A generation is loosely defined as those born within a ten-year period, given such colorful epithets as Baby Boomers, Gen-Xers and Millennials. Our Big Three features this month represent three consecutive generations and were all mentored by members of earlier eras. This is the connectivity that has kept jazz in its myriad forms evolving, drawing a direct line from Buddy Bolden to Ambrose Akinmusire.

Guitarist Nels Cline (On The Cover, born 1956) got early direction (and a recording debut) from reed player Vinny Golia; this month, Cline premieres the music from his Blue Note debut Lovers as part of BRIC Celebrate Brooklyn! Festival and curates a week at The Stone. Saxophonist Vincent Herring (Interview, born 1964) had crucial experience in the bands of Nat Adderley and Cedar Walton; Herring is part of a Charlie Parker birthday celebration at Birdland this month and hosts Monday Night jam sessions at Smoke. Drummer Eric Harland (Artist Feature, born 1976) attended Betty Carter University on his way to becoming one of today’s most in-demand performers; he leads a variety of bands at Jazz Standard this month.

The music industry has changed, clubs come and go, jazz festivals become pop extravaganzas but as long as younger musicians keep learning from their elders, jazz will be just fine.

On The Cover: Nels Cline (photo by Nathan West, courtesy of Blue Note Records)

All rights reserved. Reproduction without permission strictly prohibited.
All material copyrights property of the authors.
EARL KLUGH
AUGUST 8 - 13

BOB JAMES
FEAT. RANDY BRECKER (8/16)
& SPECIAL GUESTS
AUGUST 15 - 20

ROY HARGROVE
AUGUST 29 - SEPTEMBER 3

JOEY DEFRANCESCO & THE PEOPLE
AUGUST 1 & 2 • EDDIE PALMIERI
AUGUST 7 & 28

MCCOY TYNER AUGUST 14 • JESSICA CARE MOORE
- 8PM / THEO CROKER MONTHLY RESIDENCY - 10:30PM
AUGUST 21

JOYCE MORENO AUGUST 22 • DERRICK HODGE
AUGUST 23

SPECIAL SUNDAY JAZZ BRUNCH
$39.50 INCLUDES BRUNCH, MUSIC & COCKTAIL

LATE NIGHTS
ALEX HAN AUGUST 4 • GABRIEL ROYAL AUGUST 5 • TBA
AUGUST 11, 12, 18, 19, 25, 26

WWW.BLUENOTEJAZZ.COM
AUGUST 2017

TERMS, CONDITIONS AND RESTRICTIONS APPLY

@bluenotenyc

131 WEST 3RD STREET NEW YORK CITY • 212.475.8592 • WWW.BLUENOTEJAZZ.COM
TWO SHOWS NIGHTLY 8PM & 10:30PM • FRIDAY & SATURDAY LATE NIGHTS: 12:30AM

MERCEDES-BENZ OF THE HUDSON RIVER

THE BAYLOR PROJECT: “THE JOURNEY” TOUR

BRANDEE YOUNGER QUARTET

MARQUIS HILL BLACKTET

DAFNIS PRIETO BIG BAND

CYRUS CHESTNUT TRIO

BOKEH PROJECT: "THE JOURNEY" TOUR

KEITH LUFTIG • TERRY BREWER • BEN WILLIAMS • MARCUS BAYLOR

CHELSEA BARATZ • DEZRON DOUGLAS • EJ STRICKLAND

BRAXTON COOK • JOEL ROSS • JEREMIAH HUNT • MAKAYA MCCRAVEN

FEATURING
RUBEN ROGERS
ERIC HARLAND
JOEL ROSS • STEVE LEHMAN
MATT BREWER • JEFF "TAIN" WATTS

ENJOY THE
BLUE SMOKE
MENU BEFORE & DURING THE SHOW!
"NEVER A MINIMUM"

POOLE & THE gang

JOHN CHIN

JOYCE MORENO

SARA GAZAREK

JAMES FRANCIES

JOEY ALEXANDER TRIO

ERIC HARLAND TRIO

ERIC HARLAND QUARTET

ERIIC HARLAND’S VOYAGER

ERIIC HARLAND’S QUARTET

SUN AUG 15

TAYLOR EBSTI - ALEX BONEHAM - CHRISTIAN EUMAN

SAT AUG 12

ERIK FELDER - BIG YUKI

SUN AUG 13

ERIK HARLAND TRIO

JAMES FRANCIES - BIG YUKI

THU-SUN AUG 3-6

SUN AUG 2

JOHN ELLIS - MIKE MORENO - AARON PARKS - BEN WILLIAMS

THU-SUN AUG 31-SEP 3

WED-THU AUG 9-10

WALTER SMITH III - TAYLOR EBSTI - MARSHIA BADAYAN

WED Aug 11

TAYLOR EBSTI - BIG YUKI - CHRIS TURNER

TUE Aug 1

JALEEL SHAM - FIMA EPHRON

BRAID WILLIAMS - AMMA WHATT

WED Aug 2

JOHN ELLIS - GARY VERSACE

ROCK ROSATO - CRAIG WENNB

TUE Aug 8

MICHAEL LEAGUE - TAYLOR EBSTI

WED-THU AUG 9-10

eric harland’s voyager

WED-THU AUG 9-10

eric harland’s voyager

WED-THU AUG 9-10

eric harland’s voyager

TUE Aug 16

JOEL ROSS - STEVE LEAHAN

MATT BREWER - JEFF "TAIN" WATTS

THU-SAT AUG 17-19

RUBEN ROGERS

ERIC HARLAND

ERIIC HARLAND TRIO

ERIIC HARLAND QUARTET
It’s hard to think of a better way to spend a humid, rainy Friday evening than in an artists’ bunker in Bushwick bearing witness to free improv and cracked electronic exploration. The venue was Noise Workshop (Jul. 14th), hosting sets from the New York Review of Cock sucking (NYROCs, Michael Foster and Richard Kameran) and Plane Crash, the volatile but incisive trio of guitarist Henry Kaiser, bassist Damon Smith and drummer Wesel Walter. NYROCs opened, sitting across from one another at card tables festooned with little and not-so-little instruments—harmonicas, rattles, pot lids, cymbals, cassette players, pedals, megaphone, no-input mixer and soprano saxophone—and conjured a landscape of feedback, bilious multiphonics, gurgling percussive clutter and disembodied voices. While both Plane Crash volumes (released on ugEXPLODE and New Atlantis, respectively) have offered sharply-defined acoustic gamesmanship, in person they stuck to a charged energy very veering towards progressive rock, Walter on an expansive rock-drummer’s kit, a sweaty and powerful chug behind Kaiser’s more topographical electric latticework and the throaty incisions of Smith’s arco and meaty pizzicato. The trio worked through one long and one short improvisation, the rhythm section occasionally subsuming Kaiser’s detail under brute force, but the three eventually found a common axis of listening, winnowing their improvisation to a focused, vibrantly undulating language.
—Clifford Allen

This is like the end of The Stone,” trumpeter Steven Bernstein remarked at the beginning of the Millennial Territory Orchestra set (Jul. 2nd), though the closing of the venue (named for beloved fan Irving Stone) was still months away. A denizen of erstwhile Downtown ‘clubhouses’ like the “Old Knit” and Tonic (where MTO cut its teeth), Bernstein has learned to play (and roll with) the changes. His nonet—clarinetist Doug Wieselman, saxophonists Peter Apfelbaum (tenor/soprano) and Erik Lawrence (baritone); trombonist Curtis Fowlkes; bassist Ben Allison; drummer Ben Perowsky; plus two subs in violinist Sam Bardfeld and guitarist Will Bernard—showed fine form on the band’s traditional opener, “St. Louis Blues”, displaying its unique but recognizable sound, which (somehow) consolidates ’20s whore-house blues, gospel, Swing, Bird-hop, funk and free improv. Harnessed in Bernstein’s agile arrangements, the group’s strong personalities emerge in a communal, not individual, context, a renovation of the heterophonic style of early New Orleans jazz. “One 4 Dos”, a new chart, profited from Bernstein’s ongoing adjustments, swelling to a loud, messy collective roar. Another original, “Silver Talk”, was pure R&B, moving through cued sections. Alongside the party music were complex harmonic explorations: Charles Mingus’ “Duke Ellington’s Sound of Love” and Ellington’s own “Flirtibird”. Sure, The Stone will close its door, but these guys will find new territory to travel.
—Tom Greenland

One would be forgiven for assuming that Saxophone Summit at Birdland (Jul. 1st) would be a blowing session in the vein of a Tenor Conclave or an Altissimo performance. Far from that, soprano saxophonist Dave Liebman, tenor saxophonist Joe Lovano and alto saxophonist Greg Osby used their 75-minute set to explore four John Coltrane originals from the late saxophonist’s 1960-67 floruit. The trio were joined by an endlessly inventive rhythm section of pianist Phil Miller, tenor saxophonist Greg Osby used their 75-minute set to explore four John Coltrane originals from the late saxophonist’s 1960-67 floruit. The trio were joined by guitarist Henry Kaiser, bassist Damon Smith and drummer Wesel Walter. NYROCs opened, sitting across from one another at card tables festooned with little and not-so-little instruments—harmonicas, rattles, pot lids, cymbals, cassette players, pedals, megaphone, no-input mixer and soprano saxophone—and conjured a landscape of feedback, bilious multiphonics, gurgling percussive clutter and disembodied voices. While both Plane Crash volumes (released on ugEXPLODE and New Atlantis, respectively) have offered sharply-defined acoustic gamesmanship, in person they stuck to a charged energy very veering towards progressive rock, Walter on an expansive rock-drummer’s kit, a sweaty and powerful chug behind Kaiser’s more topographical electric latticework and the throaty incisions of Smith’s arco and meaty pizzicato. The trio worked through one long and one short improvisation, the rhythm section occasionally subsuming Kaiser’s detail under brute force, but the three eventually found a common axis of listening, winnowing their improvisation to a focused, vibrantly undulating language.
—Clifford Allen

Sandwiched between nondescript warehouse fronts near the Gowanus canal, a small square box of a room with white brick walls and colored baffles to dampen the echoes, Ibeam Brooklyn is a far cry from Manhattan’s glitzy jazz palaces—and thus the ideal setting for guitarist Joe Morris’ duet double-header (Jul. 1st). The first set, with pianist Sylvie Courvoisier, began with a brief exchanged glance, quickly developing into a long suite of changing textures and temperament. Courvoisier, the more exuberant (and louder) of the two, zeroed in on low pedal tones, countering them with clacking high notes produced by hand-plucks or mallets on the bared strings. Morris favored a traditional jazz guitar tone, creating variety with muted notes and scratching attacks, generally following Courvoisier’s lead with soft lines or chords. The second set, with violinist Mark Feldman, was more balanced in terms of instrument volume and the give and take between players. Morris’ muted touches now came to the fore, his chords more audible, rich and mellow. Feldman played with romantic bluster, cross-fading across wide intervals, feathering it to make bird-call harmonics, drilling his finger into the neck on piercing vibratos, sliding to the upper brink of the fingerboard for stratospheric sighs. But the best moments were the most subdued, when the mood was quiet, unforged. Courvoisier came back for a trio finale, which, after some initial unease, ultimately achieved gratifying and restorative, if unexpected, closure. (TG)
All these decades later, even as rents go up and subways derail, musicians still want to move to New York. On a macro level, there is the challenge of seeing if you can make it there (and thus anywhere). Most micro is the chance to play such stunning venues as the Museum of Modern Art’s Sculpture Garden, your notes waiting among Picasso’s and Matisses and more recent works by Dan Graham and Isa Genzken. The latter was represented by a 36-foot stainless-steel rose, next to which Marquis Hill performed to a capacity crowd and dozens more listening over the wall on 54th Street (Aug. 16th). Hill, winner of the 2014 Thelonious Monk Trumpet Competition, has relocated here from his native Chicago and, rose-like, already bloomed in his new surroundings. Accompanying Hill was another Chicago ex-pat and man-about-town in vibraphonist Joel Ross (Hill likes the instrument in his groups, its gauziness enveloping his perfectly articulated clarion tone), bassist Chris Smith and drummer Jonathan Barber completing the quartet. The concert, presented in partnership with MoMA and Jazz at Lincoln Center, was a breezy affair on an evening when the humidity broke, Hill presenting five originals, including a new millennium swing, shades of gospel and Mongo Savage. This was classic ’60s postbop translated into closing piece commissioned as part of MoMA’s groove, Hill presenting five originals, including a

