that would drive Miles Davis mad. 

His co-star Jane (Carmen Ejogo) becomes his lover and helps him return to prominence after having his embouchure destroyed by debt-collecting drug dealers, all while improbably living in a VW van. The real co-star, however, is Baker’s always-beneath-the-surface heroin habit, to which he returns at the end, choosing its influence on his art over Jane. Born to be Blue is a classic example of the self-destructive man with too much talent to not destroy himself. It is a film that would drive Miles Davis mad.
Improvisational. Sensational. That’s jazz at NJPAC.
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Bassist Mimi Jones owns the Hot Tone label, which has released a string of excellent records by female instrumentalists, including pianist Shamie Royston, saxophonist Camille Thurman and drummer Shirazette Tinnin. (The only male artist on Hot Tone is pianist Luis Perdomo, who is also Jones’ husband.) Of course, it’s also an outlet for her own work: Feet in the Mud is her third album, following 2009’s Beloved. Primarily a trio disc—Jones (vocals on six tracks) is joined here by keyboardist Jon Cowherd and drummer Jonathan Barber—and on three tracks, Samir Zarif plays soprano saxophone.

The opener “Mr. Poo Poo” sets up a funky organ-driven groove, which shifts into an equally swinging jazz rhythm. The next piece, “American”, showcases both the leader’s vocals and bass playing; using “O’ Man River” as her inspiration for cutting the point, but expanding it into a broader consideration of nature, Jones heads into a dark and almost ritualistic space, strumming the bass like a Steve Lehman, remembering the notes depicted with a similar sense of openness; as there is no definitive chordal instrument on the album, that spaciousness is amplified.

The humidly lovely “Lord Help My Unbelief” moves cautiously, a slow motion pan of mallets and sparse bass pattier. “Flores”, titled for West Coast bassist Chuck Flores, works an AfroCuban groove and popping, McLean-styled melody, but with an intellectual bent recalling another McLean acolyte: Steve Lehman. Allen and Kozuya twist and tumble, their winding solos like surfers riding a wave. The queasy tones and splayed rhythms of “One for Rory” are a doppelganger for Wayne Shorter’s “Fall” as performed on Miles Davis’ Neefertiti. The melody is equally hallucinogenic if the rhythms are less free. The group hits the solo sections fully in the pocket while the head is as disconnected as dice falling down a staircase. Allen’s tone on the title track is more footed, thoroughly captivating set of original tunes.

For more information, visit hottonemusic.com. Jones is at Village Vanguard through Jul. 3rd with Rudy Royston and Minton’s Jul. 23rd. See Calendar.

Some records blow in like a welcome wind, instantly lifting you like a bird taking flight on a long, far-flung journey. Alto and soprano saxophonist Kris Allen’s Beloved is such a recording, from the opening “Lowborn” to closing “Threequel” a spirited, fleet-footed, thoroughly captivating set of original tunes. A native of West Hartford, Connecticut, where he studied under the guiding hand of legendary alto saxophonist Jackie McLean at the Hartt School of Music, Allen recalls the master in both the framework of his compositions and his soloing style, but the influence is natural, never slavish. The sparseness of Allen’s tunes compels on first listen. While his tone and soloing style follow the dry linearity of McLean, the warmth and sense of swing are his alone.

Surrounding himself with an equally adept quartet of tenor saxophonist Frank Konzja, bassist (and co-founder/owner of Truth Revolution Records) Luques Curtis and drummer Jonathan Barber, Allen’s tunes breathe and flow forward. Given Barber’s stylistic kinship (with Rashied Ali, for example) there are rhythmic moments on Beloved that recall the John Scofield/Joe Lovano quartet, the space between the notes depicted with a similar sense of openness; as there is no definitive chordal instrument on the album, that spaciousness is amplified.

The suite often proceeds with glacial slowness and its transitions are no less known logic. Out of silence (or faint murmurings), veering, scraping lines suddenly emanate from one or more members of the string trio. Sometimes Smythe drops piano notes upon them from above, in a separate, ranging code. Sorey’s percussion is about color as much with the clicks, rolls and two hours, the piece is too long and sometimes stalls.

The only way to experience this music is to let it happen to you. Then beauty sometimes surprises you, when shards of dissonance coalesce in pure melody like breaking light. Then you discover that Sorey’s creative process is not illogical, but rather proclaims its own order, in daring juxtapositions of disparate design elements. Surprises also hit when Sorey uses Butch Morris’ concept of “conduction” to direct interludes of improvisation within his notated composition. Fung, Armbrust, and Kodheli are accomplished musicians who precisely render the score in rich, resonant sonorities but they can also cut loose and blow when Sorey gives them the signal.

When you are done with this record, you feel like everyone in Systems Two must have felt: exasperated, exhilarated, exhausted.

For more information, visit pirecordings.com. Sorey is at The Stone Jul. 3rd with Anthony Coleman, curates and is there Jul. 5th-10th and is at Rye Jul. 13th with Alan Birkland. See Calendar.

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Stranger Days is partly inspired by The Stranger, Albert Camus’ treatise on an outsider’s perspective of the absurdity of life’s futility. However, compositionally and musically, the session is much more than a paean to pointlessness. Each instrument in the masterful title track assumes a role; trumpet as the protagonist freely soliloquizing; tenor saxophone eventually supporting; the rhythm section serving as foil. The instrumental roles change, sometimes within a piece, and the style is theatrical but only partially absurd. The result is a sophisticated, well-grounded artistic statement.

European musicians like reed player Christoph Erb and tuba player Marc Unternährer. Part of this obsession with diverse playing situations has seemed enthralling to the protagonist, not hurt by the consistent availability of numerous top players (Jackson’s big band Project Project was a tongue-in-cheek reference to this fact). While still burgeoning with structural ideas, such as the all-reed ensemble Likely So, a number of Jackson’s latest tracks and appearances hinge on the immediacy of improvisation in small-group environs. What follows are three recent presentations of that work, with both fellow Chicago improvisers and some of Europe’s most invigorating practitioners of the new music.

Vibraphonist Jason Adasiewicz is one of Jackson’s longest-term collaborators, though Rows and Roots is their first duo recording. Both musicians have been in the stable of Delmark Records’ new Chicago vanguard for some time and it should be noted that, despite the recent closure of Jazz Record Mart and the phased retirement of label founder Bob Koester, Delmark remains a documentary force. Adasiewicz has a thick, wet and percussive approach to his malleted axe. Recently he’s used this effectively in collaboration with German reed player Peter Brötzmann, himself no stranger to Chicago, so this pairing is apt on a couple of levels. Jackson, despite a fair allegiance to free play, is an improviser whose historical grasp is abundantly clear. Pillowy, gutsy blues, as on the delicately squinting title track, redefine low blatting and scurrying, gently swelling leaps on the bass clarinet-focused “Where’s Mine”. Adasiewicz is plably resonant throughout, his instrument providing both chordal carpet and charged accents in a 40-odd minute program of nine original tracks, each of which were composed by Jackson. Occasionally providing diffuse rustle and subtle clacks, Adasiewicz volleys between cascading faults and the snappy, glassine shifts of a drummer’s telepathy, making Rows and Roots a duo delivering plenty of harmonious and rhythmic rewards.

Jackson duos, “twosax”, bring limber tenor and a clean, brassy baritone into a language of wheels and spars, ever so often hinging on the clicks of ligatures or gently sideways harmonic splay. These reed-only works are emblematic of an aesthetic of rigorous listening and playfulness on exhibit throughout Chicago Conversations, no matter what set of instruments is on offer.

For more information, visit delmark.com, stonefoorrerecords.com and creativeworks.ch. Jackson is at The Jazz Gallery Jul. 8th with Greg Ward and Threes Brewing Jul. 10th. See Calendar.
Charles Mingus said he wrote his suite, *The Black Saint and the Sinner Lady* (1963, Impulse!) “for dancing and listening.” Alto saxophonist Greg Ward has achieved that goal with *Touch My Beloved’s Thought* (taken from a line of poetry Mingus wrote for the 1963 album), composing and performing it in collaboration with the Onye Ozuzu Dancers in Chicago. Ward’s work is inspired by the seminal Mingus album, drawing themes and motifs from figures heard in fleeting passages, including from piano and trombones. But Ward isn’t just inspired by the earlier work, he’s also created a piece imbued with the Mingus aesthetic, full of such tropes and gestures as dynamic and tempo acceleration; multiple lines creating polyphony; solos building and being supported by growingly insistent, muscular ensemble backgrounds; and the controlled cacophony of ‘free’ group improvisation.

Like the Mingus inspiration, Ward’s suite coheres—with echoing themes and motifs—and flows along inexorably from the opening horn chorale prelude introducing the first riffy, rocking theme, “Daybreak”, to the final wailing calibrated saxophone chaos of the conclusion, some 50 minutes later, “Gather Round, The Revolution Is At Hand”. The nine dances/ tracks range stylistically from a short burst (.46 seconds) of brass and drums free soloing, “Smash, Push, Pull, Crash”, to a compact 3:26 neo-hardbop ensemble piece with rhythm drop-outs and swinging baritone saxophone solo (Keefe Jackson). Along the way Ward employs some of Mingus’ favorite time signatures, such as gospelly triple meters and even the flamenco rhythm Mingus injected into *The Black Saint and the Sinner Lady*. However, Ward’s tentet, unlike the 11-piece unit on the Mingus album, does not include a guitarist. Admiringly filling in and creating the flamenco feel is bassist Jason Roebke and drummer Marcus Evans. The latter is a standout throughout, his snare and high-hat performances with the strongest Cuban flavor. Elsewhere, the JLCO runs a fairly traditional set, ranging from Ellington to Monk and the Sinner Lady.

While this is indubitably an ensemble triumph, there are plenty of solo highlights: Dennis Luxion’s acapella piano on “ Singular Serenade”, Ward’s alto, especially on “The Menacing Lean” and the final track; Tim Haldeman’s tenor saxophone romp through “Round 3”; and Beau LaMar Gay’s plunger-inflected cornet swirls on “Dialogue of the Black Saint”.

For more information, visit tiffanyaustinmusic.com. Austin is at Smalls Jul. 9th with Tommy Campbell. See Calendar.

On her debut album, Nothing But Soul, it is evident that Bay Area–based Tiffany Austin is a jazz singer with a strong appreciation of R&B and the blues. Inspiring comparisons to vocalists like Ernestine Anderson, Marlena Shaw and Dee Dee Bridgewater, Austin comes across as one who listens to Ella Fitzgerald one minute and Aretha Franklin the next.

Nothing But Soul pays tribute to Hoagy Carmichael, Austin taking her share of chances with material by the treasured songwriter. It gets off to an intriguing start with “Stardust”, usually performed as a sentimental, ethereal ballad, but Austin picks up the tempo, making it surprisingly R&B-ish. She is no less expressive when turning her attention to “Baltimore Oriole”, “Georgia on My Mind” or “Skylark” (to go along with two other Carmichael tunes: “I Get Along Without You Very Well” and “Sing Me a Swing Song (And Let Me Dance)”.)

“I May Be Wrong (But I Think You’re Wonderful)” and country icon Johnny Cash’s “I Walk the Line” are songs Carmichael recorded but didn’t write. Approached as fast, exuberant bop, the former is the disc’s least R&B-minded selection while Austin transforms the latter into a funky blues shuffle, more in common with ’50s-era Ruth Brown or LaVern Baker than Cash’s honky tonk. “I Walk the Line” is such a creative success for Austin that it would be interesting to hear her record an entire album of Cash’s songs.

Austin’s sidemen are tenor saxophonist Howard Wiley (the album’s producer), pianist Glen Pearson, bassist Ron Belcher and drummer Sly Randolph. This release called for gritty backing and all of them contribute to the overall funkiness of the project and a promising debut.

For more information, visit tiffanyaustinmusic.com. Austin is at Smalls Jul. 9th with Tommy Campbell. See Calendar.

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**GLOBE UNITY: CUBA**

*ABRAZO ~ The Havana Sessions Various Artists (Ansonica) Live in Cuba Jazz at Lincoln Center Orchestra (Blue Engine) Tribute to Irakere (Live in Marciac) Chuco Valdés (Jazz Village)*

by Tom Greenland

In the continuing cultural exchange between Cuban music and North American jazz, it’s hard to say which has had more of an influence on the other, but both have clearly profited greatly from the association. Taking advantage of recently eased relations on the 60-year U.S. embargo of Cuba, Ansonica set up recording sessions with some of the island’s finest musicians. *ABRAZO ~ The Havana Sessions* is a rich sampler of big band, small group and choral pieces written by off-island composers but played by locals. The first CD contains two big band tracks by Timothy Lee Miller and a third by Don Bowyer, cleverly arranged charts percolating with the percussive fireworks of drummer Enrique Plá, percussionist Bernardo Bolaños and pianist Emilio Morales. Two suites by Bunny Beck, the first for sextet with alto saxophone, trumpet and trombone, the second with added vocalist, take on a Cuban tinge under the auspices of John Carollo’s madrigals sung by a female chorus and Michael Brandman’s perky “Coloring with Water” for trumpet, trombone and French horn.