Marquis Hill @ MoMA Sculpture Garden

Before the Evanses, Woolleys, Finlaysons, et. al., Russ Johnson was the city’s go-to guy for envelope-pushing trumpet for a wide array of groups. Then six years ago he gave up Brooklyn hipsters for Wisconsin badgers, taking a teaching gig and establishing himself anew in the progressive jazz world of nearby Chicago. Johnson still comes and visits, as he did for a weekend at Cornelia Street Underground with a pair of old friends in bassist Michael Bates and drummer Gerald Cleaver, plus new associate Aruán Ortiz at the piano bench. For his first set (Jul. 1st), Johnson presented 50 minutes of new music, four pieces of 10+ minute duration and a five-minute closing volley. Johnson’s playing is not dependent on virtuosic fanfares, extended techniques or textural explorations. He does quite a bit with changes in dynamics, with the space between his notes. He recalls Tomasz Stanko in his ability to lead a group exploration from behind his instrument. His themes are, well, thematic and incorporate elements of twisting bop learned, perhaps, from his time with saxophonist Lee Konitz (to whom Johnson dedicated a tune, “Lees”), and celebrating his duality, hard and mellow. One piece, found him presenting a five-minute buzzing intro of sparse melodic strokes, the piece developing slowly, Johnson demonstrating an incomparable way with ballads. And to show that the Midwest is not all Trump country, the closing “Slightly Off”, written post-election, was a drunken lurch, getting more strident as the Midwest is not all Trump country, the closing “Slightly Off”, written post-election, was a drunken lurch, getting more strident as

Russ Johnson

Cassandra Wilson @ Blue Note

"This is my final set here ... We’ve been working hard all week. By the end of the night, there’ll be blood, sweat and tears all over the stage," Cassandra Wilson kicked off the show singing her original lyric to "Miles Runs The Voodoo Down", droning the ominous words “I got High John in my pocket and mud in my shoes / Walked all the way from Mississippi just to find the news / Don’t care for idle conversation, I’m not your girl about town / But when it comes to making music, I run the voodoo down” in her signature smoky tone over the plucked, then bowed violin of Warren Benbow and wah-wah guitar of Brandon Ross, backed by the rhythm section of Jon Cowherd, Lonnie Plaxico and John Davis. Ross’ folkish guitar opened the singer’s “Another Country”, as she sang, “The midday sun is beating drums quarter time on our parade / We drove past city limits, engines blazing all the way”, with telling authority over the band’s swelling dynamics. “We’re doing a tour of my DNA”, she declared, detailing her multi-racial background after a rendition of “Angola” delivered in Portuguese patois. She stirringly sang her “Love Is Blind” seated, wiping her eyes before standing to sing “Last Train To Clarksville”, clapping rhythms to honky-tonk-tion. After a stirring “Crazy He Calls Me”, she paused to dedicate the closing “St. James Infirmary” to “fallen comrade” Geri Allen, ending with "The Saints Go Marching In".

— Russ Mastro

WHAT’S NEWS

The Creative Music Studio (CMS) Fall Workshop dates have been announced. The program will take place Oct. 2nd-6th at Full Moon Resort in Big Indian, NY with a faculty including Mary Halvorson, Billy Martin and Omar Tekbilek. In related news, CMS founders Karl Berger and Ingrid Sertso have been given control over the organization, founded in 1971, to Rob Saffer, new Executive Director, and Steven Bernstein, Peter Apfelbaum and Billy Martin, artistic directors of the workshops (as well as alumni). For more information, visit creativemusic.org.

Saxophonist Wayne Shorter received the prestigious Polar Music Prize, given annually by the Royal Swedish Academy of Music and was feted by Esperanza Spalding during the award ceremony.

Smalls Jazz Club will host a Josh Benko Repair Fund Benefit Event and a musical tribute to the recently departed saxophonist led by Dwayne Clemons and Sacha Perry Aug. 6th at 2 and 4:30 pm, respectively.

WGXC 90.7-FM in upstate New York has announced a partnership with Roulette to broadcast a monthly program, Tracking The Odds: The Roulette Concert Archive, utilizing recordings from the venue’s long history of presenting progressive concerts. For more information, visit roulette.org.

Benjamin Barson was named recipient of the 2017 Fred Ho Award as given annually by the ASCAP Foundation. Barson worked with the composer for several years before his 2014 death. For more information, visit ascapfoundation.org.

In addition to the concert scheduled for this year’s Charlie Parker Jazz Fest, taking place at The New School for Jazz and Contemporary Music (Aug. 23rd), Marcus Garvey Park (Aug. 24th-26th) and Tompkins Square Park (Aug. 27th), there will be free outreach events at The National Jazz Museum in Harlem (Aug. 23rd), Gin Fizz Harlem (Aug. 23rd), 6BC Botanical Garden (Aug. 24th), Ginny’s Supper Club (Aug. 24th) and Harlem Rose Garden (Aug. 25th). For more information, visit summerstage.org.

It seems that a resolution of sorts has been reached in the long-standing case between the estate of late saxophonist Ornette Coleman and the label System Dialing Records, which released New Vocabulary in 2014, which was, at the time, Coleman’s last recording. The United States District Court, Southern District of New York, dismissed the federal lawsuit “with prejudice”, noting the plaintiffs “sanctionable” and “dilatory conduct”, and thus absolving System Dialing of any liability. For more information, visit systemdialingrecords.com.

Submit news to info@nycjazzrecord.com
Vincent Herring is one of the most skillful hard bop/postbop players to come out of the Young Lion movement of the ‘80s. Born Nov. 19th, 1964 in Hopkinsville, Kentucky and raised in California, the alto and soprano saxophonist moved to New York City in 1983 and worked with Art Blakey, Cedar Walton, Nat Adderley, Dizzy Gillespie, Lionel Hampton and many other greats along the way. Herring, known for his robust, Cannonball Adderley-influenced tone, has been recording as a leader since 1988 for Evidence, Landmark, MusicMasters, HighNote and, most recently, Smoke Sessions. During a recent interview, the 52-year-old Herring discussed his current projects as well as his impressive history.

The New York City Jazz Record: In what ways do you feel you have evolved and grown as a musician since you started out?

Vincent Herring: Wow, the list is too long to detail. I guess the most important thing is that intellectually I have learned more about music but, at the same time, I have also grown emotionally with music. I’ve connected with the history of the music and I’ve had a chance to work with some historical guys. The lessons of life and the lessons of music have helped me to grow and become the musician I am now. I’m continuing to evolve, but I’m aware of all the life lessons.

TNYCJR: You’ve been recording for the Smoke Sessions label in recent years. What are you currently doing for them?

VH: I just recorded another project and it’s going to be coming out in, I think, October or November. The project is slightly different from what we originally discussed. Originally, they just wanted me to go in and cut a record. But I added a vocalist, Nicolas Bearde. I added a horn section and [guitarist] Russell Malone joins us for a few tracks. The record really came out well. I’m really proud of it.

TNYCJR: You seem to have a very positive relationship with Smoke Sessions, the in-house label of Smoke Jazz Club.

VH: My relationship with Paul Stache, the owner of the label [and Smoke Jazz Club], is very good. The label is all about music. Paul really cares about music. He makes decisions based on music and that is rare. Paul has a good business sense, but he is also someone who really loves and cares about the music.

TNYCJR: One of your current projects is The Story of Jazz, which has an historic outlook.

VH: The Story of Jazz is an allstar group of musicians, starting with Jon Faddis and Jeremy Pelt on trumpets, Eric Alexander and James Carter and myself on saxophones, Steve Turre on trombone and shells—and we have a vocalist named Nicolas Bearde. He’s a West Coast person. A lot of people don’t know him, but he’s very special. Mike LeDonne is on piano. Kenny Davis is playing bass and Carl Allen is on drums. We run through the history of jazz. The best way I can describe this is if you ever went to a Motown revue—or even Michael Jackson back in the day when he would run through all of his hits — this, similarly, runs through the history of jazz. The history of recorded jazz is pretty short; recorded jazz is 100 years old this year. We start with things from 1917—James Carter on the clarinet and Jon Faddis on the trumpet have such expertise in playing that music — and we end up to today. We really run through the whole history of jazz. It turned out to be quite a crowd-pleaser hearing somebody like Jeremy Pelt playing “One Finger Snap” and the next thing you know, he’s playing “Feels So Good”. Or hearing Jon Faddis playing “Things to Come” and the next thing you know, he’s doing “What a Wonderful World”. It runs through all the important times in this music and it’s just an amazing show. We’re going to be at Birdland in January.

TNYCJR: What’s going on with Friendly Fire, your project with Eric Alexander?

VH: Unfortunately, [High Note Records President] Joe Fields just died. Eric and I were both on that label at the same time; so, it was easier to get stuff done before. We would like to do another record, but now I’m on Smoke Sessions and Eric is still on HighNote. So how do we get it done? Whose record is it? What label does it come out on?

TNYCJR: So, it’s up in the air whether Friendly Fire will do a new album for HighNote?

VH: It’s up in the air whether or not we can get it done.

TNYCJR: Eric is extremely expressive. He has major chops, but he doesn’t approach jazz in an overly technical way. He’s soulful and warm.

VH: That’s correct. That’s the thing that separates Eric from everybody else. Eric does have the technical side and he is an incredibly knowledgeable musician. But the thing that separates Eric from so many people today is that he is genuinely soulful.

TNYCJR: Eric learned from the best, much like yourself. Pianist Harold Mabern was his mentor. Along the way, you played with quite a few major jazz icons who are no longer with us, from Cedar Walton to Freddie Hubbard, Art Blakey, Nat Adderley, Dizzy Gillespie and Horace Silver. What are some of the most important things you learned from playing with musicians of that caliber? Cedar, for example?

VH: With Cedar, I watched and examined how he put everything together—not just his music, but his relationship with the band. His relationship with the people who dealt with the business. You would never know that Cedar booked so much of his own stuff. We had a pattern: we would do Dizzy’s Club for two weeks in the summer. We would do the Vanguard for two weeks at the end of the year, before New Year’s. And we’d do Birdland in April. That was five weeks in New York City with Cedar. Then, he had a whole pattern around the country and around the world he would always follow.

TNYCJR: And Nat Adderley?

(Continued on Page 38)
The power of music as a channel for healing and spiritual exploration is, for many musicians, a given. Where some may unconsciously channel these high concepts in their playing, others, such as Duke Ellington with his Sacred Music, John Coltrane with *A Love Supreme* and drummer Eric Harland with his latest release *Vipasanna*, deliberately pursue this line of creativity. In fact, Harland says it was Coltrane who was the chief influence on his drumming. As he has developed his musicianship, Harland’s personal philosophy of his artistry and skill is based on his spirituality, plus a proclivity for experimentation, continuous creative learning and fearlessness in performing. These elements, he believes, open a portal that allow listeners to gain insight into his musical moment for “the highest musical experience.” It’s not surprising, then, to learn that after graduating from the Manhattan School of Music, Harland went on to study theology at Houston Baptist University, becoming an ordained minister.

Born in Houston, Texas in 1978, Harland is now at that point where youth yields to maturity. The journey so far has yielded a rich frame of reference, with Harland not only leading his own group Voyager but also being in demand with major players. Over the years he’s been a sideman for the likes of Charles Lloyd, Tenesse Blanchard, McCoy Tyner, Joshua Redman, Chris Potter, Kurt Rosenwinkel, Julian Lage, Ravi Coltrane, Wynton Marsalis, Betty Carter and a host of other notables. He’s so in-demand that his popularity as a drummer, is a capacity to adjust and conform, yet never yielding his own point of view. One of his strong suits, and hence acknowledges. Beyond being a drummer he considers himself a shaper of the music. Carter also encouraged Harland to stay true to his own style, no matter what the musical situation. That style—and his musical evolution to date—is showcased in Harland’s latest release *Vipasanna* with Voyager. In it, Harland demonstrates his capacity to support, enhance and lead. One of his strong suits, and hence his popularity as a drummer, is a capacity to adjust and conform, yet never yielding his own point of view. “My approach is just to allow the vibrations to be there,” he says, “to not get in the way of what the music is trying to say.” His priority is a cohesive sound, achieved by attuning to his fellow musicians, perceiving what is needed by them in any given situation. *Vipasanna* is named for a meditation that focuses on the body to gain insight through sensory awareness. Harland achieves rhythmic complexity, coupled with melodic lines and improvisations, through an eclectic mix of styles, including several hip-hop-influenced tracks.

*Vipasanna* reflects what Harland is striving for most in his playing: “Bliss in terms of being able to be available for the purity of what’s happening. It’s awesome to have ideas, but even better when those ideas meet other ideas and become woven into a beautiful tapestry of sound and momentum.”

For more information, visit ericharland.com. Harland is at Jazz Standard Aug. 8th-13th as a leader and Aug. 17th-19th with Joey Alexander. See Calendar.

**Recommended Listening:**
- Greg Osby – *Inner Circle* (Blue Note, 1999)
- Dave Holland Sextet – *Pass It On* (Dare2-Emacry, 2007)
- Charles Lloyd New Quartet – *Passin’ Thru* (Blue Note, 2016)
Nels Cline is just a few hours away from lift-off.

Quartet, Wadada Leo Smith and Karl Berger. He also engaged in sessions with many of the musicians and he started playing soprano saxophone later in life. We jammed, listened to records, talked about music. He’d come over like three nights per week and have dinner with my family. We played together on and off, but his music is so complex, it’s so hard for me.” The guitarist can trace his recording debut to Golia’s Openhearted (Nine Winds, 1979).

In the ‘80s, Cline’s multi-faceted career was already in evidence. Beyond the avant scene with Golia, he’d founded an experimental rock ensemble, BLOC, and also began working in Julius Hemphill’s JAH Band. Simultaneously, he happily crossed the boundary to projects within the expansive punk sphere. In the ‘80s, Cline’s oeuvre also includes the stark, pensive clarity that produced his Blue Note debut Lovers. This interpid double-album deftly reimagines ‘mood music’, viscerally capturing the haunting, late-night lounge sound of the late ‘50s-early ‘60s. But within it, there is an earnest embrace of latter-day edginess. “It’s the border where Duke Ellington and Gil Evans met Henry Mancini and Johnny Mandel,” Cline explained.

But it’s also an homage to musicians like Arto Lindsay and Marc Ribot. Lovers is a project I first imagined decades ago. I never thought it would actually be recorded and at the eleventh hour it was licensed by Blue Note. Going to the sessions with a 22-piece orchestra, it was like we were in 1963. I felt like Sinatra (laughs). Within a few years these large ensembles and the mood music became lost.”

For those born during the later baby boom years, the bizarre nexus of popular song, cool jazz and (the dreaded) easy listening music remains central to one’s personal soundtrack. Cline couches this in the advances of postmodern concert music, austere darkness. He has found the means to present this intangible experience sans irony. Sorry, hipsters, this isn’t the stuff of the tiki bar/bachelor pad lampoon. Even within its lightest acuity to create tension or immersion. Yet, no wave, punk, classical music of the ‘60s and world music all hold these qualities as well.”

Spoiler alert: it’s all in Lovers, amid killer musicianship over the brilliant, timelessness orchestrations of conductor and trumpet player Michael Leonhart, Cline’s partner in the project. The album may speak of a past era but ultimately stands as a testament to the guitarist’s very versatility or, as he put it, his “mutt-like existence.” Here, songs of Rodgers-Hart and Jerome Kern share space with Sonic Youth, Jimmy Giuffre, Gabor Szabo, Arto Lindsay, Cline originals and sound clouds of indeterminate pitch, pastel drips and swaths of charcoal grey. Listen for a waning moment from Henry Mancini’s Breakfast at Tiffany’s score, “Where’s The Cat?”. This gripping cue toward the film’s close doesn’t appear on the soundtrack album, but its impact on the screen action is utterly thorough. It stayed with Cline for decades. Spectrally.

The musicians who encompass the ensemble include some of the usual suspects as well as names primarily associated with Nels or Alex Cline bands: JD Parran, Steven Bernstein, Zeena Parkins, Kenny Wollesen, Stephanie Griffin, Julian Lage and more. Unlike as it may seem in 2017, Cline has engaged the full ensemble to reproduce the music of Lovers. He’s done it in L.A. already and has plans to bring the show to Europe, but the Prospect Park concert this month will be a hallmark. “I’m extremely grateful to Celebrate Brooklyn for this amazing opportunity,” he stressed. “I never thought I’d be playing my own music in that incredible setting on a summer Saturday night.”

Shortly after the Brooklyn gig wraps, Cline will be moving into The Stone for a week’s residency and also planned for this month is the release of Sky Music (Rune Grammofon), an allstar recording in honor of the 70th birthday of legendary guitarist Terje Rypdal. It’s the kind of event in which we expect Nels Cline to take part. He’s always aiming for the musical red zone.

For more information, visit nelscline.com. Cline is at Prospect Park Bandshell Aug 5th as part of BRIC Celebrate Brooklyn! Festival and The Stone Aug, 22nd-27th. See Calendar.

Recommended Listening:
- Vinny Golia – Openhearted (Nine Winds, 1979)
- Nels Cline – New Monastery (A View Into the Music of Andrew Hill) (Cryotopraphophone, 2006)
- ROVA/Nels Cline Singers – The Celestial Septet (New World, 2008)
- Nels Cline & Julian Lage – Room (Mack Avenue, 2013)
- Nels Cline – Lovers (Blue Note, 2013)
THE OCTOBER REVOLUTION
OF JAZZ & CONTEMPORARY MUSIC

OCTOBER 5-8, 2017
PHILADELPHIA

FEATURING

ANTHONY BRAXTON / ZEENA PARKINS & BRIAN CHASE DUO
THE ART ENSEMBLE OF CHICAGO / TIM BERNE’S SNAKEOIL
SUN RA ARKESTRA (PERFORMING SPACE IS THE PLACE IN ITS ENTIRETY) / SO PERCUSSION
BALLISTER / DAVID TORN’S SUN OF GOLDFINGER
CORTEX / MIKE REED’S FLESH & BONE / CLAIRE CHASE
JOHN LUTHER ADAMS’ ACROSS THE DISTANCE

AND MORE TO BE ANNOUNCED!

THEOCTOBERREVOLUTION.ORG  ARS NOVA WORKSHOP  ROBERT D. BIELECKI FOUNDATION
In Spring 2016 Storyville Records released "That Time," Steinmetz recalled. It was with this group that "new music" emerged, with Franz Beckerlee, I, bassist Steffen Andersen and Coltrane, finally falling into the music of Ornette Coleman. Steinmetz got his first trumpet at 14, inspired by visiting Americans who played at Jazzhus Montmartre. As he related, "I do not think the influence from American musicians settling in Copenhagen had been overstated... Youngsters like me, who more or less 'lived' in Montmartre like it was our second home, got to know and make friends with the American guests pretty well. We were very young, naive and inexperienced and the meeting with, for example, Dexter Gordon opened up a totally new world and vocabulary. I remember that when he explained the expression 'motherf---er' for us, it left us totally flabbergasted.

Musically, Steinmetz got his first trumpet at 14, inspired by the music of Louis Armstrong. He learned jazz via New Orleans standards, moved on to Miles Davis and John Coltrane, finally falling into the music of Ornette Coleman and his trumpeter Don Cherry. "The group Montmartre Jazz Quartet with alto saxophonist Maciej 'Mac' F焦ekerlee, I, [bassist] Steffen Andersen and various drummers was the first group in Denmark to play almost all of Ornette Coleman's compositions of that time," Steinmetz recalled. It was with this group that Steinmetz made his recording debut, waxing "Action" in 1964 with American drummer Sunny Murray (at that time part of the Albert Ayler/Don Cherry Quartet) and as The Contemporary Jazz Quintet (with tenor saxophonist Niels Harrit added) in 1968, both for the Debut label, which also released Steinmetz' first LP (at this time of "New Thing") as a leader, NUI, in 1966 (only tangentially related to the Charles Mingus/Mas Roach imprint of the same name). Fantasy Records licensing the name and some of the U.S. releases to Danish bookseller Ole Westegaard.

Steinmetz and Andersen went on to work with CND from its founding. The influence of Tchicai, who had spent several years in New York City as part of The New Thing and with Steve Lacy, had been critically received. "As a whole the Copenhagen jazz scene was very reluctant to accept 'The New Thing' or free jazz and John was not afraid to demonstrate his frustration," said Steinmetz. "One day he showed up in the radio canteen and smashed his saxophone and flute and several trays with drinking glasses on the floor while shouting his displeasure at all the radio bosses in the room. I was there myself experiencing the whole scene, because it was in a break of recordings for a broadcast of some of my compositions with The Radio Jazz Collegium. We were paid off after all, because a little later John and I was signed up as leaders and composers of a new Radio Orchestra, the at-the-time 25-piece orchestra Cadentia Nova Danica with regular weekly rehearsals and regular monthly broadcasts."

Steinmetz was among the few Danish musicians to become part of the fabric of the larger European free jazz scene. German saxophonist Peter Brötzmann hired him to tour around Germany, which led to participation in the seminal FMP.LP European Echoes led by German trumpeter Manfred Schoof, featuring players from Holland, Germany, Switzerland, England, Belgium and Italy. The Aphrodiaspica LP was produced by Joachim Berendt, who invited Steinmetz to be part of The Baden-Baden Free Jazz Orchestra, which worked with the visiting Art Ensemble of Chicago and released Gittin' To Know Y'All (MPS, 1969) and a variation of which appeared on the bootleg festival LP Born Free (Scout, 1970).

His star seemingly on the rise, Steinmetz' career was put on indefinite hold in 1975. "I had a severe and complicated surgery in the sinuses after which the doctors grounded me as a trumpet player," he recalled. "That depressed me so much that I completely withdrew from making music. For some years I worked in different fields: accountant/cashier in a craftsman company, sound engineer and cameraman in a film production company and for a period even as a taxi driver." In 1982 he 'decided to go back to making music and to start all over again from scratch. I began to study at The Institute of Musical Science at The University of Copenhagen and finished in 1990 with an M.D. During that time I started to play trumpet with The University Big Band and I realized that the scars from the surgery had healed so much that I could continue to play trumpet again." Since that time, Steinmetz has come back to recording, making albums with his old friend from CND and late '60s-early '70s psychedelic rock band Burnin Red Ivanhoe, alto saxophonist Karsten Vogel, and leading his own groups like Communcio Musica and his Octet, which released its debut of Steinmetz originals in 2012.

Steinmetz aims to be varied in his musical output: "In Denmark there is a tendency to put people in boxes with labels. Once you have been labeled for example a 'jazz pioneer', God help you if you write and play thoroughly composed and written music. However, I totally refuse to be put in a box and I try to play and write new compositions all the time... I play free jazz and standard jazz with equal pleasure and I compose 'free fantasy compositions' as well as Thad Jones-style compositions for big band."

For more information, visit hughsteinmetz.dk

Recommended Listening:
- Contemporary Jazz Quartet—Action: The Original Debut Recordings (Debut-SteepleChase, 1964/1967)
- Hugh Steinmetz—NU! (Debut-SteepleChase, 1966)
- Cadentia Nova Danica—August 1966: Jazzhus Montmartre (Storyville, 1966)
- Communion Musica—Gate of Changes (Olsenfed, 1997)
- Hugh Steinmetz Quartet—Janus Head (CIM, 2002-03)
- Hugh Steinmetz Sextet—The Cherry Blossom (Hummin', 2007)

Composer Tadd Dameron made a unique contribution to the vocabulary of modern jazz, creating the most melodically memorable of the bop anthems as well as crafting richly imagined orchestral arrangements. Tadd Dameron was born in Cleveland on Feb. 21st, 1917. Growing up in a musical family, he started playing piano at four. Moving to the musical hotbed of Kansas City, he was composing for Harlan Leonard and His Rockets in 1940, already demonstrating a quintessential swing and lush romanticism. A year later Dameron was in New York, comparing harmonies with the other proto-boppers and bringing that subtle impressionism and loping swing to the leading bands of the day, writing first for Jimmie Lunceford and eventually for Count Basie, Artie Shaw, Buddy Rich and Benny Goodman.

As bop emerged from the war-time recording ban, Dameron's strongest work started to appear, classics like "Good Bait", "Our Delight" and "Hot House", recorded regularly by Dizzy Gillespie and Charlie Parker and then everyone else. He wrote the wonderful "If You Could See Me Now" for Sarah Vaughan. Given the opportunity, Dameron composed larger-scale works expanding upon the French impressionist influences of Debussy and Ravel, creating "Soulphony for Three Hearts" for Gillespie's big band (1948) and later the three-part "Fontainebleau" for his Prestige octet session in 1956.