*Live in Cuba*, by the Jazz at Lincoln Center Orchestra (JLCO), at Havana’s Teatro Mella during a 2010 residency, is more North American than Cuban in flavor, but the audience, audibly excited to hear jazz from the U.S., rouses the JLCO to inspired performances. “2/3’s Adventure”, which mixes mambo with swing and guajira, and “Como Fué”, featuring vocalist Bobby Carcasses, both augmented by musicians from Chuco Valdés’ Afro-Cuban Messengers, are the two performances with the strongest Cuban flavor. Elsewhere, the JLCO runs a fairly traditional set, ranging from Ellington to Monk and the Sinner Lady.

The *Onye Ozuzu Dancers in Chicago* project is at The Jazz Gallery Jul. 8th. See Calendar.

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**Nothing But Soul**

Tiffany Austin (Con Alma Music)

by Alex Henderson

On her debut album, Nothing But Soul, it is evident
Chucho Valdés invites you to visit Cuba for the

Havana International Jazz Festival Tour

November 12-20, 2016

JazzCuba.com
Kicks up as much dust (and propulsion) as Art Blakey. Drummer Rudy Royston’s robustness and yearning, Dexter Gordon and cool of Lester Young, etc.—midtempo tune evoking ‘70s McCoy Tyner. Tallitsch’s material (9 of the 11 tracks herein are originals) and he doesn’t rely on the Great American Songbook for interesting. He is of the generation(s) of players that preserve a particularly inspired unity. Despite their independent origins, the textures from both string instruments seem the kind of fare a jazz combo might tackle, but Tallitsch gets to shine in a poignant manner without ever getting cloying or going over the top. Gratitude is an album that displays a rare and very engaging balance of fervor and restraint, expressive ace musicianship and terseness.

For more information, visit kenaldcroft.com. This project is at Downtown Music Gallery Jul. 10th. See Calendar.

Wayne Shorter’s Night Dreamer was recorded Apr. 29th, 1964. He had already spent four years with Art Blakey’s Jazz Messengers, debuted for Vee-Jay and recorded with others, including Miles Davis’ sextet, becoming part of his second great quintet later in 1964. Even after all that activity, Night Dreamer was an artistic breakthrough, the first of 11 Blue Note records in 6 years and the start of a groundbreaking period. While he continued to develop as a soloist, his original voice as a composer became prominent during this time.

It’s not well known that Shorter performed with John Coltrane’s band in 1959, using his sidemen on his first Blue Note recordings. Here he is joined by McCoy Tyner (piano), Reggie Workman (bass) and Elvin Jones (drums), with Lee Morgan on trumpet completing the quintet. Nat Hentoff’s original liner notes mistakenly identify “the characteristically lithe piano of Herbie Hancock”. This was corrected on the 2004 CD reissue, though not explained. The LP reissue experience is different: more spacious and dreamy on Side A and more of a hardbop edge on Side B.

The title track opens with a rubato piano flourish before setting up 3/4 time joined by Jones’ signature groove. The piece gets bluesier during the solos as the major7 chords supporting the first 4 bars are changed to dominant7 chords. Shorter solos first and last and again as the track fades out. “Oriental Folk Song” has a mysterious intro and melody, changing for the solos, which are more pronounced and accompaniment more aggressive. After the solos, there’s a three-bar figure played by Shorter and Morgan, followed by a five-bar break by Jones; those are repeated before returning to the head. “Virgo” is dreamier yet: an unusual 29-bar form with a 7-bar main theme, recapitated after 16 bars and then a six-bar ending starts with the 7th bar of the original theme repeated twice with harmonic variations before a 7-3-6-2-5 turnaround over the final three measures. This piece is reminiscent, particularly Tyner’s accompaniment, of “I wish I knew” from Coltrane’s Ballads, recorded December 1962.

Side B comes out more fleet-footed with the hard-
Our Thing, the trio of guitarist Roni Ben-Hur, bassist Santi Debriano and drummer/percussionist Duduka Da Fonseca, represent diverse musical and cultural backgrounds joined together to create a distinctive and appealing style. Manhattan Style is their second album after an eponymous 2011 Motéma debut, and consists of 11 songs: eight originals (three each by Ben-Hur and Debriano and a pair by Da Fonseca) plus Duke Ellington’s “African Flower”, Ornette Coleman’s “The Blessing” and Antonio Carlos Jobim’s “Polo Pony”.

As implied in the title, the threesome are all now based in New York yet bring to the recording compositions reflecting the places they once called home. Ben-Hur’s “Ma’hof”, for example, recalls the Middle Eastern melodies and rhythms of his Tunisian and Israeli roots. Debriano, who hails from Panama but was raised in Brooklyn, calls to mind both, respectively, with “Imaginary Guinea” and “Skelly”. Da Fonseca’s lyrical melodies and pulsing rhythms (heard in “Flying Over Rio” and “Poise E!”) are all about his native Brazil.

These artists are masters of their instruments: Ben-Hur’s fluidity shines whether playing chords or single-note lines in double-time; Debriano stands out for his arco on “African Flower” and “Poise E!”, his warm tone cello-like; and Da Fonseca impresses with his ability to play melody and complicated rhythmic patterns. The latter also displays his virtuosity on his original bebop-oriented title track, which closes the album.

What is really amazing is the trio’s cohesiveness and obvious enjoyment in their collaboration. Kudos to Our Thing for a most successful blending of music and culture, as appropriately diverse and unique as Manhattan itself.

For more information, visit jazzheads.com. This project is at Jazz at Kitano Jul. 15th-17th. See calendar.

As on their previous recordings, the tenor saxophonist and bassist Houston Person and Ron Carter have a brilliant chemistry together, as their aptly titled new album, their fifth collaboration since 1990, makes abundantly clear.

As on their previous recordings, the tenor saxophonist and bassist stick to favorite standards. With seeming ease, they breathe fresh life into familiar fare like “Bye Bye Blackbird”, “But Beautiful”, “Young and Foolish” and “Blame It On My Youth”, creating a full spectrum of sound masking any need for additional musicians. This is a mature and confident album by artists who appear to revel in each other’s company. Everything is taken at a relaxed, unhurried pace, with both players swinging gently and gracefully; not a note is wasted.

What these two seasoned performers share, in addition to decades of experience and mastery of the jazz vernacular, is a distinctive and gorgeous sound on their instruments. Person has perhaps been undervalued by jazz fans over the years, but he proves he is still a force to be reckoned with at the age of 81, bringing his soulful, full-bodied tenor, which can recall Gene Ammons, Ben Webster or Stan Getz at various times, to the fore on every track. As the only rhythm player, the 79-year-old Carter has a lot of responsibility in this setting, playing the roles of timekeeper and unaccompanied soloist while also making listeners forget the missing drums or piano. It’s a task he’s certainly up to, with his deep, supple bass sound and vast harmonic knowledge.

It’s worth noting the presence of a third master on this album—eminent engineer Rudy Van Gelder, who, at the age of 91, brings the rich sound that’s been his trademark for decades to yet another superb recording.

For more information, visit jazzdepot.com. Person is at Dizzy’s Club Jul. 12th as part of the Ertegun Jazz Hall of Fame Celebration of Ben Webster and 92nd Street Y’s Jazz in July Jul. 21st as part of Unforgettable: The Nat King Cole Songbook. See Calendar.
In the summer of 2014, Aaron Parks held a ten-week DIVA (Danish International Visiting Artists program) residency in Denmark. By then, at the age of 30, the American pianist had already achieved an independent sound, but on these two albums arising from his Danish tenure he thrives on the unsolvable riddle of collaboration.

When Parks released his 2013 disc of solo improvisations (*Arborescence*, ECM), he earned knee-jerk comparisons to fellow pianist and ECM stalwart Keith Jarrett. Yet while their styles could hardly be more different, they do have one thing in common: a genuine respect for melody. It’s this sense of song and structure that balances Parks’ youthful optimism with patience.

On *Groovements*, he shares a studio with bassist Thomas Fonnesbæk and drummer Karsten Bagge. Despite being the first time this trio had recorded together—playing tunes written especially for this session, no less—these virtual strangers make for a cohesive mesh.

As if in service of that point, the group improvisation “Shapes ‘n’ Colors” is among the more seamless tracks. No less groovy than its satellites, the tune hits all the right pressure points and is every bit as flexible as Parks’ distinctly New York-ian “Elutheria”. Fonnesbæk and Bagge contribute two originals apiece, the former’s “Winter Waltz” and “Forever This Moment” being special vehicles for the composer’s artistry while the latter’s “Alcubierre’s Law” and “A Rabbit’s Tale”, not surprisingly, capitalize on the rhythmic core. The trio does bare its traditional chops, however, when handling the swing of Cedar Walton’s “Bolivia” and evergreen “You And The Night And The Music” with tact. Even the two surprises, Bruce Springsteen’s “I’m On Fire” and Danish classical composer Carl Nielsen’s “Tit Er Jeg Glad”, proceed with confident logic.

*Duets in June* would seem to be the more intimate project on paper, but its unusual combination of guitar and piano reaches more broadly and adventurously, the pepper to *Groovements*’ salt.

Much credit goes to guitarist Thomas Maintz, who wrote all the music except for three improvisations. The latter are the highpoints of this date—exercises in unforced seeking from two musicians who don’t just react to, but converse with each other. Where the drunken “Absinthe” and photorealistic “East Village Waltz” are tongue-in-cheekily illustrative, “Six String Levitation” (featuring Parks on melodica) and ambient “Please Hum (A Hymn)” offer more cerebral delights.

Maintz speaks most lucidly through his acoustic baritone guitar, as on “Nude in Red Armchair”, in which his adaptability comes to the fore. All that said, it is Parks whose underlying feel for mood and message rings truest. Whether singing at the keys in “Secret Hallway” or going solo for “Riddles Dressed in White”, he understands that tenderness in music is more than a pantomime. It’s a way of life.

For more information, visit sundance.dk and gatewaymusic.dk. Parks is at Mezzrow Jul. 22nd-23rd. See Calendar.
Thanks to George C. Wolfe, Savion Glover and the team behind the current Broadway revival of *Shuffle Along* at the Music Box Theatre, there’s renewed interest in black musical theater of the ‘20s, a fascinating era when jazz began to define the pop culture landscape. This all-black 1921 show, with music by pianist/songwriter Eubie Blake and vocalist/lyricist Noble Sissle, challenged the color line in important ways and showcased the likes of Florence Mills, Adelaide Hall, Josephine Baker and Paul Robeson. For reasons laid out by Richard Carlin and Ken Bloom in their 20-page liner essay for the astonishing *Shuffle Along* adds a welcome contemporary twist.

Sissle and Blake sing *Shuffle Along* gathers material from several sources: ‘20s ensemble recordings; an uncredited piano roll; highlights from a well-preserved 1950 demo; and a couple of tracks of even more recent vintage. (The ‘70s? The sleeve info on this could be misleading.)

Along with jazz’ historical timeline. It’s 1950, so he’s able to refer to the modern dancers as “jitterbugs”. And one aside is particularly pointed—Sissle announces, “Uncle Ned and his old-timers are doin’ an old-fashioned cane dance!” A long pause, then: “Wonder what the Ned and his old-timers are doin’ an old-fashioned cane dance?”

In his banter between verses on “Bandana Days”, Sissle evokes a competition between traditional and modern dance styles and plays around ingeniously with jazz’ historical timeline. It’s 1950, so he’s able to refer to the modern dancers as “jitterbugs”. And one aside is particularly pointed—Sissle announces, “Uncle Ned and his old-timers are doin’ an old-fashioned cane dance!”

Like It Is

John Fedchock New York Big Band (MAMA)

Big band jazz thrives in the person of trombonist John Fedchock, who blends old and new for in-your-face excitement. Like It Is features some of the most talented players in New York for fresh takes on songbook standards and modern originals. This album is about the evolution of a working big band that honors the whole history of the genre.

Fedchock opens with the standard “You and The Night and The Music”, recoloring its basic elements while keeping enough of the structure to allow expressive and intriguiging solos from himself, Mark Vinci’s soulful alto, Rich Perry’s powerful tenor and knockout drumming by Dave Ratajczak, proving that a classic tune can still be vital. There are other standards here by Duke Ellington and Cedar Walton but a highlight is Fedchock’s own tribute to Clifford Brown, “Ten Thirty 30”, beautifully propulsive with dazzling piano from Allen Farnham against some impressive themes by the band and then, in homage to the dedicatee, blazing yet delicate bravura from trumpeter Scott Wendholt.

Fedchock’s other originals are the danceable title tune, with in-the-groove solos from Charles Pillow (alto) and Barry Ries (trumpet); smart and swinging “Just Sayin’”, which has knockout acappella brass playing, a sassy soprano solo (Pillow) and the leader’s deft trombone fading into the distance at the close; appropriately named “Hair of the Dog”, moving from cloudy to sunny thanks to Farnham and bassist Dick Sarpola to clearig solos by Fedchock and the wailing Walt Weiskopf (tenor); and sensuous “Havana”, a lushly exotic tribute to the Cuban capital.