No one would mistake Dameron for a great bop pianist, but his harmonic imagination was a wellspring for creative soloists. In 1948 he led bands at The Royal Roost that featured trumpeters Fats Navarro and Miles Davis, the radio broadcasts later released on LP and CD. He also led incidental recording sessions until the mid '50s, crafting distinctive voicings for midsize bands with sidemen including Navarro, Davis, Clifford Brown and Benny Golson. In 1957, he recorded Mating Call with John Coltrane and Philly Joe Jones, including another great ballad "On a Misty Night".

Like many of his generation, Dameron suffered from tuberculosis. In 1958 he spent several years in New York City as part of The New Thing and with Steve Lacy. After several years in New York, he returned to the Mid West and eventually for Count Basie, the radio broadcasts later released on LP and CD. He also led incidental recording sessions until the mid '50s, crafting distinctive voicings for midsize bands with sidemen including Navarro, Davis, Clifford Brown and Benny Golson. In 1957, he recorded Mating Call with John Coltrane and Philly Joe Jones. In the mid '80s his old friend Philly Joe Jones and trumpeter Don Sickler launched Dameronia, a big band devoted to Dameron's music. Paul Combs' study Dameronia: The Life and Music of Tadd Dameron (University of Michigan Press, 2012) is an excellent introduction to his work.

A Dameron centennial tribute with the Joe Lovano Nonet is at Village Vanguard Aug. 1st-6th. See Calendar.

Recommended Listening:
- Fats Navarro and Tadd Dameron—The Complete Blue Note and Capitol Recordings (Capitol-Blue Note, 1947-99)
- Mating Call—Tadd Dameron Quintet—In Paris Festival International de Jazz (Columbia, 1949)
- Clifford Brown—Memorial (Premise, 1953)
- Tadd Dameron—Fontainebleau (Premise, 1956)
- Tadd Dameron with John Coltrane—Mating Call (Premise, 1956)
- Tadd Dameron and The University Big Band—The Magic Touch (Riverside, 1962)

Lest We Forget
CIRCUM-DISC
BY KEN WAXMAN

Creating more exposure and new opportunities for the music of the members of Muzzix collective was the idea behind establishing Circum-Disc in 2004. Based in Lille, France, the label now not only puts out some discs by non-Muzzix members, but has also established two additional imprints, HeliX and microcrid. “The idea at the beginning was the same as the idea of creating a collective,” says drummer Peter Orins, one of Muzzix’ artistic directors and Circum-Disc label coordinator. “In the beginning Circum-Disc was only devoted to Circum project, or the ‘contemporary jazz’ side of Muzzix. HeliX was launched in 2007 with two releases of La Pieuvre, which was not a Circum band, but from another collective, Le Crime, which was dedicated to improvised and experimental music. In 2010 Circum and Le Crime merged as Muzzix. As for microcrid, the idea was to release live concerts and projects coming from outside the collective.”

By the end of 2016 the three Circum-Disc labels combined had released 42 productions featuring about 100 different musicians. “But of course we have many big orchestras,” jokes Orins. “There are more Muzzix members featured, because that’s the initial goal of the label. But that’s not a condition.” Founded in 2000, Muzzix not only releases records but also promotes awareness of advanced and improvised music through concerts and workshops aimed at school, professional and amateur audiences. Muzzix has three artistic directors, Orins, Yann Miosec and Christian Pruvost, plus four other musicians who are elected annually from the collective. The seven are responsible for all artistic decisions, which include who records for the label, which is set up as a financially independent organization. “Whenever we have recordings we pay for,” Orins adds.

Circum-Disc certainly wasn’t the first musician created label in France, but Orins recalls that its birth came about at a time when “almost no record company had the budget to produce anything, so it was easier and more logical to do it by ourselves. We wanted to use it as a tool to promote our projects and the musicians of the collective, as well as have the possibility to propose something different than concerts. A recording can be a method to promote an artist, but it can also be part of the artistic path of a project and both of those aspects are important to us.”

Artistic Director of France’s National Jazz Orchestra, guitarist Olivier Benoit, who has recorded several CDs for HeliX adds: “The label reflects a specific approach to extending jazz improv and other styles, which wasn’t common in France 15 years ago. Circum exists because of necessity. Due to the economic situation, the so-called classic labels can no longer play their role of watching and supporting. So a label like Circum-Disc depends in a large part on Peter’s presence,” says keyboardist Jérémie Ternoy, a non-Muzzix member who has been featured on nine Circum-Disc sessions. “He’s a wonderful drummer, who has also become an excellent sound engineer who knows how to organize sessions. The most important thing about Circum-Disc is that it allows projects to exist. Without Circum-Disc, many projects and musicians would have no visibility.”

Although he has been featured on 26 of the label’s releases so far, Orins also records for other imprints as do other members of the collective. “There is no exclusivity (CONTINUED ON PAGE 38)

VOXNEWS
DURING THE DOG DAYS
BY SUZANNE LORGE

50 years ago, Frank Sinatra and Antônio Carlos Jobim recorded the landmark Francis Albert Sinatra & Antônio Carlos Jobim (Reprise), a collection of seductive bossa novas that kept Sinatra musically relevant through the onset of British rock in the latter part of the ‘60s. The album features lush arrangements by Claus Ogerman; Diana Krall would later rip a page from the Sinatra/Jobim book to record her own bossa nova album, Quiet Nights (Verve), with Ogerman in 2009. Earlier this year, Universal Music Enterprises dropped the Sinatra/Jobim book to record her own bossa nova album, Sinatra & Jobim @50 (Concord). Pizzarelli doesn’t include every tune from the original—trumpeter John McNeil’s dexterous arrangements. Myriad emotions and jazz feels, strongly supported by trumpeter John McNeill’s dexterous arrangements.

TCE Music has discovered another vocal jazz beauty: Swiss Radio Days Vol. 43 – Zurich 1950: Nat King Cole Trio, which presents Cole as the headliner on vocals and piano along with the unusual backing of guitar, bass and bongos. The line-up of tunes contains Cole’s big band style as well as the intimate, single-outour just a handful. Cole was an exceptional jazz pianist, a truth that his pop stardom often obscured. Among those that Cole inspired: vocalist Sachal Vasandani will honor the life of Nat King Cole at Dizzy’s Club (Aug, 1st).

Producer Larry Klein was similarly inspired by Charlie Parker, so much so that he created “an impressionistic narrative” of Parker’s life using the saxophone virtuoso’s compositions, set with lyrics by David Baerwald. An impressive array of vocal talent turned out to help create The Passion of Charlie Parker (Impulse): Madeleine Peyroux, Gregory Porter, Luciana Souza, Kurt Elling and Melody Gardot among them. As it happens, this year Summerstage will celebrate the 25th anniversary of the Charlie Parker Jazz Festival. The uber-talented Charenée Wade will participate in the festival (Aug, 26th), followed by rising star Alicia Olatuja (Aug. 27th).

Final notes: Vocalist/arranger MJ Territo will launch Ladies Night when he brings the album of tunes by female composers or lyricists, played by female instrumentalists, at Club Bonafide (Aug. 17th). Artists represented on the album include Iola Brubeck, Marian McPartland, Mary Lou Williams, Abbey Lincoln, Kurt Elling, Madeleine Peyroux, Christian Pruvost and Jérémie Ternoy. Territo reminds us that there are more where these came from. The VOXFest at Cornelia Street Underground promises an impressive lineup of singers this month: Kelley Suttenfield, Peggy Chew, Anais Maviel, Aubrey Johnson, Júlia Karosi and curator Deborah Latz will explore the boundaries of vocal jazz (Aug 21st-23rd).
Geri Allen, a pianist who was among the most significant musicians of her generation, both through her own albums and voluminous sideman credits, died June 27th at 60 after a battle with cancer.

Allen was born Jun. 12th, 1957 in Pontiac, Michigan and raised in the Detroit area. Her early interest in jazz came from her father, as she recounted to Greg Thomas for this newspaper in 2009: “I remember seeing his records and the beautiful artwork on them and how elegant, stylish and sophisticated the people were. People like Ellington, Charlie Parker, Sarah. Ella. He played the music all the time when my brother and I were kids.” Allen began classical studies on piano as a child, was influenced early on by the music she heard in her Lutheran church (the latter “laid a foundation for my work on the music of Mary Lou Williams”) and received extensive jazz training at the famed Cass Technical High School. “The teachers had an expectation that was very high,” Allen recalled. “It made us rise to that expectation. From the beginning, when I stepped in there, I knew it was no joke.”

Legendary Detroit trumpeter Marcus Belgrave was also an early mentor. Allen attended Howard University in Washington, DC and then relocated to Pittsburgh, where she was able to study Mary Lou Williams’ music and influence in her hometown.

Allen’s first album as leader, The Printmakers, came out in 1984 on Minor Music, which was followed over the decades by releases on Polygram, Soul Note, Telarc and, the past decade, Motéma Music, the most recent being 2016’s Broad Strokes (Motéma, 2016). This was complemented by hundreds of recording sessions with Oliver Lake, Frank Lowe, Chico Freeman, Jay Hoggard, Betty Carter, Cassandra Wilson, Marcus Belgrave, Wallace Roney, Joseph Jarman, Reggie Workman, Lenny White, Bob Belden, Andy Bey, Charlie Haden, Ravi Coltrane, Craig Handy, Buster Williams, Charles Lloyd, Mary Lou Williams Collective, Carmen Lundy, Trio 3 and Terri Lyne Carrington, among many others.

The influence of Mary Lou Williams and her own experience with church music gave Allen’s playing and composing a spiritual undercurrent that resonated deeply with her peers, bandmates and the many younger pianists who admired her. As she told Thomas, “I listen to Coltrane’s A Love Supreme every day. When you turn it on it changes the vibrations of whatever’s going on. It draws the Light. I think that’s what this music has always been about: people finding ways to express the Light even in the midst of darkness, finding a way to it through the power of the Spirit.”
MONTRÉAL
BY ORI DAGAN

For the 11-day fiesta that is the Festival International de Jazz de Montréal (FJM), tourists return regularly, locals look forward and even the merchandise is hip! Musically there is something for everyone and while purists will huff and puff about ‘non-jazz’ acts in the mix, the sheer variety of 500 concerts, more than two-thirds of them free, is mind-boggling. Nearly 3,000 musicians from around the world appeared in the 38th edition (Jun. 28th-Jul. 8th). The indoor program, presented largely at the prestigious Place des Arts, boasts some of the finest acoustics in many miles. Here are a few of the highlights from FJM 2017:

One of Montréal’s most prized venues is the Gesù Centre de Créativité. The sonic and spiritual quality of this room is rooted in its origins as a Roman Catholic church; this basement space was a perfect setting for an ethereal set by saxophonist Ravi Coltrane and pianist David Virelles. The former, son of John and Alice Coltrane, hauntingly channeled his heritage, digging deeper with each selection, while Cuban-born Virelles, now based in New York, shone throughout, displaying dynamics ranging from feathery delicate to fiery dynamite. Their breathtaking set featured much improvisation out of time, including Coltrane’s “Expression”, Monk’s “Epistrophy” and striking compositions by both players.

Another highlight was the set by saxophonist Joe McPhee and drummer John Heward at Casa del Popolo. The former recited a short poem of his own attracted as he was to the idea, the composer was able to find a certain philosophy running concurrently through another one of his fascinations: the tales about King Arthur, with their precise tonal part-writing, is—to some extent—the artifice of the moral code that Arthur tried to apply to the world around him.

Aubrey Logan stands out in a crowded field for so many reasons, it’s almost impossible to list them all in this limited space. A powerhouse on trombone, vocals and on camera, her musicianship, explosive stage presence and a 21st century approach to the music business make for a refreshing experience. Logan’s memorable videos with Postmodern Jukebox have garnered her a worldwide following. On the free outdoor stage on Jul. 4th she was joined by Jesse Elder (piano), Seth Johnson (guitar), Cee Smith (bass) and David Tedeschi (drums). Get your kicks on her Facebook page where you can find a selfie video of Aubrey duetting with the Montréal festival audience on “Route 66”!

It’s hard to believe he is improvising when guitarist John Pizzarelli scats and plays so smoothly in unison. Beyond the swing and bop licks on the likes of “Ring-a-Ding-Ding”, this master’s banter is second to none; Pizzarelli’s introduction of “In the Wee Small Hours of the Morning” was as impressive as the tune itself. Guest vocalist Catherine Russell brought scintillating class and the essential honesty required of a Billie Holiday salute: “All of Me” and “Them There Eyes” were as impressive as the tune itself.

The annual Suoni Per Il Popolo festival took place over the first three weeks of June in Montréal. As always, the festival featured many different genres. However, compared to recent editions, there was a recentering on jazz and improvised music. Also, the festival continued with its approach of inviting musicians with whom it has built a relationship through the years. Indeed, the 2017 edition saw Peter Brötzmann, Nate Wooley, Ingebrigt Håker Flaten, Chris Corsano—the latter three forming the trio In Deep—return to the festival, but also Montréal-based musicians such as Yves Charu, Lori Freedman and Craig Pedersen. This approach did not prevent the festival from inviting musicians outside of its circle of ‘usual suspects’, such as Travis Laplante, Lê Quan Ninh and Alan Licht. With so many festivals, it is impossible to give an account of all the concerts and so this report will concentrate on some that stood out.

Paradoxically, the first memorable moment was a 15-minute long silence courtesy of composer/filmmaker Phill Niblock, who performed at La Sala Rossa as part of the Suspended Music Series, presented in collaboration with Quatuor Bozzini, a Montréal-based string quartet. The first part of the concert saw Niblock and the quartet play two pieces. In the second part, Niblock played three pieces with video projections. Musically, it was perfectly faithful to one’s expectations: a loud drone rich in overtones. However, when the third piece faded out, the video projections continued, Niblock himself remained seated and the crowd held back its applause. Progressively, some spectators stood up and left, but the majority remained seated, some processing the music, others not wanting to break such a surreal moment. It took nearly 15 minutes for Niblock to stand up and indicate his performance was indeed over, at which point the remaining audience members burst into applause.

Dave Rempis played at Casa del Popolo as part of a tour across North America. The Chicago-based saxophonist first played a solo set, well executed and confirming the place he occupies in the landscape of improvised music. For the second set, Rempis was joined by bassist Aaron Lumley and drummer Michel Lambert. Despite requiring a few minutes to find its mark—as is often the case with first meetings—the trio played a solid set. In this respect, the music had notable melodic elements that kept everything together, but not at the expense of the energy level and a certain hard edge, thanks to Rempis’ incisive sound and Lambert’s use of dynamics.

Another highlight was the set by saxophonist Joe McPhee and drummer John Heward at Casa del Popolo. The former recited a short poem of his own (CONTINUED ON PAGE 39)

THE NEW YORK CITY JAZZ RECORD | AUGUST 2017 13
Thoughts Become Matter
Zero Point (Mole-Tree Music)
by John Sharpe

Multi-instrumentalist Daniel Carter has become an elder statesman of the NYC jazz and improvised music scene. As a member of Other Dimensions In Music, Carter was free-improvising aristocracy until the untimely demise of his partner in the frontline, trumpeter Roy Campbell, in 2014. But even as his regular outlets become less, he nonetheless remains open to lending his considerable experience to a seemingly endless variety of up-and-coming outfits.

One such is Zero Point, whose debut Thoughts Become Matter Carter graces alongside drummer Deric Dickens, guitarist Marius Deboule and bassist Michael Bates. Carter’s charisma elevates this set of a dozen uncharted but restrained encounters beyond the ordinary. The group concept stays so strongly focused that it sometimes seems as if they are all culled from one longer piece. Carter switches between his armory to help avoid any sameness creeping in.

Overall the quartet mines the same introverted spacious, sensitive seam, exemplified by the opening “Errance”, in which Carter’s unruffled flute flows over waves of conversational rejoinders between the remaining threesome. Where there are exceptions it is by a matter of degree rather than radical departure. On the title cut, fuzzed guitar adds some grit as elongated soprano saxophone tones glide above the trio like a gull over breakers crashing on a rocky shore. Dickens instigates a pacy clip on “Silicon Valley Folk Art” before the band somehow ends up in the same reflective territory, although with some fine consonant intermingling between soprano and bowed bass.

Four-way interplay prevails most of the time with little in the way of solos. So when tenor is accompanied by bass and drums only on “Circular Vibing” it stands by itself. Interestingly, Carter doesn’t play any more emphatically in the absence of guitar. In fact, the only track where he overtly takes the lead is the concluding “Time For Clearance”, in which his pontificating with haiku-like simplicity over a loose backshuffling.

For more information, visit store.cdbaby.com/cd/zeropoint22. This band is at Korzo Aug. 1st. See Calendar.

Post Bop Gypsies
Tomoko Omura (Inner Circle Music)
by Tom Greenland

From Stuff Smith and Joe Venuti to Stéphane Grappelli, Zbigniew Seifert, Jean-Luc Ponty and Mark Feldman, violinists have been a surprising minority presence in jazz, given the instrument’s flexibility and intimate, vocal quality. Post Bop Gypsies, Japanese five-string violinist Tomoko Omura’s third release for Inner Circle Music, moves beyond the influence of these artists (all celebrated on her sophomore release, Vision), paring down her quartet to a trio and focusing on what she does best: improvising.

Although the title suggests post-Grappelli swing with chromatic innovations, in fact the album is a straightforward interpretation of covers like Lionel Hampton’s “Midnight Sun” and Charlie Parker’s “Relaxin’ at Camarillo” to more unusual fare like Claude Debussy’s “Arabesque”, performed as a running waltz, and Heitor Villa-Lobos’ “Bachianas Brasileiras No. 5 Aria”, done as a brossa/tango. Accompanied by guitarist Alex Goodman and bassist George DeLancey – though the former’s contributions are so strong and interactive that it hardly seems fair to call him an accompanist – Omura solos with an organic sense of narrative, unfolding improvised takes that eschew licks and display of chops to concentrate on plot and character development. As a result, her solos often sound like new tunes composed to the old chord changes. In contrast, Goodman is restless, ebullient, constantly inventive; with a lexicon of guitar techniques and textures ready at hand, he’s an agile foil for Omura.

“Relaxin’ at Camarillo”, Thelonious Monk’s “Four in One”, Warne Marsh’s “Background Music” (a confection of “All of Me”) and Denzell Best’s “Wee” all feature the two musicians trading eight-, four- and even two-bar sections, ideas piled upon ideas, flawlessly intermeshed, while their interactions on “Arabesque” and “Midnight Sun” provide some of the album’s highlights. In places, Omura too provides accompaniment, bowing sparse counter-lines or plucking double-stop chords. DeLancey anchors it all, walking ever-steady eighth notes and supplying fleet, conversational solos, especially on Charlie Chaplin’s “Smile” and “JR”, one of two Omura originals.

Without challenging any stylistic boundaries, Post Bop Gypsies is nonetheless a testament to Omura’s originality, where we hear her own voice emerging from a chorus of influences.

For more information, visit tomokoomura.com. Omura is at Tomi Jazz Aug. 1st, The Cell Aug. 5th with Aubrey Johnson and Club Bonafide Aug. 30th. See Calendar.

Pianist JC Hopkins originally worked as a folk singer and led a folk/rock band. After moving to Brooklyn in 2000, he became interested in Swing, soon forming his Biggish Band. During its early period, the band’s singer was Norah Jones. Madeleine Peyroux also spent time with the group; she was eventually succeeded by Queen Esther. The JC Hopkins Biggish Band recorded their debut album Underneath A Brooklyn Moon in 2005. 12 years later, they have finally released their long overdue followup.

Meet Me At Minton’s
JC Hopkins Biggish Band (Harlem Jazz)
by Scott Yanow

The program begins with the Hopkins original “Remember When”, a nostalgic piece interpreted by Brianna Thomas, whose shouting style recalls Dinah Washington. “Suddenly”, which has Jon Hendricks’ vocalese lyrics to Thelonious Monk’s “In Walked Bud”, features the veteran singer (who is now 95) scatt and trad vocals with Charles Turner and Thomas Queen Esther is quite spirited on James F. Hanley-Lewis Raymond-Walter Bishop, Sr.-Clarence Williams’ “Swing Brother Swing” while Andy Bey gives the Thelonious Monk tune “Reflections” (outfitted with Hendricks’ lyrics and renamed “Looking Back”) a heartfelt and warm vocal.

Jazzmeia Horn, the winner of the 2016 Thelonious Monk vocal competition, swings well on Hopkins’ “What Is Love” as does Thomas on both Hopkins’ “Meant To Be” and an up-tempo and scatt-filled romp on “Them There Eyes”, a tune by Maceo Pinkard-Doris Tauber-William Tracey made famous by Billie Holiday. The team of Queen Esther and Turner interact joyfully on Hopkins’ title track and the fairly obscure Teddy Koehler-Jimmy McHugh swing tune “Spreadin’ Rhythm Around”.

Alacia Olatuja performs the Benny Goodman-Eddy Sampson-Irving Mills ballad “Dreams Come True”, Hicks is jumping on Sidney Weyhe’s “Alright, OK, You Win” and Kathy Sledge fares well on the Gerald Wilson-Heymon Simons standard “All Of Me”. A special highlight takes place on the Monk ballad “Ask Me Now” (renamed “How I Wish”), matching Hendricks with the nearly 70-years-younger Horn.

The arrangements by Wayne Tucker, Corey Wallace, J. Walter Hawkes and Chuck MacKinnon are uniformly excellent, the band’s musicianship is impressive and all of the singers are in top form during this enjoyable set.

For more information, visit jchopkins.com. This band is at The Django at Roxy Hotel Aug. 4th. See Calendar.

Meet Me At Minton’s
JC Hopkins Biggish Band (Harlem Jazz)
by Scott Yanow

Pianist JC Hopkins originally worked as a folk singer and led a folk/rock band. After moving to Brooklyn in 2000, he became interested in Swing, soon forming his Biggish Band. During its early period, the band’s singer was Norah Jones. Madeleine Peyroux also spent time with the group; she was eventually succeeded by Queen Esther. The JC Hopkins Biggish Band recorded their debut album Underneath A Brooklyn Moon in 2005. 12 years later, they have finally released their long overdue followup.

Meet Me At Minton’s celebrates the group’s longtime residence at Minton’s Playhouse, which has been renamed Minton’s Harlem. On this CD, the orchestra functions primarily as a swinging backup band, with horns and strings often sound like new tunes composed to the old chord progressions.斌斌 the orchestra functions primarily as a swinging backup band, with horns and strings often sound like new tunes composed to the old chord progressions.斌斌 the orchestra functions primarily as a swinging backup band, with horns and strings often sound like new tunes composed to the old chord progressions.斌斌 the orchestra functions primarily as a swinging backup band, with horns and strings often sound like new tunes composed to the old chord progressions.斌斌 the orchestra functions primarily as a swinging backup band, with horns and strings often sound like new tunes composed to the old chord progressions.斌斌 the orchestra functions primarily as a swinging backup band, with horns and strings often sound like new tunes composed to the old chord progressions.斌斌 the orchestra functions primarily as a swinging backup band, with horns and strings often sound like new tunes composed to the old chord progressions.斌斌 the orchestra functions primarily as a swinging backup band, with horns and strings often sound like new tunes composed to the old chord progressions.斌斌 the orchestra functions primarily as a swinging backup band, with horns and strings often sound like new tunes composed to the old chord progressions.斌斌 the orchestra functions primarily as a swinging backup band, with horns and strings often sound like new tunes composed to the old chord progressions.斌斌 the orchestra functions primarily as a swinging backup band, with horns and strings often sound like new tunes composed to the old chord progressions.斌斌 the orchestra functions primarily as a swinging backup band, with horns and strings often sound like new tunes composed to the old chord progressions.斌斌 the orchestra functions primarily as a swinging backup band, with horns and strings often sound like new tunes composed to the old chord progressions.斌斌 the orchestra functions primarily as a swinging backup band, with horns and strings often sound like new tunes composed to the old chord progressions.斌斌 the orchestra functions primarily as a swinging backup band, with horns and strings often sound like new tunes composed to the old chord progressions.斌斌 the orchestra functions primarily as a swinging backup band, with horns and strings often sound like new tunes composed to the old chord progressions.斌斌 the orchestra functions primarily as a swinging backup band, with horns and strings often sound like new tunes composed to the old chord progressions.斌斌 the orchestra functions primarily as a swinging backup band, with horns and strings often sound like new tunes composed to the old chord progressions.斌斌 the orchestra functions primarily as a swinging backup band, with horns and strings...
A native of Moscow, Russia, Gene Segal is an up-and-coming electric guitarist and composer. Moving to Brooklyn in his youth, musical influences came in part from his father and uncle, both of whom were professional musicians. He studied with Scott Henderson and Joe Diorio, detoured into rock and blues for a period, then enrolled in William Paterson University’s heralded jazz program, where Vic Juris, Gene Bertoncini and Paul Meyers were his teachers. Spiral, Segal’s fourth CD as a leader, serves as a tribute to his favorite organ trio, though it focuses on his original compositions rather than the repertoire of groups he is saluting. The band includes the highly-sought-after organ player Brian Charette alongside drummer Bruce Cox. As with his earlier releases, Segal’s approach varies widely from one selection to the next: his brittle sound in the well-named title track is reminiscent of John Scofield; “Creeper” is a greasy blues with a strong backbeat, Segal showing off a bit more technique than would be expected in such a setting, Charette nearly stealing the show with his hip choruses; and the funky “Dharma” features edgy guitar and inventive organ.