For more information, visit harbingerrecords.com and blueheronrecords.com. A Eubie Blake tribute with Bill Charlap, Rossano Sportiello and Ted Rosenthal is at 92nd Street Y’s Jazz in July Jul. 26th. See Calendar.
Peter Zak moved to New York long ago and made a name for himself with a series of CDs for SteepleChase. While one can hear stylistic influences in his playing, they are never so much in the forefront as to label him as being of a particular school. Standards, his 11th date as a leader for the label, is a trio date as most of his previous recordings. Joined by bassist Jay Anderson (with whom he was playing for the first time) and drummer Billy Drummond, Zak came into the session with songs worked out but with no rehearsal, letting the musicians find their own approaches.

Zak tackles a number of once popular songs that haven’t been recorded as much in recent times, in addition to still-in-demand favorites. The trio kicks off with a lively samba setting of Alec Wilder’s “Moon and Sand”, which contrasts with the numerous laid-back ballad recordings. George Gershwin’s “I Loves You, Porgy” was championed by Bill Evans and Zak’s glistening arrangement allows plenty of space to emphasize its beauty, with understated bass and whispering brushes as the perfect backdrop.

The pianist takes a typically breezy journey through “The Night Has a Thousand Eyes”, with the trio alternating between an energetic Brazilian Carnaval flavor and driving bop. The Duke Ellington-Billy Strayhorn ballad “The Star-Crossed Lovers” was a long-time feature for the bandleader’s alto saxophonist Johnny Hodges, but Zak transforms it into a brisk swinger with a Latin undercurrent. Drummond’s engaging, constantly shifting percussion fuels the leader’s imaginative solo and a superb chorus by Anderson. Ray Noble’s “The Very Thought of You” has grown in stature over the last few decades and the trio’s spacious, playful rendition has a special charm by keeping its romanticism intact.

Burt Bacharach’s “Wives and Lovers” may not yet be a standard, but Zak’s uptempo romp through it reveals its possibilities. And though Victor Herbert’s “Indian Summer” has been recorded throughout much of jazz history since it was composed nearly a century ago, Zak reshapes it with a brief hook inserted into the melodic line in his swinging arrangement, keeping this would-be warhorse very much at home in modern jazz.

For more information, visit streepchase.dk. Zak is at Fat Cat Jul. 5th. See Calendar.

For the past few years Geneva, Switzerland-born harmonica player Grégoire Maret has been garnering acclaim through gigs and guest appearances on numerous albums. Now he's assembled an impressive lineup of musicians, singers and MCs for his debut album Wanted, merging jazz, R&B and hip-hop to produce exciting amalgams where the glorious past invigorates the all-encompassing present in exciting ways.

Like Esperanza Spalding, Robert Glasper and others, Maret uses diverse sources of musical inspiration to blend the traditional and the contemporary seamlessly. Wanted opens with “2Beats”, a standard contemporary blueprint with slick freestyle flowing by Kokayi alternating with album co-producer Terri Lyne Carrington’s sensual vocals. Frank McComb emotes on “Diary Of A Fool” with the silky, earnest ruefulness of Kenny Lattimore. And the wonderful Dianne Reeves lends her flawless tone and feeling soul to the slow-jam “Heaven’s”.

On other songs Maret uses vocalizing by top-flight artists as a variation on sung lyrics: the smooth title track features Take 6 member Mark Kibble adding some cool, dynamite harmonizing on this airy floating tune; Luciana Souza lends her warm voice to “Groove”, the jazziest cut; the great Ivan Lins weaves his vocal magic on the ballad “Voo Do Pássaro”. On all of these songs harmonica doubles the voices on the melodies to emphasize its beauty, with understated bass and whispering brushes as the perfect backdrop.

Perhaps the most impressive moments, though, are those where Maret uses diverse sources of musical inspiration to blend the traditional and the contemporary seamlessly. Wanted opens with “2Beats”, a standard contemporary blueprint with slick freestyle flowing by Kokayi alternating with album co-producer Terri Lyne Carrington’s sensual vocals. Frank McComb emotes on “Diary Of A Fool” with the silky, earnest ruefulness of Kenny Lattimore. And the wonderful Dianne Reeves lends her flawless tone and feeling soul to the slow-jam “Heaven’s”.

For more information, visit relativepitchrecords.com. Pavone curates and is at The Stone Jul. 26th-31st, this project taking place Jul. 29th. See Calendar.

Violist Jessica Pavone has produced an immense catalog of diverse releases over the last ten years, ranging from solo music, large-scale chamber and orchestral works, her longstanding duo with guitarist Mary Halvorson and improvising groups of all types while also contributing to an equally diverse body of work supporting such leaders as Anthony Braxton, Taylor Ho Bynum, Leah Paul, William Parker and Jason Cady. Her new album Silent Spills collects her recent creations for solo viola with electronics.

Pavone’s sense of harmony is based not so much on the consonance/dissonance dichotomy, but rather on sonority and perpetually fluctuating stasis. The ability to create extensive dramatic narrative from a carefully chosen set of unadorned motifs distinguishes her solo work. The material moves slowly but always brings the listener along through the subtle changes of color and mood.

For more information, visit sunnysiderecords.com. Maret is at Jazz Standard Jul. 26th-27th with Edmar Castañeda. See Calendar.
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The previous recording by bassist Eric Revis’ trio, City of Asylum, charted a first meeting in the recording studio. Three years later, the present incarnation retains pianist Kris Davis while Gerald Cleaver has replaced Andrew Cyrille at the drums with no attendant loss of energy. If Revis is known for the breadth of his musical associations, ranging from work with Branford Marsalis and Kurt Rosenwinkel to Ken Vandermark and Peter Brötzmann, the trio occupies a sort of middle ground: they play a kind of free jazz defined by intense, concentrated rhythmic precision and interlace collectively improvised pieces with compositions by Revis, Greg Osby and Paul Motian.

That rhythmic drive is immediately apparent on the opening “Arcane”, an improvisation held together by the sequence of rhythmic figures Davis devises, moving from one insistent percussive pattern to another, focusing the underlying momentum that Revis and Cleaver generate. While “Arcane” represents a distinct kind of urban energy—dense, layered, forceful, turbulent—the spontaneously conceived title piece sets a highly rhythmic phrase of child speech as its theme.

Motian’s “Victoria” demonstrates the depth the three can bring to a more traditional ballad while Osby’s “Vertical Hold” is a pointillist abstraction building to a tumult of drums and dissonant piano. Throughout, Revis is a master of economy, contributing an occasional melodic solo and elsewhere establishing a point or figure around which the music forms and proceeds.

For more information, visit cleanfeed-records.com. Revis is at The Jazz Gallery Jul. 27th-28th. See Calendar.

Singer Gregory Porter likes to couch a hopeful idea in a depressing image. He did this to great effect on “Brown Grass”, a wistfully optimistic song about lost love from his excellent 2013 disc Liquid Spirit, which won a Grammy for best jazz vocal album. Porter has a big, sensual baritone, with traces of Bill Withers, deployed with easy confidence on his own contemplative compositions, which often deal with emotional endurance and romantic gratitude.

Take Me To The Alley is a fine follow-up to Liquid Spirit, though it’s only tangentially related to jazz. With a core rhythm section of Chip Crawford (piano), Aaron James (bass) and Emanuel Harrold (drums) as well as a funky horn section—Keyon Harrold (trumpet), Yosuke Sato (alto saxophone) and Tivon Pennicott (tenor saxophone)—Porter puts forth a kind of acoustic, improvisational R&B. (Guest vocalists include Alicia Olatuja, Kem and Lalah Hathaway.) The album has something in common with Jose James’ simmering 2013 Blue Note release No Beginning No End, which was sort of jazz if you cocked your ear to one side and listened closely.

Crawford puts down big, rich chords throughout and James and Harrold go deep in the pocket. “In Fashion”, for instance, has a narcotized rhythm that sounds a bit like The Police’s “Roxanne” slowed way down. “Fan the Flames” comes closest to traditional jazz as we know it; it’s a swinging tune and Porter scats a bit, evoking Jon Hendricks, whose grainy voice seems to be a touchstone for his style. The best tune is opener “Holding On”, a slow, reflective song in which Porter finds himself falling in love despite, it seems, having experienced romantic pain in the past. “I’ve seen times that were harder,” Porter declares. “I remember the taste of bitterness.”

For more information, visit bluenote.com. Porter is at Prospect Park Bandshell Jul. 28th. See Calendar.
It all began back in 1962 when clarinetist Jim Cullum, Sr. formed the Happy Jazz Band. Featured on cornet was his 20-year old son, Jim Cullum, Jr. The hot jazz group became based at The Landing in San Antonio, TX the following year (appearing on the club’s opening night of Apr. 18th, 1963), their musical home until 2011. Jim Cullum, Jr. (who has since dropped the Jr.) became the group’s leader after his father’s death in 1973 and the band has since been renamed the Jim Cullum Happy Jazz Band. In addition to having the blessing of a homebase (a rarity in the 21st century for a trad band), Cullum’s group was also unique in that it was featured on a popular weekly hour-long PBS radio broadcast (Riverwalk Jazz) during 1987-2016, recently completing their 30th and final season.

This recent reissue from the Classic Jazz label features Cullum’s group in 1976 (the date unfortunately is not listed on the CD), shortly before the band switched from a banjo-tuba rhythm section to utilizing acoustic guitar and string bass. The septet, comprised of Cullum, great clarinetist Allan Vaché, fluent if obscure trombonist Mark Hess and a solid rhythm section (pianist Cliff Gillette, banjo player Buddy Black, Buddy Apfel on tuba and drummer Kevin Hess) performs nine songs associated with Jelly Roll Morton, who died 75 years ago this month at 50.

One of the first significant jazz pianists, Morton was also an early jazz composer, arranger and bandleader. He has been ridiculed regularly since the late ‘30s when a letter he wrote to DownBeat claiming that he had invented jazz in 1902 was published. But in reality, Morton did not need to brag for his accomplishments to early jazz were immeasurable. His piano solos and his recordings with his Red Hot Peppers during 1926-30 are essential for any serious jazz collection.

In reviewing nine songs from Morton’s repertoire, the Cullum band could have stuck closely to the classic recordings or merely jammed the tunes. Instead, they mastered the songs and then came up with fresh frameworks and solos. In other words, they created new music while retaining the style and structures of the vintage material.

For example, since Morton’s time his “Shreveport Stomp” has always been played as a workout for a trio of clarinet, piano and drums. However in Cullum’s version, while Vaché introduces the melody for a chorus, the whole group gets to participate, with the first full ensemble chorus being quite explosive.

Cullum’s band is at its best on such uptempo material as “The Chant”, “Milenberg Joys”, “Black Bottom Stomp” and “Wolverine Blues”, which are filled with concise solos and plenty of heated ensemble work. The rhythm section shows that banjo and tuba can swing, the horns all display extroverted personalities along with excellent technique and the music is full of enthusiasm. The slower and bluesier pieces work well too but it is the stomps that are most memorable.

Fans of hot jazz and those who want stimulating music are advised to pick up this highly enjoyable CD.

For more information, visit innercityjazz.com
Extremely busy tenor saxophonist Ivo Perelman continues to release albums in batches, documenting fully improvised encounters with musicians as disposed to in-the-moment discovery as he. Sometimes he returns to a particular combination of players, but just as often the lineup is as fresh as the music. "Villa Lobos Suite" features Mat Maneri, with whom Perelman has recorded several times previously, and Tanya Kalmanovitch, a brand-new partner. The combination of tenor saxophone and two violas is an unexpected one, perhaps wholly without precedent, and the feeling of exploration, of feeling around in the dark and cutting a new path, is all over this 49-minute album. Although it has the austerity of modern composition and harmony is as difficult to come by as in any other fully improvised music (since it is, by necessity, based on unison-response rather than unison playing), there is nevertheless a fully human, crying quality to it. Perelman ducks and dives from the bottom of the tenor’s range to the top and back again, at times essaying quite bluesy phrases while flapping the horn’s valves in a quivering in an extremely high-pitched voice at others. Kalmanovitch and Maneri saw and zoning around him, occasionally plucking the strings and even more rarely attempting to build a stage upon which he can wander and monologue.