Icelandic singer/songwriter Björg has been championed by many jazz musicians (remaining an acquired taste for some jazz fans). In her “Hidden Place”, Segal makes use of special effects and darting organ in the introduction, with the piece eventually taking shape. “Sunken Treasure” would seem to draw on a thematic wellspring from country with its often loping tempo and laidback feeling until fuzztone guitar and sudden organ volume surges make the piece defy classification, off-center percussion adding to its flavor. “Blues Out” is breezy funk at its best, with a catchy unison line by Segal and Charette backed by Cox’ driving groove. The guitarist remains an artist to watch.

For more information, visit steeplechase.dk. Segal is at Bar Next Door Aug. 5th. See Calendar.

Superconductor
Seamus Blake (SPassion) by Phil Freeman

 Saxophonist Seamus Blake journeys into outer space on this release. The opening track, “Ohm”, features himself, Judid Miller and Steve Tavaglione all playing EWI (Electronic Wind Instrument). The horns sound like synths, or like electric violins, and are occasionally joined by distorted voices too. Behind them, the core band — keyboard player Scott Kinsey, electric bassist Matt Garrison and drummer Nate Smith — lay down a stuttering funk groove. In the final two minutes, Blake switches to his usual tenor for a solo that could have come off a Steely Dan album. This electro-fusion sound is heard throughout most of the album; on “Forecast” and “I Do”, guitarist John Scofield shows up to trade tasty licks with the saxophonist. These electronic/funk pieces are energetic, fun and frequently surprising, particularly if a listener is more familiar with Blake via, say, his Criss Cross albums (under his own name or as a member of Rubberband). This side of Superconductor recalls Donny McCaslin’s recent work. Three other pieces, though, take the album in an entirely different direction and make it even more interesting. “Sofa Song”, “Last Call”, and “Carpe Diem” are all based on a kind of abstracted ensemble with orchestral horns and a string quartet. (Scofield also reappears on the third of these and pianist Gonzalo Rubalcaba plays on two of them.) Surprisingly, given the number of players, the orchestrations are spacious; even when things get really rockin’, as on “Gracia”, the extra horns mostly sway stolidly in the background as the strings twine around everyone’s ankles like lush vines.

Warning: on the last track, “I Do”, Blake does not play saxophone—he sings, in a not-awful voice that fits the song well, since it’s a straight-up jam-band/blues-rock track with nothing to do with jazz at all. Scofield tears off licks like he’s hoping to revive the Allman Brothers Band, as Kinsey’s organ surges and Garrison and Smith rumble and thwack. This is a surprising album. Open-minded listeners will find much to enjoy; hardbop diehards should stay far away.

For more information, visit 5passion.com. Blake is at Mezzrow Aug. 6th. See Calendar.

Don Byas, who died 45 years ago this month at 59, was one of the greatest and most influential of all jazz tenor saxophone players, but it is difficult to get his historical position into focus. The usual description of him as an important figure in the transition from Swing to bop seems to conjure something on the road from Lester Young to Charlie Parker, but Byas owed more to Coleman Hawkins than Young and always cited pianist Art Tatum as his main model. On the other side of the equation, his influence is more apparent with the crop of saxophonists who came up in the ’50s rather than with the bop generation. Perhaps it is more helpful to try and imagine a bridge from Tatum to Sonny Rollins and John Coltrane and if that seems like a quite a bridge, listening to his 1945 Town Hall set in marvelous duo with bassist Slam Stewart may help. Byas moved to Europe in 1946, but his influence never waned. Even though the jazz press forgot what he was, there were many American musicians who reported being blown away. He managed to make several fine studio records in the quarter-century left to him and an even greater number of releases of live performances have been issued over the years, mostly since his death.

The present CD captures Byas at a 1964 concert in the Netherlands, backed by a fine Dutch rhythm section featuring the highly regarded pianist Pim Jacobs. We can assume the backing musicians (bassist Ruud Jacobs, Pim’s brother, and drummer John Engels complete the group) had worked together often; they certainly interact well and give good accounts as far as soloing and following the leader (not always true of Byas’ accompanists, alas).

The leader’s monstrous form is on full display on a set of familiar standards. Even on his umpteenth version of “Indiana”, he still finds new places to explore, a surprising song on a surprising album, and the balance is surprisingly good, though Byas’ beautiful tone is, for some reason, not captured at its best, especially on some of the high notes. This will certainly be a welcome release for Byas fans.

For more information, visit jazzarchief.nl
Mr. EP: A Tribute to Eddie Palmieri
Charlie Sepulveda & The Turnaround (HighNote)
by Russ Musto

A mainstay on the New York Latin Jazz scene for more than 20 years, trumpeter Charlie Sepulveda has been heard infrequently on the U.S. mainland since returning to his native Puerto Rico two decades ago. Mr. EP: A Tribute To Eddie Palmieri demonstrates that his time away has in no way diminished his abilities. The date introduces a new edition of Sepulveda’s long-standing ensemble The Turnaround, which features talented players largely unknown off the island, along with several guests, including Palmieri himself.

A pair of Palmieri solo improvisations, “Variations On A Theme 1” and “2”, bracket the date, the fitted pianist fleetingly referencing Monk’s “Ruby My Dear” as the foundation for his thematic expansions. Palmieri’s “Charlie’s Whole Tone Blues” brings The Turnaround into the spotlight. Beginning with Gabriel Rodriguez’ funky electric bass introduction, the pianist’s angular composition has the composer, Sepulveda and tenor saxophonist Noberto Ortiz contributing incendiary solos on top of the churning clave rhythms of drummer Raul Maldonado and Vargas’ no-holds-barred congas. “Si Tú Sabes” successfully melds jazz and hip-hop with Sepulveda blowing muted trumpet to complement the exploratory oration of rapper SieteNueve, after which the band, with Zayas and Fournier back on piano and vibraphone, charges straightahead on the anthemic Mr. Jazz.

For more information, visit concordmusicgroup.com. This project is at Birdland Aug. 8th-12th. See Calendar.

Antônio Carlos Jobim. Pizzarelli has, in fact, already recorded two separate albums fêting each. Sinatra & Jobim 50 is for the most part a celebration of the studio albums Francis Albert Sinatra & Antônio Carlos Jobim (Reprise, 1967) and featuring tracks by Jobim as well as American composers like Cole Porter.

The 1967 album suggests an easy rapport between the American songbook and Jobim’s infectious melodies, which have become as much a part of the jazz canon as Irving Berlin or George Gershwin. Pizzarelli bears that out with a couple of medleys, including one of “I Concentrate on You” (Porter) and “Wave” (Jobim) and another combining “If You Never Come to Me” (Berlin) and “Change Partners” (Jobim). Joining Pizzarelli on a few tracks—“Two Kites”, “Bonia”—is Daniel Jobim, Antônio’s grandson, whose breathy, vibrato-less voice recalls João Gilberto. In a similar way, Pizzarelli’s somewhat thin, womanly voice brings to mind Astrud Gilberto, who sang “The Girl From Ipanema”, Jobim’s most famous song.

Pizzarelli’s rhythm section is comprised of Helio Alves (piano), Mike Karr (bass) and Duduka Da Fonseca (drums); tenor saxophonist Harry Allen also joins in, as does Jessica Molasky, Pizzarelli’s wife, who contributes backing vocals and co-wrote a couple of the album’s songs with Pizzarelli, such as “She’s So Sensitive” and “Canto Casual”. On full display is Pizzarelli’s dexterous guitar playing (which is better than his singing). It’s best featured on the Jobim classic “Agua de Beber”, in which Pizzarelli puts his trademark soloing style to impressive use, moulding the notes of his instrument simultaneously, like George Benson famously did in “On Broadway”.

For more information, visit concordmusicgroup.com. This project is at Birdland Aug. 8th-12th. See Calendar.

For more info, visit sunnysiderecords.com, ricardogrilli.com and mauricio.desouzajazz.com. Labambo is at Dizzy’s Club Aug. 15th-20th and 22nd-27th. See Calendar.
Chucho Valdés invites you to visit Cuba for the

Havana International Jazz Festival Tour

January 14-22, 2018

JazzCuba.com
On his latest album, Ulysses Owens, Jr. eschews the usual prerogatives of the drummer as leader, forgoing bombastic showcases for his prowess and not showcasing his own compositions, although his astute arranging chops are amply demonstrated. Also unusual for a drummer-leader, this is mostly a trio CD and one without piano or guitar as lead instrument. Owens features vibraphonist Joel Ross, rounding out the group with bassist Reuben Rogers. Vocalist Vuyo Sotashe appears on 2 of the 11 tracks, with pianist Stephen Feifke joining her on one.

Owens is a subtle and supple drummer, qualities he highlights on the opening track, Harold Arlen’s “My Shining Hour”. It begins with just brushes laying down an easy swing, soon joined by bass, Ross playing the melody before Rogers solos pizzicato, Owens then spinning an airy solo with brushes over melody backgrounds from bass and vibraphone. That is one of four familiar standards Owens brings to the program, “Poinciana” is indebted to Ahmad Jamal’s famous recording, Owens invoking the toms from its opening motif to spin a smooth solo, one making virtuosic use of his entire drum kit. Duke Ellington’s “In A Sentimental Mood” finds bass and vibraphone alone for the first two A sections, Owens adding brushes to the final 16 bars of melody, Ross taking it out with a solo and coda. Thelonious Monk’s “Evidence” has the final 16 bars of melody, Ross taking it out with a solo for the first two A sections, Owens adding brushes to the toms from its opening motif to spin a smooth solo, one making virtuosic use of his entire drum kit. Duke Ellington’s “In A Sentimental Mood” finds bass and vibraphone alone for the first two A sections, Owens adding brushes to the final 16 bars of melody, Ross taking it out with a solo and coda.

The balance of the album’s instrumentals emphasize rhythmical versatility, from the sprightly funk of Roy Ayers’ “Cocoa Butter” to the loping beats and odd meters of Djavan’s “Maria Des Mercedes” and Mulgrew Miller’s “Spectrum”. The latter is also represented by its “Farewell to Dogma”, outfitted with spirited trading of fours by Ross and Owens. Simona Premazzi (s/r) by Mark Keresman

The Hill influence is well-outlined in the opening track, “Euterpe’s Dance”, in which there is a slightly ominous yet not unwelcoming melodic line carried by piano and Dayna Stephens’ gently somber tenor saxophone. It has a softly undulating rhythm, lent relish by the solid, unhurried swing of bassist Joe Martin and drummer Nasheet Waits. “Up on A Hill” is the tribute to Hill, with Premazzi applying dark, heavy chords to the mood-rich melody, Waits thundery and volatile, gradually building in force and Stephens making with bluesy wails. The hardbopping “Peltitude” features a guest shot from Pelt, whose Freddie Hubbard-like brassiness is allied by a bit of buttery tone…that is until he gradually turns up the heat, bristling and crying out in a declamatory fashion while maintaining a harmonious flow. Premazzi’s playing here is brisk, jabbing and forceful.

“It is Here” is a joining of the words of playwright Harold Pinter with Premazzi’s wry tune-writing, given voice by the cool-toned warble of Sara Serpa. The centerpiece of this piece is the Strayhorn standard “Lush Life” – Premazzi renders it unaccompanied with a cyclic introduction, discreetly inserting rolling J.S. Bach-like motifs to offset slightly the core of melancholy. Premazzi gives this classic a most distinctive spin by treating it abstractly while never completely abandoning the tune’s mindset of reverie. The next track, “Later Ago”, may be her attempt to write a similar-themed song à la “Sometime Ago”, going by the wistful introduction, but then Premazzi and Stephens make with slightly Monk-like angular phrasing. The former jabs at the keys like a boxer while the latter sails gracefully around her. Waits inserts powerful accents and asides, then Stephens flirts with amably anguished yelps as Waits kicks it up a notch with rolling New Orleans-style cadences before the theme is restated.

While this is a most rewarding set with excellent and inspired performances, it could’ve benefited from variety of tone, which is almost unrelentingly somber.

For more information, visit simonapremazzi.com. Premazzi is at The Cell Aug. 12th and Mezzrow Aug. 13th. See Calendar.
Horace Silver’s “The St. Vitus Dance”. It’s a driving start to this live performance at Green’s favorite venue, Kuumbwa Jazz Workshop in Santa Cruz, California. This is a set devoted to the music of classic jazz composers. Green grew up in ’70s Berkeley, California, devouring all the jazz he could, especially imprinting the sound of his heroes from ’50s-60s Blue Note LP’s into his psyche. Later he was able to put his knowledge to work directly for single and mentor Betty Carter and went on to have tenure in the bands of two of his other heroes, drummer Art Blakey and bassist Ray Brown.

Green’s own music through the years evolved into having swing and blues as essential elements. With his encyclopedic knowledge of the music he continues to be a true standard bearer for generations of jazz. So here he is as comfortable and familiar with a thunderous take on Freddie Hubbard’s “Down Under” as he is with the dynamic twists and turns of Cedar Walton’s “Martha’s Prize”. The blues are highlighted in Duke Pearson’s “Chant”, on which the power of Green’s chords are layered with a fine dusting of drums.

There is particularly outstanding history and brotherhood to be savored in “Pittsburgh Brethren”, a Green salute to one of the most important jazz towns as well as its progeny, including Blakey, Sonny Clark and Erroll Garner. Ever so mellower drumming keeps company for gentle piano until joined by the warmth of bass. Deep musical knowledge and love radiates from the trio throughout the set.

For more information, visit sunnysiderecords.com. Green is at Birdland Aug. 22nd-26th. See Calendar.

Saxophonists/identical twins Peter and Will Anderson excel in every aspect of their new album Blues for Joe, a tribute to their former teacher and friend, the late saxophonist Joe Temperley, stalwart of the Jazz at Lincoln Center Orchestra, who guided them through six years at Juilliard. The Andersons are excellent and imaginative players who have been performing around the world on a regular basis for over a decade, devoting all their time to making music, teaching, and performing. For more information, visit gutstringrecords.com. The Andersons are at 59E59 Theaters Aug. 2nd-6th, 8th-13th, 15th-20th and 22nd-27th and Saint Peter’s Aug. 23rd. See Calendar.

LESLIE PINTCHIK TRIO

Friday, August 11th
Sets at 8:00 PM and 10:00 PM
Jazz at Kitano
66 Park Avenue @ 38th Street, NYC (212) 885-7119

...a composer of emotional depth and effortless lyricism... DownBest.com

Leslie Pintchik - piano
Scott Hardy - bass
Michael Sarin - drums

Latest CD TRUE NORTH available now at Amazon and iTunes

www.lesleipintchik.com

Lynne Pinter’s “Happiness! (Live at Kuumbwa) Benny Green (Sunnyside)

by Andrew Veliz

Venerable pianist Benny Green and trio mates bassist David Wong and drummer Rodney Green get matters off to a swinging start with an effervescent take on cooperation. A similar dynamic of synchronicity is central to Will’s “Exceptional Elegance”. The enterprise wraps up beautifully with “The Truth Will Prevail” and “Few And Far Between”, two fast-to-medium paced vibrant originals by Will that may eventually resonate as new ‘classics’, worthy of being realized by others.

For more information, visit gutstringrecords.com. The Andersons are at 59E59 Theaters Aug. 2nd-6th, 8th-13th, 15th-20th and 22nd-27th and Saint Peter’s Aug. 23rd. See Calendar.

For more information, visit expdisk.com. This project is at SC Café Aug. 19th as part of Dissident Arts Festival. See Calendar.

For more information, visit sunnysiderecords.com. Green is at Birdland Aug. 22nd-26th. See Calendar.

Academy Records & CDs

Cash for new and used compact discs, vinyl records, blu-rays and dvds.

We buy and sell all genres of music. All sizes of collections welcome.

For large collections, please call to set up an appointment.
Not surprisingly, a Spanish orientation runs through a good deal of the program and after opener “Song for Kate”, where the band and Gurvich don’t quite get it together, “Dance of the Natives” solidifies the approach with Mela and Slavov providing a firm center. “El Chubut” features poet Bernardo Palumbo as he retells the tragic history of the Argentinian province intertwined with Gurvich’s family roots.

The Israeli aspect of Gurvich’s identity is presented along several different dimensions. In stark contrast to “El Chubut”, a Middle Eastern tinge serves as an obvious inspiration for the bouncy “Twelve Tribes” while two songs from Israeli composer Sasha Argov get disparate treatments: syrupy love tune “Im Tirtzi” is a bit too smooth while the transcendent “Ha’im Ha’im” has the band, especially Genovese, doing a very nice job of channeling John Coltrane. “Blue Nomad” is exceptional and a session standout, blending Gurvich’s cultural influences into a new form. The title cut takes the more difficult path of weaving together differing emotions yet succeeds quite well with its comforting pathos.

Gurvich succeeds in presenting both contrasting and complementary takes on his views of Kinship.

For more information, visit difymusic.com/jazz-family. This project is at The Stone at The New School Aug. 25th-26th. See Calendar.

The brainchild of producer Larry Klein, *The Passion of Charlie Parker* is an ambitious project that reimagines the music of the bebop legend if he were alive and working today. The album brings together a host of top jazz vocalists, including Madeleine Peyroux, Gregory Porter, Kurt Elling and Luciana Souza, to interpret new lyrics from singer-songwriter David Baerwald for some of Parker’s classic compositions. While Baerwald often works in more pop-oriented settings, he clearly knows the jazz terrain covered here extremely well. His lyrics are dramatic and expressive, but spare enough to leave the talented cast of singers plenty of room to stretch out and put their own mark on the songs.

The instrumental backing is provided by saxophonist Donny McCaslin, guitarist Ben Monder and drummer Mark Guiliana (who formed the core group for David Bowie’s final jazz-tinged album *Blackstar*), plus keyboardist Craig Taborn, bassists Larry Grenadier and Scott Colley and second drummer Eric Harland. The group dissects andreassembles the familiar tunes, cooling their frenetic bebop energy, but never losing the melodies or the soul of the songs.

There’s a narrative arc to the album, built around key events in Parker’s life, from his early days in Kansas City to his tragic death in New York at the age of 34, but the individual tracks can stand equally well on their own. Peyroux kicks things off with a soft, smoky reading of “Omnithology” (retitled “Meet Charlie Parker”), with swirling tenor saxophone floating around her. Some of the arrangements stick closer to classic bebop vocals, including Souza’s splendid version of “Moobidoo” (called “Every Little Thing”) and Elling’s moody, Beatnik blues take on “Moose the Mocoche” (retitled “Los Angeles”). Others like Porter’s “Yardbird Suite” (“A Genius in His Youth”) and Barbara Hannigan’s “Vida” (“The Epitaph of Charlie Parker”) are more experimental. Actor (and solid jazz vocalist) Jeffrey Wright appears on a couple of selections, playing the role of Parker himself with a mix of ferocity and sophistication that fits Bird to a tee.

While some traditionalists might scoff at the liberties Klein and his cohorts take with such hallowed material, everything is done with reverence and a high level of artistry. The result is a joyous and rewarding celebration of Parker that takes his revolutionary music another step forward.

For more information, visit impulse-label.com. Parker tributes are at Summerstage’s Charlie Parker Jazz Fest Aug. 23rd-27th at various locations and Birdland Aug. 29th-Sep. 2nd. See Calendar.

**THE NEW YORK CITY JAZZ RECORD**

**August 1st**

Lena Bloch and Feathery

**August 8th**

Rosemary George and Friends

**August 15th**

Rob Silverman Group

**August 22nd**

Art Lillard Group

New York Baha’i Center
53 E. 11th Street
(between University Place and Broadway)
Shows: 8:00 & 9:30 PM
Gen Adm: $15 Students $10
212-222-5159
bahainyc.org/nyc-bahai-center/jazz-night
Sun, Nov 5 @ 7 PM
Indian music meets jazz with Zakir Hussain, Dave Holland, Shankar Mahadevan and more!

Fri, Nov 10 @ 8 PM
Guitar virtuosos from Mahavishnu Orchestra and Widespread Panic.

Sun, Nov 12 @ 3 PM
Christian McBride & Dianne Reeves: One-on-one
Fri, Nov 10 @ 7:30 PM
Dorthaan’s Place Jazz Brunch
Kevin Mahogany
Sun, Nov 12 @ 11 AM & 1 PM
Sarah Vaughan Int’l Jazz Vocal Competition
Sun, Nov 12 @ 3 PM
Guest judges include TS Monk, Ann Hampton Callaway, Will Downing, Vanessa Rubin and WBGO’s Gary Walker

Sponsored by:

For tickets & full schedule visit njpac.org or call 1.888.GO.NJPAC • Groups 973.297.5804
One Center Street • Newark, NJ
Baden Powell’s pure and forceful acoustic guitar, brazen-toned with pinpoint attack, rings clearly through these studio ensembles with a cat-like grace; he easily blends folksy samba with classical, even flamenco styling, graceful arpeggios and ringing sustains, over all a primeval, singular lyricism.

Powell, who was born 80 years ago this month and died in 2000 at 63, was a mercurial, an original, dripping with duende: he seemed to shun limelight, but enriched the bossa nova book in enchanting collaborations with Vinicius de Moraes (hear their hallmark album Os Afro Sambas, from whence comes “Canto de Ossanha”) and was snatched into the U.S. market by the enterprising Sambas, from whence comes “Canto de Ossanha”).

The sporadic leadership career of guitarist Jimmy Raney, who was born 90 years ago this month and died in 1995 at 67, began with a very active period in the mid ’50s, but then tailed off to almost nothing after 1957, until he came back in the mid ’70s with three releases featuring a guitar-bass-drums trio format. This is worth noting because it was unusual for straightahead guitarists at that point; such figures as Wes Montgomery never recorded with it and Raney himself had not on his earlier dates. The first of these records, Momentan, appeared in 1974 and demonstrated that Raney, who had been largely forgiven at that point, had few if any equals at spinning out choruses after choruses of inspired melodic invention and the trio setting gave him full rein. Raney signed with Xanadu in 1975 and made The Influence, which was even stronger. The following spring, the guitarist was part of a Japanese tour organized by Xanadu, which also included alto saxophonist Charles McPherson, pianist Barry Harris and the rhythm team of Sam Jones and Leroy Williams. Live recordings by Raney, McPherson and Harris were issued later that year.

If you ask modern jazz guitar fans to name their favorite five or so guitar-bass-drums records, Live in Tokyo is going to place near the top of most lists and likewise any list of Raney’s best records. He himself thought this was his best. From start to finish, everything was clicking, from the ridiculous uptempo romps like “ Cherokee” to sensitive ballads like “Stella By Starlight” (though even this is peppered with 32nd note passages). Everyone is tuned in to each other and having a ball. Obviously the situation inspired Raney, but we may as well note that attaining these heights may also have frightened him, as by the time his return flight to the U.S. touched down, he had already embarked on one of the destructive drinking binges that he had to contend with for most of his adult life.

If you are one of the few jazz guitar fans who doesn’t already own this record, what are you waiting for? If you do, note that this release contains a bonus track and excellent new liners. Besides, isn’t that old vinyl kind of scratchy after all these years?
chapter one: THE CLOCKS HAVE GONE MAD
Brian Marsella’s Imaginarium (Red Palace)
by John Sharpe

Brian Marsella’s chapter one: THE CLOCKS HAVE GONE MAD sounds exactly as the title and the eccentric capitalization suggest: a whacky chase through the genres. The prodigious Philadelphian pianist may be best known for his place as a satellite in the orbit of John Zorn, where he has contributed to both Zorn’s Bagatelles and his Book of Angels, but this collection recorded between 2009-2012 represents his leadership debut. Unlike his mentor’s famous cut-up pieces, the genre-hopping here is not primarily within numbers, but between them. While Marsella doesn’t major on thematic development or solo storytelling, his easy melodies and energetic quirkiness make for an enjoyable ride nonetheless.