Perelman has been partnering up with pianist Matthew Shipp for close to 20 years, starting with 1996’s Cama de Terra; Butterfly Whispers is the fifth time the two and drummer Whitt Dickey have come together in the studio, but only the second time without a bassist (Michael Bisio, on The Edge and The Other Edge) or a second drummer (Gerald Cleaver, on Enigma). At this point, they have a collective language that works very well for them. Shipp’s rumbling, almost liturgical attack is matched by Dickey’s busy, yet somehow restrained drumming, heavy on toms and cymbals. Perelman hovers over Shipp’s head like peanut butter. Horror atmospheres (Umiliani’s rare library work, was recorded in 1968. While its fuzz guitars, Farfisa and Hammond B3 organs and ‘boogaloo’ drums recall ‘flower power’ atmospheres, the music occasionally rises above its period setting to sounds blissful and sly. Used for the soundtrack of director Luigi Scattini’s Heaven and Hell, Psychedelica also contains Umiliani’s hit single “Mah-Na Mah-Na”. Best known from its use in Sesame Street and the first episode of The Muppet Show, “Mah-Na Mah-Na” is a four-note wonder that sticks in your head like peanut butter. Horror atmospheres (Umiliani scored many Italian giallo films) and somnambulant vocals fill “Viaggio nell’incosciente” and “Sequenza psiche-delica”, ‘60s psychedelia drives the eerie “Nel Cosmo”, organ swing adorns “Hippies”.

Recorded on modular synthesizers, Spinet piano organ and Hammond organ, elements of 1971’s Synthi Time wouldn’t sound out of place in the music of French duo Air or in the Krautrock sounds of Roedelius and Moebius. Layering synths to achieve rich textures and colors, Synthi Time ranges from the spectral expressionism of the title track and rhythm-box kitsch of “Arabian Synthetizer” to the ‘surfing on sine waves’ galactic frivolity of “Synthi Dance”. While much of the material is easily shoehorned into easy listening terrain, “Synthi Water” recalls an off-kilter psychedelic marching-band melodic sense. “For Rolls,” appropriately, is the most melodic piece and Perelman’s tone is extremely clean and muscular, notes emerging one by one rather than in a mad rush. Behind him, the drummer is so minimal it’s almost primitive, until it speeds up and erupts into clatter in the piece’s second half. (The title track is a drum solo that feels like an outgrowth of “For Coltrane.”)

For more information, visit ishtar.it
A self-assertive urban vibe permeates the first two cuts on trumpet player Marquis Hill’s unapologetically titled The Way We Play. “Welcome / Bulls Theme” and “The Way We Play / Minority” feature hot interplay among vibraphonist Justin Thomas, bassist Joshua Ramos and drummer Makaya McCraven. This is Chicago talking. Hill’s trumpet pumps it up with Christopher McBride’s alto sax and the Blacket is on a roll. The tension builds as vocalist Meagan McNeal does the intro honors and spoken word artist Harold Green III exposes the difference between his elegantly biting ethnic poetry and self-indulgent rap: “It tastes like hope and smell like Blue Note.”

Leaning heavily on jazz standards, the remaining tracks deviate down other paths. The band struggles to find a groove with vocalist Christie Dashiell on “My Foolish Heart” and Herbie Hancock’s “Maiden Voyage” is slowed to a crawl that precludes it from taking flight. Other attempts fare much better. Hill and McBride lend their rich tones to Horace Silver’s “Moon Rays” and Hill’s switch to flugelhorn on an abbreviated “Polka Dots and Moonbeams” is gorgeous. Green and the band have a wonderful synergy and his reappearance on a Latin-infused contemporary version of Donald Byrd’s “Fly Little Bird Fly” returns the session to its original attitude.

A pulsating rhythm section and fleet soloing rounds the edges of Monk’s “Straight No Chaser” into speedy bop while the Carmell Jones percussive “Beepurple” benefits from the addition of trombonist Vincent Gardner. Juan Pastor’s brief percussive interlude spills over into a rendition of Charlie Chaplin’s “Smile” that is crisp but loses the original’s flow. Hill is a talented player and leader who is not averse to taking a risk. The Way We Play puts the emphasis on the “We”, capturing Hill and his band at a point where they are comfortable stretching out on others’ material and making it their own.

For more information, visit concordmusicgroup.com. This project is at Ginny’s Supper Club Jul. 22nd-23rd. See Calendar.
and tricky is “Double Portion”, with sections alternating fast, slow and swaggering rhythms, trombone both plunger-muted and open and harp swooping and jaunty to lush and dreamy. “Entre Cuerdas” piles on false climaxes with drum breaks and repeating riff cycles and “Quatro de Colores” features such pairings as harp and harmonica, electric piano and flute and trombone and soprano. The only ballad—other pieces display a variety of AfroLatin rhythms and time signatures—is “Jesus de Nazareth”, a feature for sumptuous, sweeping harp, a final flute lead-solo adding to the atmosphere. Finale “Zamir Blues” has an infectious, chattering dance rhythm, Casteralda’s most swinging solos and a montuno-driven climax.

For more information, visit edmarcastaneda.com. This project is at Jazz Standard Jul. 26th-27th. See Calendar.

Tenor saxophonist/clarinetist Ken Peplowski has sometimes unfairly been characterized as strictly a Swing-oriented player but if he was a ‘50s loyalist, he wouldn’t be acknowledging everyone from Herbie Nichols to John Lennon on Enrapture. Whether on tenor or clarinet, Peplowski is in fine form on this date.

Peplowski offers surprises with his choice of material. Contrasting Fats Waller’s “Willow Tree”, Harry Warren’s “An Affair to Remember” and Duke Ellington’s lesser-known “The Flaming Sword” are Peter Erskine’s “Twelve”, Nichols’ title tune and John Lennon-Yoko Ono’s “Oh, My Love”. Nichols, sorely neglected by the industry in his day but seeing new adherents in the past decades, fits perfectly with the swing-to-bop outlook Peplowski brings to the table. Pianist Ehud Asherie, bassist Martin Wind and drummer Matt Wilson all deserve credit for appreciating Peplowski’s sense of adventure. Musicians hired as sidemen for a Peplowski date know they are probably going to have to do some homework when it comes to learning the material. The threesome rise to the occasion on tunes as disparate as Barry Manilow’s “When October Goes” and Noel Coward’s “I’ll Follow My Secret Heart”. A highlight is Peplowski’s lyrical performance of Bernard Herrmann’s “Vertigo Scene D’Amour” from Alfred Hitchcock’s classic 1958 thriller Vertigo, working especially well in this small-group setting.

For more information, visit longsongrecords.com
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Saxophonist Albert Ayler (1936-70; he would have turned 80 this month) is one of the most seminal and controversial American jazz musicians. Emerging during the flowering of jazz avant garde in the early ‘60s, he was a genuine maverick whose work impacted his contemporaries John Coltrane and many in his wake, including David S. Ware, Ken Vandermark, Peter Brötzmann and poet/rock singer Patti Smith, who said of Ayler in a poem, “mysterious as a lily and just as perfect.” Ayler played wild ’n’ woolly with a deep, blistering attack in the lower registers, birdlike calls up high and wide vibrato, testifying via gloriously brutal yawp and skronk—notes and harmony taking a backseat to timbre and primal expression. His compositional style owed little to the Great American Songbook aspects of the jazz tradition, inspired rather by gospel hymns, marches, folk tunes and children’s songs, possessed of an almost naїve tunefulness. This two-CD set is a combination of two Ayler albums, Bells and Prophecy, plus tracks from an album of German origin, Albert Smiles With Sunny. Bells was recorded live at NYC’s Town Hall in May 1965 and released that year as a one-sided LP record. ESP-Disk’ boss Bernard Stollman was so excited about Ayler’s 20-minute title piece that he didn’t even want to wait for music for the other side of an LP. It begins with a grand gale of unfiltered and forceful playing from Ayler trumpet brother Donald, alto saxophonist Charles Tyler (in his recording debut) and drummer Sunny Murray until a moment of relative calm courtesy of Lewis Worell’s nimble bass. There are solos from the saxophonists that seem rough on the surface but at their core express an odd but palpable calm, until a chorale emerges. While some avant garde jazz of the period was driven by fury, “Bells” brims over with catharsis and joy.

Prophecy is a collection of live recordings by Ayler’s famed trio of Murray and bassist Gary Peacock, recorded at the Cellar Café, NYC 1964 but not released until 1975—Albert Smiles With Sunny consists of takes from that same gig. This lineup recorded Spiritual Unity, Ayler’s first for ESP-Disk. Ayler is even more unrestrained here than on “Bells”, literally ROARING and conjuring fervent talking-in-tongues passages alternating with tuneful melodic heads. Murray dispenses with the beat but not with rhythm, laying down a percussive barrage and shimmering waves of cymbals and Peacock’s pliant, flowing lines are the calm in the eye of the storm. Incidentally, the sonic quality on the Albert Smiles With Sunny material is slightly better than that of Prophecy.

This is not for novices. For enthusiasts of Ayler in particular and free jazz in general, it is indispensable.

For more information, visit espdisk.com
Michael Dease has always challenged himself. In high school he was All-State on saxophone, but switched to trombone his senior year and repeated the feat. Since his arrival in New York, Dease has developed into one of his generation’s top trombonists.

*Father Figure* features a tight quintet with vibraphonist Behn Gillece, pianist Glenn Zaleski, bassist Endea Owens and drummer Luther Allison, occasionally augmented by alto saxophonists Markus Howell and Immanuel Wilkins. Strutting blues “Church of the Good Hustler” shows that Dease can back the acclaim he has received for his expressive, swinging trombone. Howell and Wilkins engage in a playful trading of fours while Gillece recalls Milt Jackson. The leader’s “Brooklyn” is a gorgeous work named for his newborn daughter, with a multi-faceted theme evolving as quickly as its namesake.

Charlie Parker’s “Confirmation” was an in-studio suggestion by producer Marc Free and the impromptu theme evolving as quickly as its namesake. These three players have a lot to say, like he hasn’t quite gotten all of that opening solo out of his system. These three players have a lot to say, individually and collectively, and whether they bring approach to the horn are starkly different.) It’s not all mellow shuffles and soft solos.

For more information, visit positone.com. Dease is at 92nd Street Y’s Jazz in July Jul. 28th. See Calendar.

Trumpeter Duane Eubanks made his Sunnyside debut in 2015 with *Things Of That Particular Nature*, a suave, melodic and classicist hardbop date. That album featured Abraham Burton and Marc Cary alongside the musicians who make up DE3: Eubanks, bassist Dezron Douglas and drummer Eric McPherson. This one, a looser and more stripped-down effort, was recorded at the Manhattan drum shop rather than in a traditional studio and gives the listener the feeling of eavesdropping on a conversation.

Eubanks’ tone is soft, but full—he notes seem to roll out of the bell, patiently and thoughtfully taking the air. Behind him, Douglas and McPherson set up loping, relaxed grooves. All the compositions are written by the trio’s members, though “Little Johnny C Blues” nods to the title track of Johnny Coles’ sole Blue Note album. (Coles was Eubanks’ teacher, though their approaches to the horn are starkly different.) It’s not all mellow shuffles and soft solos, though; about three-quarters of the way through “A Slight Taste”, Eubanks reaches for the sky, squeezing out a sudden, forceful run at the top of the horn’s range that surprises without feeling unwelcome or gratuitous.

This group is a trio, not a trumpeter and his rhythm team. On “Little Johnny C Blues”, Douglas and McPherson take a full minute to themselves before the horn is heard and it’s a terrific, organic sound, the drummer’s energy restrained but ever-present as the bass boings and booms in a manner recalling Charlie Haden behind Ornette Coleman in 1959. “Strokish”, meanwhile, is a seven-minute track, which begins with three-minute drum solo building from delicate skittering runs to avalanche-like rolls; when the others start playing, McPherson settles into a Tony Williamsish zone of precise hi-hat and occasional snare eruption, like he hasn’t quite gotten all of that opening solo out of his system. These three players have a lot to say, individually and collectively, and whether they bring the other two members of the quintet back for the next album or not, it’ll be worth hearing.

For more information, visit sunnysiderecords.com. Duane Eubanks is at Smalls Jul. 22nd-23rd. See Calendar.
Pedrito Martinez is a world-class conguero with a spiritual connection to his tumbadora drums. Notable Latin and jazz musicians have taken notice and opened "Mi Tempestad" has trumpeter Wynton Marsalis adding the jazz flow and poet/rapper Telly Marcado contributing the edge to a base of hot AfroCuban rhythms. Marsalis returns with guitarist Juan Wust on the gorgeous Ruben Blades ballad "Antadalla" for a touching portrait of the fisherman and his village. Marsalis and Martinez recently collaborated on Ochias, a concert-length piece with pianist Chucho Valdés and the Jazz at Lincoln Center Orchestra. Pretty fast company, but Martinez is used to such environs with the likes of Sting, Paul Simon, Eddie Palmieri and Paquito D’Rivera also on his resume.

The session was recorded in Habana but with NYC pluralism: Martinez and pianist Edgar Pantoja-Aleman are from Cuba, bassist Alvaro Benavides from Venezuela and bongosero Jair Sala hail from Peru. They work with an A-list of musical guests to produce contemporary music true to its roots. The classic dance/percussion tune “Compa Galletano" receives a heavy injection of salsa as it welcomes Blades on vocals while “Dios Mio” uses Wust and Pantoja-Aleman’s lovely touches to provide a Latin jazz/pop setting for vocalist Descemer Bueno.

Percussionist Roman Diaz joins with Martinez for a duet on “Encantamiento Yoruba", reprising their wonderful collaboration on The Routes of Rumba (Round World, 2008). Together they capture the stately and spiritual origins of the music. This is followed by “Tributo a Santiago de Cuba" with the phenomenal West African vocalist Angélique Kidjo and vocalist Issac Delgado closes out the session with the title cut, a heartfelt melodic tribute to the city of his birth. The music on Habana Dreams is at once both conventional and contemporary, with sweet ripples of jazz running through its rumba soul – kind of like Habana itself.

For more information, visit motema.com. Martinez is at Prospect Park Bandshell Jul. 29th with Angélique Kidjo. See Calendar.

Pythagorean Dream
Rhys Chatham (Foom) by Clifford Allen

Much abstract American art of the '60s-'70s focuses on direct and complete engagement with the viewer, utilizing shape, color, form and material to offer the transcendence of an eternal now. Whether one calls the work Specific Objects, Minimalism, Post-painterly Abstraction, Hard-edge, Post-minimalism, Systemic or Concept Art, the impetus for its existence comes back to this sense of complete yet evolving engagement. Though Minimalism has stuck as a descriptor, it doesn’t really do justice to the means and results of unencumbered, material grace and process-based interaction. Similarly, the use of just (or unjust) intonation, seriality, loop structures, delay and resonant overtones allows for the maximum level of interaction between sonic information and the listener’s brain and body. Minimalism never felt accurate in describing that diverse music: Guitarist, flutist, trumpeter and composer Rhys Chatham has been active in contemporary composition since the early '70s, first creating La Monte Young-like music for gongs before moving in the direction of a merger between punk and the splendor of amplified overtones, in both small guitar-based ensembles and orchestras.

Pythagorean Dream is Chatham’s latest, a two-part solo work for guitar and alto, bass and C flutes utilizing loops, delays, natural resonance and just intonation. Through these feedback devices and levels of superimposition, Chatham is able to create a chorus of amplified strings or projected breath through live stereo play. Sitting at a table facing an array of pedals and mixers at Le Poisson Rouge on May 30th, Chatham turned the former Village Gate into a space for cathedral-like suspensions of ghostly tones and buckling guitar twang. In this scenario, he began the evening with an unaccompanied performance, more jarring and electrified than that on the recording and soon augmented his bank of instruments with the electric bass of Tim Dahl (Child Abuse, Lydia Lunch Retrovirus) and drummer Kevin Shea (Taliban!, Mostly Other People Do The Killing), the former buzzing and swerving atop a landscape of partials as the latter gradually took the music to the stratosphere, playing like Lenny White against a massed angelic chorus.

But the recorded performance is another thing and hearing Chatham’s solo music through home speakers is deeply moving. The second half begins with arrayed harmonics and quavering washes, gradual chromatic flute entreaties mapped by delayed mirrors and lifted by a lapping drone. Though Chatham was at one time a classical flutist, this is not music of traditional virtuosity, instead allowing the experierence to ‘come into knowledge’ of sounds’ occurrence and relationships, both to internal and inhabited structure. As phrases are overlaid, Chatham builds gentle and direct interstitial architecture, which soon leads into jangling pulses as he switches to the electric guitar. Here, a ringing and dusty imprint occasionally scumbled into cottony fuzz is the focal point, somewhere between Womblitte-era John Fahey and Robert Fripp, sprawling out into thin waves before falling away. The CD version of this set includes Fahey and Robert Fripp, sprawling out into thin waves before falling away. The CD version of this set includes Fahey and Robert Fripp, sprawling out into thin waves before falling away. The CD version of this set includes Fahey and Robert Fripp, sprawling out into thin waves before falling away. The CD version of this set includes Fahey and Robert Fripp.

Death came too soon for some members of the Cole family: Nat was only 45 when he died of lung cancer in 1965 and his daughter Natalie was 65 when she died of congestive heart failure in 2015. But Freddy is still going strong at 84 and is in fine form on He Was The King, a tribute to his brother.

Freddy has been recording since the early '50s but it took him several decades to get around to making a Nat tribute. Whenever one decides to honor his legacy, the question becomes, “Which part?” – straightahead jazz with his intimate trio in the ’30s-40s or jazz-influenced traditional pop in the ’50s-early ’60s? Freddy pays homage to both and does so with the help of an impressive cast of Houston Person or Harry Allen (tenor sax), Joe Magnarelli (trumpet), Josh Brown (tenor), John Di Martino (piano), Randy Napoleon (guitar), Elias Bailey (bass) and Quintin Baxter (drums).

Cliff Burwell’s “Sweet Lorraine” and Harold Arlen’s “It’s Only a Paper Moon” are from Nat’s trio repertoire whereas ballad “Mona Lisa” (a major hit in 1950) epitomized his pop side. Freddy’s smoky jazz-noir take on the latter is a departure from his brother's lavish orchestral version and Freddy, much to his credit, doesn’t hesitate to surprise listeners by unearthing some of the lesser-known songs his brother recorded such as Benny Benjamin-George David Weiss’ “Jet” and Fred Wise’s “The Best Man”.

Most of the songs were recorded by Nat at some point, from Ned Washington-Victor Young’s “Love Is the Thing” to Ray Ellington’s “That’s My Girl” but there are two exceptions in Richard Rodgers-Lorenz Hart’s “Easy to Remember” and the title track, a poignant ballad Freddy wrote in memory of his brother.

Some Nat tribute have been far too predictable. Freddy offers his share of surprises and the result is one of the more interesting celebrations to date.

For more information, visit jazzdetroit.com. Cole is at 92nd Street Y’s Jazz in July Jul. 21st as part of Unforgettable: The Nat King Cole Songbook. See Calendar.
Although he recorded with master improvisers like Roscoe Mitchell, Jürg Leander and Anthony Braxton, pianist György Szabados, who would have been 77 this month but died at 71 in June 2011, is little known outside of Hungary. Yet his influence loomed over his country’s post-war music as much as the specter of Communism haunted Europe. Like the AACM’s Muhal Richard Abrams, Szabados organized workshops where musicians absorbed his mixture of improvisation, jazz and notated music.

Unlike Abrams, though, Szabados’ opportunities were limited by his government’s Stalin-esque distrust of free music. That’s one reason why Derengés/Dawn is so valuable. Almost the equivalent of a samizdat novel given mass publication, the two-CD set provides expanded performances of six Szabados compositions. Budapest-based reed player István Grencsó, a member of the composer’s ensembles from 1984-2007, galvanizes the project while Serbian-Hungarian violist Szilárd Mezei, who played with Szabados from 2003-09, adds his distinctive string bending to four tracks. Grencsó emphasizes the jazz/improv qualities of Szabados’ work by building on the textures from the rhythm section of pianist Máté Pózsár, bassist Róbert Benkő and percussionist Szilveszter Miklós. The Open Collective perform an act comparable to cleaning a painting to highlight new vibrancy.

Touched with strands of Magyar romanticism, Pózsár glides along the keys when not relying on the pedals to judder percussively alongside Benkő’s unvarying pace. Grencsó’s nasal soprano saxophone splits tones, atonal alto saxophone digs or bass clarinet grows mock overcoming Arcadian sentiments while adding requisite (free) jazz affiliations on a track like “Adyton”. In quintet formation on “Azeskívő /The Wedding” and “Fohszá/Supplication”, the sharp pulse is maintained yet, frequently, cymbals toll as if emanating from the belfry of Budapest’s St. Stephen’s Basilica to balance the Roma-like flightiness expressed in viola glissandi. Szabados’ tension between sonic light and darkness is not without humor. The faux-vaudevillian overlay of the concluding “Regényszász /Minstrelsy” could accompany a clown’s pratfalls, especially after the foreground actions are backed by three additional horn players: Ádam Megget, Ábel Fazekas and Gergő Kovás.

The Open Collective honors Szabados’ work by giving it a contemporary sheen as well as daubing individual brush strokes onto his canvas. For more information, visit slamproductions.net

Nihil Novi
Marcus Strickland’s Twi-Life (Blue Note/Revive)

It’s been five years since saxophonist Marcus Strickland’s last album, the self-released two-CD set Triumph of the Heavy, Vol. 1 and 2. This disc, his debut for Blue Note (a label exhibiting a shocking vitality in the last couple of years), was produced by Meshell Ndegeocello and features trumpeter Keyon Harrold, organ player Mitch Henry, keyboardist Masayuki Hirano, bassist Kyle Miles and drummer Charles Haynes as the core band, with guest appearances from singer Jean Baylor, guitarist Chris Bruce, keyboardist James Francis, pianist Robert Glasper, bassists Ndegeocello and Pino Palladino and drummer Chris Dave. Strickland’s brother E.J., usually heard behind the drums, plays keyboards on the aptly titled 42-second interlude “Cherish Family”.

Nihil Novi is more reminiscent of D’Angelo’s Black Messiah than any recent jazz release, even R&B-oriented releases by labelmates like Glasper, trumpeter Takuya Kuroda and bassist Derrick Hodge (on whose album Strickland played). The tracks are built around grooves that tick and pulse, tight snare drums cracking as electric bass throbbs and horns spin out melodies that sound as much like a Greek chorus, commenting on the lyrics sung by Baylor, as soloists seeking to express themselves at length. Strickland can get out there when he wants, but he serves the ensemble just as often, in the process reminding the listener that there were some ferocious solos on James Brown tracks back in the day. But it’s not just the music; it’s the message in the lyrics and the samples of, for example, Harrold talking about feeling like he’s viewed through the prism of others’ stereotypes. It’s a conscious (to use a term from ‘90s hip-hop) but not hectoring worldview and perfectly suits the taut but organic beats the band lays down.

There’s more going on here than just shimmering jazz-funk, though. “Inevitable” is a lush ballad, Strickland’s bass clarinet shadowing Baylor’s vocals the way Lester Young used to slow-dance with Billie Holiday. Ndegeocello takes a lead role on “Sosoko’s Voyage”, a strutting homage to Afropop, which also showcases Bruce’s shimmering guitar. And the album-closing “Truth” sounds like 21st Century Afrobeat. Nihil Novi (which translates to Nothing New) might be the most self-abnegating album title of the year. Even if there isn’t anything truly new here, the way Strickland and company combine elements adds up to something both unprecedented and thrilling. For more information, visit bluenote.com. This project is at Prospect Park Bandshell Jul. 28th. See Calendar.

Nihil Novi
by Tom Greenland

It’s hard enough to put music into words, but even harder when it’s created without preconceived plans. Kudos then to John Corbett for his insight into how one can gain deeper understandings of and appreciation for such music. Written in a pithy, metaphor-steeped style, Corbett’s book is humorous and engaging; he’s having a bit of fun with a subject about which he cares deeply. Fond of enlarging on his metaphors, as when he shows the various ways the book is like a field guide for bird-watching, he’s equally content to string a series of mixed metaphors together, thereby acknowledging the imprecise nature of such allusions, all merely parts, hints, of the bigger ‘truth’ he wants to illuminate.

After introducing the subject and defining his parameters—"freely improvised music", as opposed to structured improvisation, free jazz or noise music—Corbett begins defensively, anticipating objections to music lacking a steady pulse and of "underdeterminate duration." Then he moves to the basic features, or ‘facts’, discernible to audiences, i.e. who’s playing what when, changes in volume, transitions and form. In one of the most interesting sections, he posits a typology of seven types of interactions: dialogue; independent simultaneous action; imitation; consensus/dispute; support/stepping up; making space vs. being tentative; and counterpart. These are the individual-within-society relationships that we intuitively notice in our day-to-day lives, but Corbett’s discussion serves to pinpoint and sensitize us to the nuances of these dynamics in the context of music. He also stresses the importance of learning the "performance vitae" of individual artists in order to place their improvisations in a broader context.

The final half of the book addresses “advanced techniques”. For further listening and reading Corbett supplies lists of records (both improvised and “poly-free”), “major” living improvisers and books. He compares one-off gigs with ongoing groups; alludes to elements of mystery and metaphysics; debates group size (trios, he argues, tend to work best); notes the spectrum of free and pre-determined materials within an improvisation; and distinguishes “real” performances from imitative ones.

For more information, visit press.uchicago.edu

A Listener’s Guide to Free Improvisation
by Philip Freeman

“Sturm is a prodigious talent and is an unparalleled virtuoso of the nylon strunged guitar.” - James Scott “Minor 7th Webzine”

“... a master of scruptious chord motion... chops to burn. But his technique never overpowers the music. It just acts in its service.” - Tony Trischka “Banjo Master”

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THE NEW YORK CITY JAZZ RECORD | JULY 2016 35
The set collects four large-scale works (if song sets are included as large works) and one improvised preamble. Taken together, the three discs provide a cross-section of some of Parker’s areas of work. More to the point, however, the set contains his symphonic debut and a thankful addition to his woefully small body of work with singer Leena Conquest.

Two song sets with Conquest occupy the first disc. The half-hour suite For Fannie Lou Hamer, dedicated to the Mississippi-born Civil Rights activist, was commissioned by The Kitchen and performed by the since-defunct Kitchen House Blend ensemble (which—with reed players JD Parran and Sam Furnace and trombonist Masahiko Kono—wasn’t such a stretch for Parker) in 2000. The second half, Vermeer, is a nine-song cycle clocking in at 50 minutes and recorded at The Gallery Recording Studio in 2011 with Darryl Foster (saxophones), Eri Yamamoto (piano) and Parker. These are important recordings, highlighting not just Parker’s political and spiritual sensibilities but also his strength at working with voice. Conquest is a wonderful singer and the best interpreter Parker has; in lesser hands, his humor and plain truths could come off as simple or trite. She imparts to them the meaning they deserve. These are also serious recordings, lacking the silliness of It’s Raining on the Moon or funkiness of Parker’s Curtis Mayfield project. It’d be a mistake to say the disc is lacking those qualities but listeners may reach for those earlier records before moving on to Disc Two.

Cross-cultural construction has long been one of Parker’s (many) concerns and finding himself in Paris in 2012 Parker seized the opportunity to draw from a number of pools. Red Giraffe With Dreadlocks, the second disc in the box, pulls a core group of double reed player Bill Cole (essential to this recording), saxophonist Rob Brown, pianist Cooper-Moore and drummer Hamid Drake together with Indian singer Sangeeta Bandyopadhyay, Senegalese singer Mola Sylla (who also plays mbira and donso n’goni) and Dutch bass saxophonist Klaas Hekman. Across six tracks, they find and explore a number of overlapping territories. At its best moments, the music comes across as speaking deep truth, as if Bandyopadhyay the mystic and Sylla the griot were communicating through unknown tongues. Beautifully serene and wildly free, it’s the best disc.

A piece commissioned by the Polish National Forum of Music for the NFM Symphony Orchestra and performed at the 2013 Jazztopad Festival in Warsaw comprises the better part of the third disc and it’s here that Parker finds himself stretched behind his means. The 10-section, 50-minute Ceremonies for Those Who Are Still lacks the subtlety of his own bands, even with Parker, Charles Gayle (saxophone and piano) and Mike Reed (drums) improvising through the work. The score works in broad strokes, often plodding along where a lighter hand would have better served the purpose. Fortunately for those at the concert, a 25-minute improvisation by the trio (included here) delivered what those familiar with Parker’s work were no doubt anticipating.

Parker is a busy musician full of ideas and it’s interesting to have some of his divergent efforts packaged together rather than scattered across so many individual releases. The discs here might not invite the same level of repeat listening but there’s enough here to make it worthwhile all the while.


**Donna Singer**

**Italy - June 30th**

**Switzerland - July 2**

**Lincoln Center MET Guild - July 25**

Central Park Ladies Pavilion, NYC - July 26

"Donna Singer is a first-call vocalist with an effervescent spirit and impeccable phrasing there is certainly no lack of talent."

- Brent Black @ Critical Jazz

Donna-Singer.com
On The Town
Oscar Peterson Trio (Verve) July 5th, 1958

Pianist Oscar Peterson was born in Montreal, Canada in 1925. 33 years later, after he had become an international star, he waxed this album back in his native country at the Town Tavern Club in Toronto. Joining him are his regular trio mates Herb Ellis (guitar) and Ray Brown (bass) at the end of a collaboration that began five years earlier. While the seven standards, like “Sweet Georgia Brown” or “Moonlight in Vermont,” that make up the program appear on other Peterson albums, none are considered staples of his repertoire.

Wild Bill Moore is an obscure member of the Texas Tenor school. His leader discography is a slim four albums between 1961-77 to go along with some sideman credits with Slim Gaillard, Marvin Gaye and Big Joe Turner. This second 1961 album for Jazzland finds him in much more well-known company: Johnny “Hammond” Smith (organ), Joe Benjamin (bass), Ben Riley (drums) and Ray Barretto (congas), all but Smith appearing on the earlier Jazzland date, for a program of several originals and a tune each by Nat Adderley and Duke Ellington.

BY ANDREY HENKIN

Crossword

Across
1. The late David Baker was one (abbr.)
2. You’ll need to be on this at Blue Note Hawaii (abbr.)
3. Home of the annual Summer of the Arts Festival
4. Big band staple “Red”- A Blue Lady (abbr.)
5. Les McCann used this corporate designation in some of his album titles
6. Heliovis was recorded in 1970 by the Free Jazz Ensemble
7. Track from Wayne Horvitz & Zony Mash 1999 Knitting Factory album Upper Egypt
8. Bobby Timmons covered “Auld Lang...” on his 1966 Prestige album Holiday Soul
9. Sarah and Dizzy sang about this woman in 1956
10. Billy Bang was one (abbr.)
11. “Mae-Dou-...Nao” from Maria Joao/ Aki Takase 1987 Enja album
12. French drummer Bruno who worked with trumpeter John McLaughlin (Columbia) July 5th, 1975

Down
1. Maryland (abbr.)
2. Redhead (abbr.)
3. “...Summer” from Graham Collier’s 2000 Jazzprint album Winter Oranges
4. 30’s Austrian pianist Harry von... (abbr.)
5. Nat Adderley named a tune for this electric animal in 1968

BIRTHDAYS

July 1
- Earle Warren 1914-95
- Frank Selvidge 1903-74
- Hank Mobley 1933-83
- Ray Brown 1925-2002
- Michael Henderson 1951
- Jak Jarema 1966
- Bill Davis 1975

July 2
- Billie Holiday 1915-59
- Louis Jordan 1908-75
- Johnny “Hammond” Turner 1922-93
- Torny Jackson 1922-

July 3
- Ray Copeland 1926-84
- Ron Collier 1930-2003
- Carl Fontana 1928-2003
- Charlie LaVere 1910-83

July 4
- Teddy Buckner 1909-94
- Dick Stockton 1915-95
- Claude Luter 1923-2006
- Joe Zawinul 1932-2007

July 5
- Buddy Clark 1929-99
- Ivie Anderson 1905-49
- Joe Darensbourg 1906-85
- Tiny Grimes 1914-95

July 6
- Mood Indigo 1915-99
- Jef Gilson 1926-2012
- Darnell Howard 1895-1966
- Emmett Berry 1915-93

July 7
- Tony Gira 1950-99
- Mike Mainieri 1938
- Al DiMeola 1954
- Mike Lecrae 1966

July 8
- Chris White b.1936
- July 9
- Lenny Whitehead (trombone), Eddie Parker (trumpet), Evan Parker (tenor), joined by later members Ted Emmett (trumpet), Evan Parker (tenor), Courtby Piere (soprano/tenor), Annie Whitehead (trumpet), Eddie Parker (trumpet), Ogay Moloye and Dave Marchant (guitars), Nick Stephiore and Ron Herman (basses) and one-off tour with Bobby Bradford (hornet) for three long versions Stevens.

July 10
- Bobby Previte b.1957
- Mike Abene b.1942
- Ahmad Jamal b.1930
- Richard Wyands b.1928
- †Johnny Mince 1912-97
- †Louis Jordan 1908-75
- †Earl Grubbs 1942-89
- †Joe Zawinul 1932-2007
- †Ferry Lenz 1938-2013
- †Jean-Francois Jenny-Clark 1971-2015

July 11
- Tim Gwaltney 1952
- Mike Indra 1928
- Billy Eckstine 1914-93
- †Billie Holiday 1915-59
- †Billy Taylor 1921-2010
- †Richard Babbington 1940
- †Johnny Mince 1912-97
- †Louis Jordan 1908-75
- †Earl Grubbs 1942-89
- †Joe Zawinul 1932-2007
- †Ferry Lenz 1938-2013
- †Jean-Francois Jenny-Clark 1971-2015

July 12
- Bobby Bradford b.1934
- Roy Babbington b.1940
- †Cliff Jackson 1902-70
- †Charlie Christian 1916-42
- †Buddy Clark 1929-99
- †Teddy Buckner 1909-94
- †Darnell Howard 1895-1966
- †Emmett Berry 1915-93

July 13
- Blue Ellington tune?
- Longtime Sun Ra Arkestra trombonist
- ’50s stereos
- ’30s Austrian pianist Harry von...

July 14
- Psycho Electric Animal in 1968
- Electric Animal in 1968
- ’70s Japanese electric bassist Isao __________ Audio channel specifically intended for low-pitched sounds (abbr.)

July 15
- Nat Adderley named a title for this electric animal in 1968
- ’30s Austrian pianist Harry von...
- Blue Ellington tune?
- Longtime Sun Ra Arkestra trombonist
- ’50s stereos

July 16
- John Klemmer b.1946
- Dr. Lonnie Smith b.1942
- Pete Fountain b.1930
- †Ron Collier 1930-2003
- †Johnny Mince 1912-97
- †Louis Jordan 1908-75
- †Earl Grubbs 1942-89
- †Joe Zawinul 1932-2007
- †Ferry Lenz 1938-2013
- †Jean-Francois Jenny-Clark 1971-2015

July 17
- Mary Osborne 1921-92
- †Joe Thomas 1909-84
- †Hank Jones 1918-2010
- †Earl Grubbs 1942-89
- †Joe Zawinul 1932-2007
- †Ferry Lenz 1938-2013
- †Jean-Francois Jenny-Clark 1971-2015

July 18
- Darko Pavlovic 1938-90
- William Head 1946
- †Tiny Grimes 1914-95
- †Ahmet Ertegun 1923-2006

July 19
- Bobby Bradford b.1934
- Roy Babbington b.1940
- †Cliff Jackson 1902-70
- †Charlie Christian 1916-42

July 20
- Jazzland date, for a program
- for his 2002 ECM LP 1983's leadership for the ECM LP Tales Of... The Keith Jarrett Trio actually began in 1967. Gary Peacock’s leadership for the ECM LP Tales Of... The Keith Jarrett Trio actually began in 1967. Gary Peacock’s leadership for the ECM LP Tales Of...

July 21
- Bobby Bradford b.1934
- Roy Babbington b.1940
- †Cliff Jackson 1902-70
- †Charlie Christian 1916-42

July 22
- July 23
- Ray Brown (bass) at the
- Joining him are his regular trio mates Herb Ellis (guitar) and Ray Brown (bass) at the end of a collaboration that began five years earlier. While the seven standards, like “Sweet Georgia Brown” or “Moonlight in Vermont,” that make up the program appear on other Peterson albums, none are considered staples of his repertoire.

BY ANDREY HENKIN

Visit NYJazzRecord.com for answers.
Sunday, July 3

- **Joshua Redman Quartet with Aaron Goldberg, Larry Grenadier, Greg Hutchinson**, The Stone 7:30, 9:30 pm $40
- **Mingus Big Band**, Jazz Standard 7:30, 9:30 pm $25
- **The Mingus Band**, Village Vanguard 8:30, 10:30 pm $30

Monday, July 4

- **Joshua Redman 4et with Aaron Goldberg, Larry Grenadier, Greg Hutchinson**, The Stone 7:30, 9:30 pm $40
- **Richie Montgomery**, Blue Note 11:30 am, 1:30 pm $35

Tuesday, July 5

- **Joe Lovano Quartet with Kenny Werner, John Patitucci, Andrew Cyrille**, Jazz Standard 7:30, 9:30 pm $40
- **Rufus Reid's Quintet**, Village Vanguard 8:30, 10:30 pm $30
- **Mingus Big Band**, Village Vanguard 7, 9, 11 pm $30
- **Clayton-Holroyd**, Smoke 7:30, 9, 10:30 pm $30

Wednesday, July 6

- **Toshiko Akiyoshi’s Japan Jazz Orchestra**, Blue Note 8:30, 10:30 pm $35
- **Lester Bowie's Legacy Band**, Smoke 7, 9, 10:30 pm $20
- **Mingus Big Band**, Village Vanguard 7, 9, 11 pm $30

Thursday, July 7

- **Jonathan Blake, Joe Dyson, Brian Blade**, Smoke 8, 10, 12 pm $30
- **Nina Menkes and Friends**, Smoke 7, 9, 11 pm $35
- **The Mingus Band**, Village Vanguard 8:30, 10:30 pm $30

Friday, July 8

- **Donny McCaslin Group**, Smoke 7, 9, 10, 12 pm $30
- **Joe Lovano Quartet with Aaron Goldberg, John Patitucci, Andrew Cyrille**, Village Vanguard 7:30, 10:30 pm $30
- **Mingus Big Band**, Village Vanguard 7, 9, 11 pm $30
- **The Mingus Band**, Village Vanguard 8:30, 10:30 pm $30

Saturday, July 9

- **Mingus Big Band**, Village Vanguard 7, 9, 11 pm $30
- **The Mingus Band**, Village Vanguard 8:30, 10:30 pm $30
- **Mingus Big Band**, Village Vanguard 7, 9, 11 pm $30
- **The Mingus Band**, Village Vanguard 8:30, 10:30 pm $30
Sunday, July 10

- Carl Marquart Quartet with Adam Bumbaum, Yasushi Nakamura, Jared Schonig, Keeve Jackson, Mitchel Atias, Jason Roebke; Musicianer: Josh Sinton, Adam Hopkins, Tomas Fujiwara
- Scott Reeves Jazz Orchestra; Marianne Solvorn Quartet with Joshua Richardson, Matthew Parr late, Chris Smith; David Gibson Quartet with Theo Hill, Alexander Clatfey, Anwar Marshall, Hélio Salmen
- Terry Walsh’s Gotham City Band; Brandon Lee, Brandon Lewis/Renee Cruz Jam

Terry Walsh’s Gotham City Band; Brandon Lee, Brandon Lewis/Renee Cruz Jam

- Jure Pukl Trio with Carlo DeMaria, Eric McPherson
- Salvatore Maschio/Lazer Glae The Daswang Room 7 pm $10
- Annie Chan Septet with David Smith, Alex Loffe, Marcus Ouboque, Glenn Zaleski, Desmond White, Jerold Ling and guest Tomoko Omesa

Club Bandara: 7 pm $10
- William Hooker Quartet with Chris DeMaria, Mark Hanna, Larry Roland

Cornella Street Cafe 8:30 pm $10
- Richard Sears Quartet; Roman Reif Trio with Rikko Rosato, Craig Weinrib

Cornella Street Cafe 8:30, 10 pm $10
- Dissipated Face 2016: Steve X Dream, Kurt Ralske, Daniel Carter

Downtown Music Gallery 6, 7 pm $10
- Michael Winograd, Anat Fort, Jorge Roeder, Kenny Wollesen

Joe Grandsen Big Band

Dave Damiani and The No Vacancy Orchestra with guest Molly Ringwald

Linda Ciofalo Trio with Mark Marino, Harvie S

Pedro Giraudo Big Band with Alejandro Aviles, Todd Bashore, Luke Batson, Ken Simon Quartet

Jazz Standard  7:30, 9:30 pm $40
- Banff/NYC Improvisers Orchestra conducted by Tyshawn Sorey with Bryan Qu,

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Dissipated Face 2016: Steve X Dream, Kurt Ralske, Daniel Carter;

William Hooker Quartet with Chris DeMaria, Mark Hanna, Larry Roland

Cornella Street Cafe 8:30 pm $10
- Michael Winograd, Anat Fort, Jorge Roeder, Kenny Wollesen

Joe Grandsen Big Band

Dave Damiani and The No Vacancy Orchestra with guest Molly Ringwald

Linda Ciofalo Trio with Mark Marino, Harvie S

Pedro Giraudo Big Band with Alejandro Aviles, Todd Bashore, Luke Batson, Ken Simon Quartet

Jazz Standard  7:30, 9:30 pm $40
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- Banff/NYC Improvisers Orchestra conducted by Tyshawn Sorey with Bryan Qu,
Thursday, July 14

The Stone Residency
July 14-24, 2016

**The Stone**
CORNER OF AVENUE C AND 2ND STREET
$20 AT THE DOOR

**Tuesday, July 12**
**8PM**
**The Stone**
SOFIA REI (VOCALS, GUITAR), CARLO DE ROSA (Piano), RICHARD STOCKER (BASS), TONY MELLONE (DRUMS), STEVE NELSON (TRUMPET), DAVE MILLER (HORN)

**Wednesday, July 13**
**7:30PM**
**The Stone**
SOFIA REI (VOCALS), CARLO DE ROSA (Piano), RICHARD STOCKER (BASS), TONY MELLONE (DRUMS), STEVE NELSON (TRUMPET), DAVE MILLER (HORN)

**Thursday, July 14**
**8PM**
**The Stone**
SOFIA REI (VOCALS), CARLO DE ROSA (Piano), RICHARD STOCKER (BASS), TONY MELLONE (DRUMS), STEVE NELSON (TRUMPET), DAVE MILLER (HORN)

**Friday, July 15**
**8PM**
**The Stone**
SOFIA REI (VOCALS), CARLO DE ROSA (Piano), RICHARD STOCKER (BASS), TONY MELLONE (DRUMS), STEVE NELSON (TRUMPET), DAVE MILLER (HORN)

**Saturday, July 16**
**8PM**
**The Stone**
SOFIA REI (VOCALS), CARLO DE ROSA (Piano), RICHARD STOCKER (BASS), TONY MELLONE (DRUMS), STEVE NELSON (TRUMPET), DAVE MILLER (HORN)

**Sunday, July 17**
**9PM**
**The Stone**
SOFIA REI (VOCALS), CARLO DE ROSA (Piano), RICHARD STOCKER (BASS), TONY MELLONE (DRUMS), STEVE NELSON (TRUMPET), DAVE MILLER (HORN)

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**The Stone Residency**
**July 14-24, 2016**

**The Awakening Orchestra:** Fabian Abreu (Rhythm),... 

**The La Riñona Trio:**... 

**Friday, July 22:**

**7PM**
**The Stone**
SOFIA REI (VOCALS), CARLO DE ROSA (Piano), RICHARD STOCKER (BASS), TONY MELLONE (DRUMS), STEVE NELSON (TRUMPET), DAVE MILLER (HORN)

**Saturday, July 23:**

**8PM**
**The Stone**
SOFIA REI (VOCALS), CARLO DE ROSA (Piano), RICHARD STOCKER (BASS), TONY MELLONE (DRUMS), STEVE NELSON (TRUMPET), DAVE MILLER (HORN)

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**Monday, July 17:**

**The Stone**
SOFIA REI (VOCALS), CARLO DE ROSA (Piano), RICHARD STOCKER (BASS), TONY MELLONE (DRUMS), STEVE NELSON (TRUMPET), DAVE MILLER (HORN)

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**Tuesday, July 18:**

**The Stone**
SOFIA REI (VOCALS), CARLO DE ROSA (Piano), RICHARD STOCKER (BASS), TONY MELLONE (DRUMS), STEVE NELSON (TRUMPET), DAVE MILLER (HORN)

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**Wednesday, July 19:**

**The Stone**
SOFIA REI (VOCALS), CARLO DE ROSA (Piano), RICHARD STOCKER (BASS), TONY MELLONE (DRUMS), STEVE NELSON (TRUMPET), DAVE MILLER (HORN)

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**Thursday, July 20:**

**The Stone**
SOFIA REI (VOCALS), CARLO DE ROSA (Piano), RICHARD STOCKER (BASS), TONY MELLONE (DRUMS), STEVE NELSON (TRUMPET), DAVE MILLER (HORN)

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**Friday, July 21:**

**The Stone**
SOFIA REI (VOCALS), CARLO DE ROSA (Piano), RICHARD STOCKER (BASS), TONY MELLONE (DRUMS), STEVE NELSON (TRUMPET), DAVE MILLER (HORN)

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**Saturday, July 22:**

**The Stone**
SOFIA REI (VOCALS), CARLO DE ROSA (Piano), RICHARD STOCKER (BASS), TONY MELLONE (DRUMS), STEVE NELSON (TRUMPET), DAVE MILLER (HORN)

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**Sunday, July 23:**

**The Stone**
SOFIA REI (VOCALS), CARLO DE ROSA (Piano), RICHARD STOCKER (BASS), TONY MELLONE (DRUMS), STEVE NELSON (TRUMPET), DAVE MILLER (HORN)

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**Monday, July 24:**

**The Stone**
SOFIA REI (VOCALS), CARLO DE ROSA (Piano), RICHARD STOCKER (BASS), TONY MELLONE (DRUMS), STEVE NELSON (TRUMPET), DAVE MILLER (HORN)
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Friday, July 22

- Cyro Baptista’s Vira Loucous with Brian Marsella, Shani Blumenkranz, John Lee, Vitor Goncalves, Gil Oliveira; Cyro Baptista’s Banquet of the Spots with Brian Marsella, Shani Blumenkranz, John Lee, Marcus China, Gil Oliveira
- Evan Sherman
- Harlem Moten Trio with Nat Resnick Face Forward

Saturday, July 23

- Celebrate Brooklyn!: Jon Batiste Stay Human and Friends
- Joan Belgrave Quintet with Bertha Cooper, Enda Owens, Sylva Cunnins, Stacy Dollar
- Brooklyn Blowhards: Jeff Lederer, Pete Carranza, Joe Fiedler, Steven Bernstein, Art Bailey, Allen Miller, Stephen LaRose, Mary Lajoie and guest Gary Lucas
- Waterfront Barge Museum: 8 pm
- Solfa Septet: Paula Shocron, Hilliard Greene, Pablo Diaz and guest Daniel Carter

Sunday, July 24

- Musicians: Josh Sinton, Trevor Dunn, Tomuri Fujimori, Marty Ehrlich’s Traveler’s Tales with James Brandon Lewis, Brad Jones, Ben Perowsky
- The Me and Them Orchestra: James Jabo Cuile, Elmer’s Conductor
- Cicil Bridgewater, Eddie Allen, Hector Colon葫芦
- James Stewart, Alex Harding Saxophone
- Marcus Johnnund Foss, Brisk Biodance (Bass)
- Warren Smith (Percussion)

Monday, July 25

- Bria Stiook with Ehud Asherie, Evan Amram, Eric Wheeler, Jerome Jennings
- Yetam Silberstein Quartet
- Misha Patinskis’ The Sketchy Orchestra

Tuesday, July 26, 2016, 8 & 9:30 pm

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Tuesday, July 26

- Village Vanguard: 8:30, 10:30 pm $30
- NYC Baha'i Center: 8, 9:30 pm $15
- Queensbridge Park: 7 pm

Wednesday, July 27

- SummerStage: Dianne Reeves
- Village Vanguard: 8, 10:30 pm $30
- Smoke: 7, 9, 10:30 pm $12
- Smoke: 7 pm 12:30 am

Thursday, July 28

- Jazz at July—American Rhapsody: Garnshin, Arion & The Blues: Bill Charlap, Dick Hyman, Randy Sandke, Ken Peplowski, Jon Gordin, Michael Dease, Peter Washington, Kenny Washington
- Village Vanguard: 8, 10:30 pm $30
- Village Vanguard: 8 pm 10:30 pm $12
- Village Vanguard: 8, 10 pm $17
- Smoke: 7 pm 12:30 am

Blue Note

- FEATURING JOHN MCCLAUNTH, MIKE STERN, GARY BURTON, DAVE WECKL, MARCUS MILLER, JOHN PATITUCCI, KENNY GARRETT, EDDIE GOMEZ, VICTOR WOOTEN, WALLACE RONEY, STEVE GADD, ERIC MARIENTHAL, BRIAN BLADE, FRANK GAMBALE, HUBERT LAWS, LENNY WHITE, RAVI COLTRANE, MARCUS GILMORE, AVISHAI COHEN, TRONDHEIM JAZZ ORCHESTRA, HARLEM STRING QUARTET, & MORE
Friday, July 29

- Celebrate Brooklyn: Angelique Kidjo’s Cola Cola Dance Tribute with Pedro Martinez
  Prospect Park Bandshell 7:30 pm
- Wayne Escoffery Quartet with Maria White, Thana Nacararu, Carl Allen
  Smoke 7, 10 pm $30
- Hash Point: Jeremy Udden, John McNeil, Arvydas Kozolanieki, Anthony Pinciotti
  BeetleCat 8, 10 pm $10
- Ethel Asher Trio: Alan Broadbent, Johnny O’Neal
  Smoke 9 pm $30
- Larry Ham/Woody Willet Quartet with Lee Hudson, Tom Motto
  Village Vanguard 8:30, 10:30 pm $30
- John Fedchock Sextet with Scott Wendholt, Walt Weiskopf, Allen Farnham
  Dizzy’s Club 7:30, 9:30 pm $40
- Dave Finch, Eric Halvorson
  Smoke 11 pm $30
- Point Factor
  Copacabana 10 pm
- David Virelles Trio with John Beal, Keyon Harrold
  The Jazz Gallery 6:30 pm, 9 pm $30
- Jessica Pavone solo: Mary Halvorson, Kemal Holiday
  The Stone 8, 10 pm $20
- Kyoko Oyono Quintet with Steve Swallow, Michael O’Ferrall, Dave King
  Jazz at Max, 8 pm $20
- End Novas Dhani Quartet
  Dream Brooklyn 8:30 pm $15
- Phil Robson Trio with Joseph Lopato, Tom Rainey
  Rye 6
- Adison Evans Quintet: Sergey Avanesov, Matt Ulery
  Club Bonafide 9:30, 11 pm $30
- Steven Flotta Trio
  The Hideout 8:30, 10:30 pm $20
- Brian Newman
  Blue Note 5 pm $30
- Jazz Flavas with Frankie Keane, Stefi Ginsberg, The Bone Squad
  Metropolitan Room 9 pm $20
- Eric Polok
  S.O.B. 6 pm $15
- Ali Manukian Trio
  Cleopatra’s Needle 9 pm
- Songs Of Sympathy And Celibidache With Maria de Carmine, Garnara Dana, Eric Allen, Andrew Robotham; Hope Dawson is Missing: Julianne Carney, Jeanann Dara, Daniel Sadownik
  Birdland 6:30, 11 pm $30
- Henry The Trio Project with Anthony Jackson, Simon Phillips
  Blue Note 9 pm $30
- Isaac ben Ayala
  Canton Hall 12 pm
- Shaka Jordan/Cameron Brown
  Cornelia Street Café 9, 10 pm $10
- Amy Hall Quartet
  Jazz at Max 8, 10 pm $20
- Kate McGarry and What To Wear In the Dark with Keith Ganz, Sean Smith, Allison Miller
  Jazz Standard 7:30, 9:30 pm $30
- Charles McPherson Quintet with Yotam Silberstein, Jeb Patton, David Wong, Chuck McPherson
  Dizzy’s Club 7:30, 9:30 pm $40
- Barry Harris Trio with Ray Drummond, Larry Willis
  Village Vanguard 9:30, 10 pm $30
- The Cat Came Back: April Armstrong with Mario Sponzo, Napoleon Revels-Byte
  Flashing Town Hall 10:30 pm $13

Saturday, July 30

- Joe Lovano/Cameron Brown
  Cornelia Street Café 6:30, 8 pm $20
- Kate McGarry and What To Wear In the Dark with Keith Ganz, Sean Smith, Allison Miller
  Jazz Standard 7:30, 9:30 pm $30
- Charles McPherson Quintet with Yotam Silberstein, Jeb Patton, David Wong, Chuck McPherson
  Dizzy’s Club 7:30, 9:30 pm $40
- Barry Harris Trio with Ray Drummond, Larry Williams
  Village Vanguard 9:30, 10 pm $30
- Nicholas Payton Quintet with Anthony Worsey, Vincente Archer, Joe Dyson, Daniel Sadownik
  Birdland 8 pm, 11 pm $30
- Henry The Trio Project with Anthony Jackson, Simon Phillips
  Blue Note 9 pm $30
- Bar Next Door 7:30, 9:30 pm $10
- The Django at The Roxy Hotel 10:30 pm
- Minton’s 7 pm
- Fat Cat 10:30 pm
- Mezzrow 8 pm $20
- The Stone 8, 10 pm $20
- MoMA Sculpture Garden 8 pm
- Blue Note 11:30 am 1:30 pm $35
- Bemelmans Bar 5:30, 9 pm
- Arturo O’Farrill Afro Latin Jazz Orchestra
  Birdland 9:30 pm $40
- Matt Lavelle’s 12 House Orchestra
  Nublu 9:30 pm
- Café Loup 6:30, 12:30 pm $30
- Cafe Lazy Susan 9 pm
- Eddie Palmieri Jam Session
  Symphony Space Bar Thalia 9 pm
- Curtis Lundy Jam Session
  Shula’s 9 pm
- The West Club 7 pm

Sunday, July 31

- Josh Evans Quintet with Keith Loftis, David Bryant, Roshanak Farah, Kush Abadey
  McKittrick Theatre 8 pm
- Joanna Wallfisch
  National Sawdust 7 pm $25
- Amnon Friedman, Eyal Shani, Jessica Pavone, Nora Koven/Nick Revel
  The Stone 8 pm $20
- Sarah Bernstein Quartet
  Smalls 4:30, 7 pm $20
- Julie Benko with Andy Warren, Kenny Pierce, Jason Yeager, Warren Harris, Barney Wilen, Jay Leonhart
  Village Vanguard 9:30, 11 pm $30
- Musicians: John Simon, Trevor Dunn, Chad Taylor, Stu Swatlin
  Threes Brewery 8 pm $10
- Grasaroos Jazz Effect: Adam Kolla, Jennifer Murphy, Jeremy Straton, George Schuller
  Grasaroos Tavern 9 pm
- Pasquale Grasso solo
  Club Bonafide 9 pm $20
- George Gee Swing Orchestra, Johnny O’Neill Trio: Hilt Salem
  Smoke 8:30, 10:30 pm $10
- Ethel Asher: Brandon Webber/Reine Cruz Jam
  Fat Cat 6 pm $1
- Kengo Yamada
  Jazz at Max 8 pm

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recommended that Norman [Granz] hire Jimmy. ...The terms were that I would go along because somebody had to keep track of Jimmy. I could get Jimmy straight enough to go onstage. Almost every night I was back there making sure Ella had everything she wanted. So we would talk. We'd sit together in an airport waiting for a plane. I remember this very distinctly because it's one of my favorite memories ever. I said Ella, is it possible after all these years you have a favorite song. And she said, oh, yes, and without hesitation she started to sing the verse to "Something to Live For". And I started singing it with her. She said, "do you know it?" And I said yes so we sang it together. In that VIP lounge, singing "Something to Live For" with Ella Fitzgerald. I will never forget that as long as I live.

**TNYCRJ**: Carmen McRae is someone else you became friends with and who you greatly admired.

**CS**: She could get into a song and very carefully pick out the essence of a song and present it whole in her own way and make you stop in your tracks. Shirley Horn could do it too. But Carmen, particularly with a ballad, made you understand the essence of the song and with absolute integrity for the composer. Shirley used that trick of space much more than Carmen did. Even a song like Jimmy Webb's "Didn't We". Carmen was at the top of her game on that recording. ...I don't think I have heard anybody, anybody sing a ballad like she could.

**TNYCRJ**: You played the tapes of As Time Goes By, a newly recorded album, when you stayed with her in Los Angeles on your way home from Japan in 1982.

**CS**: I got off a plane exhausted. I called Carmen and she said come over here until you get some rest. ...And I played the stuff for her. After I had played one or two tracks and I thought they were at least acceptable, I got up to stop the machine. And she said, "I'll say when I don't want to hear anymore. Just sit down." She listened to the rest of it and when it was done she said, "Carol, you have a perfect voice." (laughter) Now that is forever in my brain. This is the woman who was quoted as saying she would jump off of the Empire State Building for Billie Holiday. Well, I would have quoted as saying she would jump off of the Empire State Building for Billie Holiday. Well, I would have done the same thing for Carmen. So for her to say that to me was just another one of those things you keep inside yourself forever.

**TNYCRJ**: Bill Charlap has not only been a great musical partner playing for you, but also an influential friend.

**CS**: In the past few years I had a voluntary withdrawal. I got kind of fed up with listening to singers and people being raised as the next this or that and wanting to shake them by the shoulders and say you're not doing it right. THAT'S NOT IT! If this is what the world really accepts as jazz singing, everybody has lost their brains and I'm not going to be a part of it. ...And I had the focus of taking care of my husband. But now with this wonderful invitation from Bill to sing some of the great music of Strayhorn, I'm hoping it will be a little springboard to get me back into some serious competition. Bill in particular reminded me that my sin is that I have neglected the gift I was given and to neglect that gift is the greatest sin. ...He has shaken me to a new kind of clarity of vision and confidence.
**JAZZ CONTINUED FROM PAGE 13**

The trio Microtub (tuba players Robin Hayward, Peter Simonson and Martin Tax) also used sculpture as a focal point in its performance, but to different effect. The group’s work centered on the expanded capabilities of the microtub, a brilliant oddity that composer/leader Hayward created in 2009 to explore the full spectrum of tonality on the tuba instrument. Together the three tubas, positioned in a circle around a geometric construction, created deep consonances that dissolved seamlessly into palpable, oscillating dissonances—hard work on a brass instrument. But the result was a subtle, nuanced performance, full of oceanic movement despite the seeming stillness of the piece.

For his three sets as the center of the festival, composer John Zorn, a regular at FIMAV, culled selections from his “Bagatelles”, 300 short compositions with themes alternating between haunting/melodic and frenetic/disjointed. Zorn asserts that any small group can play these pieces and to prove it he cast his musicians from all corners of the musical establishment: concert pianist Sylvie Courvoisier and violinist Mark Feldman (both from the album “Of Lost Things”) accompanied solo trumpeter Wilco Green (Green, bassist Simon Hanes, drummer Aaron Edgcomb); acoustic guitarists Julian Lage and Gyan Riley; and jazz guitarists Mary Halvorson and Marc Ribot, for instance. To be sure, some renderings were more interesting than others. But even the lesser pieces only served to underscore Zorn’s clever approach to deconstructing genre.

Inuit throat singer Tanya Tagaq reduces improvised music to its most elemental. The ancient art of throat singing requires dramatic shifts between vocal registers and masterful command of vocalizing on the inhalation; using this technique Tagaq conjures up unearthly sounds from some other dimension—guttural screams, disconcerting hisses, flute-like riffs. Backed by her trio (drummer Jean Martin, violinist Jesse Zubot and sound artist Peter Kadelbach) Tagaq on stage was at times terrifying as she swept through the complete arc of human emotion. In her willingness to reveal the fierce howlings of her inner reality, however, Tagaq frees us to acknowledge certain primal forces in ourselves. At some point in our human history, her work reminds us, the preternatural singer with the animal voice was the avant garde artist for the tribe—to wit, the one who envisions the future and holds it up for all to see.

**FIMAV CONTINUED FROM PAGE 13**

For more information, visit fimav.qc.ca

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**Jazz Orchestra, a highly skilled but fairly conventional big band, was followed by an intimate duet by Slovenian pianist Kaja Draksler and Portuguese trumpeter Susana Santos Silva, which blended compositional control with creative soundscaping. Another Slovenian, Maja Ozonjik, gave a shouted object as opposed to spoken) word performance to an audience that included Carla Galdistel on vocals, backed by a chamber orchestra.

The night’s brightest moments came during Cuban pianist Harold López-Nussa’s trio set, featuring his brother Ruy Adrian on drumkit and cajon, both charismatic performers who connected well with the audience. Vocalist/guitarist Cassandra Wilson and the trio Harriet Tubman (guitarist Brandon Ross, bassist Melvin Gibbs and drummer J. T. Lewis) ended with a second performance that moved from a raucous big band featuring clarinetist Paulo Gaspar, to a relentless click-track beat, playing what might be described delivery rather than the work of the band, American quintet Saxmob, celebrating their 20th anniversary and the work of Italian composer Federico Fellini in Sardinia, did their best to liven up the somewhat sedate crowd with a patented mixture of bracing groove, extemporaneous squawk and leader Steven Bernstein’s Catskills humor.

Edvard Grieg, composer of Romantic-era classical music, was remembered at a concert in 2007 with a giant hiss by guitar and drums at Studio USF. There were two nearly identically sounding electric guitars, with views of said show, and the fjord behind it, hosting daily concerts and the annual International Edvard Grieg Piano Competition. Perhaps a bit far afield of Grieg’s own music, pianist Svein Olav Herstad’s trio with bassist Magne Thommoodaster and drummer Håkon Mjøset Johannsen presented original compositions ranging from a burner that nearly toppled over itself to a soft pastoral march taking full advantage of the hall’s acoustics. Later that afternoon, back in Bergen, it was the nearly-century-old Fleyen funicular’s 26-degree grade for absolutely spectacular views of the city and the fjord below.

Another highlight of Nattjazz also came from pianist Harriet Tubman (guitarist Brandon Ross, bassist Magne Thommoodaster and drummer Håkon Mjøset Johannsen) and pianist Harold López-Nussa’s trio set, featuring his pianist Harold López-Nussa’s trio set, featuring his pianist Harold López-Nussa’s trio set, featuring his composer John Zorn, a regular at FIMAV, culled selections from his “Bagatelles”, 300 short compositions with themes alternating between haunting/melodic and frenetic/disjointed. Zorn asserts that any small group can play these pieces and to prove it he cast his musicians from all corners of the musical establishment:

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styles and ensemble sizes. Voice & Strings & Timpani in Rekeriet, USF’s main hall, was a fascinating sextet of paired (processed) vocalists, guitarists and drummers. The effect was hypnotic and multi-layered, so much so that the switch between folk, hippie drum circle, ‘60s Santana, indie rock and industrial was remarkably seamless, frosted by a live oil-based light show. Spirit in the Dark in the club-like Sardinen was a tribute to the long history of the organ trio (bass subbing for guitar in this case) but suffered from a lack of crispness and energy, two aspects crucial to the aforementioned history. Then it was back upstairs to the USF Studio for the Bjørn Alterhaugh Quintet, another bassist-led ensemble featuring John Pål Inderberg, this time paired with the more mellow alto saxophonist Frode Nymo for a warm sound, exploring moody, original in the spirit of late ’50s postbop.

The night closed with shows contrasting in the same cannot be said about Hardanger fiddler Erlend Apneseth’s trio with guitar and drums at Studio USF. There were very few instruments, and the music was minimalist, abstract post-Bill Evans in one tune, free skronk in another. It was perfectly conceived and executed. The same cannot be said about Hardanger fiddler Erlend Apneseth’s trio with guitar and drums at Studio USF. There were very few instruments, and the music was minimalist, abstract post-Bill Evans in one tune, free skronk in another. It was perfectly conceived and executed. Apneseth’s compensation was the nearly-century-old Fleyen funicular’s 26-degree grade for absolutely spectacular views of the city and the fjord below. For more information, visit nattjazz.no

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