Marsella’s Imaginarium comprises a loose core of players supplemented with a varied cast from track to track. Two unaccompanied cuts frame ten group realizations. Marsella not only plays piano but also Fender Rhodes, Hammond B3, Prophet and Yamaha synths, vibraphone, accordion, xylophone and melodica and he executes the opening “Lullaby” on shahi baaja (a sort of Indian zither), achieving a winsome bluegrass feel, while for the final “Psalm” he builds a pretty but low-key line up to an ultimately winsome bluegrass feel, while for the final “Psalm” he builds a pretty but low-key line up to an ultimately grand flourish just on piano. But between them. While Marsella doesn’t major on thematic development or solo storytelling, his easy melodies and energetic quirkiness make for an enjoyable ride nonetheless.

The music here is both bluesy and soulful and features many solos from Tsuruga and Dechter with occasional spots for Hamilton. The repertoire consists of the title cut (a midtempo blues), cooking “The Lady Is A Tramp”, Baby Face Willette’s catchy “Face To Face”, slow Slide Hampton blues “Frame For The Blues”, faster than usual “You Don’t Know What Love Is”, the leader’s likable “Peachie” (using the chord changes of Charlie Parker’s “ Confirmation”), bossa nova-flavored “Tanabata” and Tsuruga’s thoughtful jazz waltz “Pretty Please”. Everything works well with Dechter often taking the melody and sharing solo honors.

The accessible music is easy to enjoy and forms a solid outing for Akiko Tsuruga.
A native of Canada, tenor saxophonist Grant Stewart was drawn to New York City to work with jazz masters like Donald Byrd and Barry Harris. Now in his mid 40s, his resume is filled with recordings or performances with numerous greats, in addition to his many CDs as a leader or co-leader. His trio here is completed by bassist Paul Sikivie and drummer Phil Stewart, Grant’s brother. While many saxophonists have taken on the challenge of playing in this type of trio, not all are equal to the task. The lessons that Stewart learned working alongside veterans have rubbed off and while he shows the influence of greats like Sonny Rollins and Dexter Gordon, he is no carbon copy.

The creative setlist draws from several decades, starting with the ‘20s song “Thinking of You”, which the trio turns into a brisk bop vehicle, getting up to speed in no time. “After You’ve Gone” has long been a standard for jazz musicians and Stewart’s fast-paced workout is a clear nod to Gordon, with sizzling energy and a treatment comparable to life in the Big Easy, Stewart’s rendition of “Fats Flats” (based on the chord arrangement. Elmo Hope is another jazz figure who spent significant time living there feels, an understated lyrical tone conveying the nostalgia anyone who has

Nate Wooley’s work moves in several directions, from the mystical intensity of his recurring Seven Storey Mountain and the classic free jazz of his quintet/sextet to the complex techniques that have defined his solo trumpet work. Along with that are regular partnerships, like those with drummer Paul Lytton and the trio Icepick with bassist Ingebrit Håker Flaten and drummer Chris Corsano. These two recordings come from a broader category: ad-hoc improvised groups. While these two recent releases have waited a while to appear on disc, there’s plenty of musical substance on each.

Legacy of Ashes shares its title with Tim Weiner’s 2007 history of the CIA and the organization’s history informs its track titles as well, from “Dull, Duller, Dulles” to “Chasing El Lider Forever”. Though they could have been added at any time, the titles add material for reflection to this 2011 Brussels meeting of musicians from three NATO nations: Wooley (USA), saxophonist Daniele Martini (Italy) and drummer João Lobo (Portugal). Wooley opens “In China One Moonless Night” with an exalted longing that links to the lineage of lyrical trumpeters (Miles Davis, Don Cherry, Wadada Leo Smith), but the music shifts quickly to intense contrapuntal improvisation, whether the mood is combative, conspiratorial or celebratory. Martini is a stellar saxophonist, contributing warm to explosive tenor while Lobo is a subtle, inventive drummer, finding fresh ways to hold the music together and press it along. “Operation Mocking Birds” is a highlight: mercurial sopranino has a crowing force, drumming is propulsive and when Wooley enters he supplies a complex blast that sounds like an amplified drumming is propulsive and when Wooley enters he supplies a complex blast that sounds like an amplified drumming is propulsive and when Wooley enters he supplies a complex blast that sounds like an amplified drumming is propulsive and when Wooley enters he supplies a complex blast that sounds like an amplified

For more information, visit cellarlive.com. For more information, visit cleanfeed-records.com. Revis is at Smalls Aug. 18th and New Revolution Arts Aug. 26th. See Calendar.
ORIGIN RECORDS PRESENTS:

TOM RIZZO  
DAY AND NIGHT

Bob Sheppard / Steve Schaeffer / Dennis Hamm / David Hughes / John Dickson  
Jeff Driskill / Bob Summers / Doug Tornquist / arranged by Nick Lane

“...that exciting intersection of small combo creativity and big band momentum...”  
ALL ABOUT JAZZ

ORIGIN ARTS.COM  WWW.TOMRIZZOMUSIC.COM
Distributed by CITY HALL RECORDS | NEW ARTS INTERNATIONAL

ALSO AVAILABLE:  
TOM RIZZO, IMAGINARY NUMBERS 82570

FELIZ ANIVERSÁRIO MR. BADEN POWELL

TRISTEZA, IMAGES AND HIS LAST CONCERT ON GUITAR

www.mps-music.com

LP, CD and in all digital Formats  
Also available on DVD
A stalwart of West Coast jazz, singer Barbara Morrison is internationally famous yet has a low profile here on the East Coast, where she rarely performs. But her fruitful recording collaborations with tenor saxophonist Houston Person (this is her third), reminiscent of his simpatico work over many years with the late Etta Jones, has widened her appeal.

I Wanna Be Loved is based on a show of the same name Morrison did honoring Dinah Washington. According to Person, Morrison is also steeped in the blues, bringing a bluesy ambiance to songs—none of them true blues in form—recorded by Washington. The only real, rocking blues, Nat Adderley’s “Work Song”, stands out for the way Morrison and Person riff out in trades as she repeats, with more rocking emphasis each time, the phrase “I been breakin’ them rocks.” Another song not associated with Washington, Frank Foster’s Basie classic “Shiny Stockings”, exemplifies her and Person’s easy rapport as well as her buoyant sense of swing. Their comfort with even much faster rhythms is evident on a barnburner version of “Perdido”, Person shadowing the vocal lead with undulant obbligatos. At times Morrison seems to channel Washington, right down to her signature stylistic quirks, like the “yes” she interjects into the trio (sans Person) track “I’ll Close My Eyes”. Other songs from the Washington repertoire affirm how versatile the late singer was and how authoritatively Morrison makes them her own. She captures both the gruff edge and tenderness in “Please Send Me Someone to Love” and unabashed sensuality of “Make Me A Present of You”. And she and Person forge a seamless partnership on the ballads “Skylark” and “When Sunny Gets Blue” and a swinging tandem on “September In the Rain”. This is a welcome tribute to one of the 20th century’s greatest singers.

For more information, visit jazzdepot.com. Person is at Grant’s Tomb Aug. 2nd and Brooklyn Bridge Park Aug. 15th with Eric Person, both as part of JazzMobile. See Calendar.

Pianist Jon Davis pays tribute to five (possibly six) of the major figures of the modern jazz era on his latest Posi-Tone CD. Backed by bassist Boris Kozlov and drummer Mark Ferber, he essays pieces by Chick Corea, Bill Evans, Herbie Hancock, Keith Jarrett and McCoy Tyner, then composes five originals that incorporate elements of their style, without ever seeming like he’s trying on hats. His reading of Evans’ “The Two Lonely People” retains the introspection of the late pianist’s style, but has the driving energy that has always been a hallmark of Davis’ own work. The disc’s second half kicks off with Corea’s “Tones for Joan’s Bones”, Kozlov and Ferber establishing a pulsing rhythm atop which Davis dances through the melody, giving it an almost Latin feel. On Hancock’s “Speak Like a Child”, the music ripples and throbs, Davis heading for the low end of the keyboard, where Kozlov meets him, deploying a massive tone. Tyner’s “Search for Peace” is a ballad but here is set to more of a groove. Happy Juice concludes with a version of Jarrett’s “Rainbow”; it begins with Davis solo, trilling around the keyboard before his partners join him for a slow, gentle lap around the track.

Davis kicks off the album with two originals, the title track and “Slant Six”, inspired by Hancock’s early ‘60s Blue Note recordings and Tyner’s early ‘70s work for Milestone, respectively. Another new piece, “As We Know”, explores the lyricism of Jarrett’s Impulse-era recordings; it could have been an outtake from Treasure Island. Later, we get the intriguing “Bred On Red”, an original in which the pianist explores Evans’ feel, but by focusing on the elements he thinks Evans borrowed from another hugely important figure of the era, Red Garland. Unsurprisingly, this is the hardest-swinging track, stuffed with big block chords and propelled by a bouncing drum performance. The final Davis original, “Mostly Minor”, takes inspiration from Corea and that fact is as audible in Ferber’s twitchy, excited playing as the pianist’s.

For more information, visit posi-tone.com. Davis is at Smalls Aug. 3rd with JC Stylles/Steve Nelson and Birdland Aug. 6th with Tom Tallitsch. See Calendar.

Peter and Will Anderson present

Songbook Summit

The Andersons play
PORTER, ARLEN,
GERSHWIN & RODGERS

AUGUST 2 – 6
COLE PORTER

AUGUST 8 – 13
HAROLD ARLEN

AUGUST 15 – 20
GEORGE GERSHWIN

AUGUST 22 – 27
RICHARD RODGERS

PETER ANDERSON
Tenor Sax, Clarinet

WILL ANDERSON
Alto Sax, Clarinet, Flute

MOLLY RYAN
Vocals

JEB PATTON
Piano

CLOVIS NICOLAS
Bass

PHILIP STEWART
Drums

PURCHASE ALL 4 SHOWS FOR $120 (59E59 MEMBERS $98)
212-279-4200
WWW.59E59.ORG

59E59 THEATERS
59 EAST 59TH STREET
NEW YORK, NY 10022

$35 MEMBERS $24.50
SUBWAY 4/5/6 N/R/W TO 59 ST.
© The Alfred A. Knoblock Foundation www.AAFoundation.org
Dolphy Formsions  
Aram Bajakian (Sax)  
by Mark Keresman

Guitarist Aram Bajakian has a most unusually impressive résumé, playing on the last two tours of the late rock icon Lou Reed as well as with singer Diana Krall; and legendary multi-instrumentalist and world music progenitor Yusel Lateef, the latter under whom he studied. Eric Dolphy—one of the early ‘60s jazz revolutionaries—gave Lateef a portion of a composition, “Synthetic Formations” (a scale which encompasses two octaves without repeating a note) in 1961 and Bajakian uses it as an inspiration for a series of dreamy/dreamlike soundscapes.

Dolphy fans please note: this music herein does not at all resemble or even evoke Dolphy’s music, but does bear his influence in the way that he expanded the range of the instruments he played (alto saxophone, bass clarinet and flute). Superficially, Dolphy Formations resembles the minimalist (from the progressive rock sphere) vistas of (Robert) Fripp & (Brian) Eno (especially their classic album Evening Star) and the intricately designed, slowly evolving tapestries of classical composer Morton Feldman.

Bajakian, cellist Peggy Lee and trumpeter J.P. Carter coax long, sustained tones from their instruments, separately and in unison, subtly modulating their held notes. Bajakian plays no melodic lines but with constant yet restrained distortion throughout. Trumpet rarely sounds like a horn but more like a winter wind echoing through the crevices of a house while cello saws away gently but surely. There are moments of mild agitation followed by serenity, but similar to a serenity that can come from a repetition of an electric fan or falling rain on a metal awning. All the participants used extended techniques and, as such, during these three “Variations” one may hear a bassoon, bass flute, string section, oboe, tuba and/or the sound of power tools replayed at one-quarter speed.

To some, these pieces may all sound rather same-y until you listen closely. Appreciation for this entrancing album depends on one’s taste for minimalism and drone-based music. There is improvisation afoot, but not jazz improvisation, and motion is like the movement of a clock’s hands or the Earth’s orbit. With the right mood or mindset, this is an album to immerse one’s self into and get lost.

For more information, visit arambajakian.com. Bajakian is at The Stone Aug. 18th-20th. See Calendar.

 Saxophonist Dave Rempis remains one of Chicago’s busiest and most accomplished improvisers and organizers. It’s hard to believe that he first came to The Windy City in 1993 to study classical saxophone at Northwestern University. He quickly became intensely caught up in the city’s vibrant jazz scene and joined the seminal Vandermark 5 at age 22, before spawning a slew of his own projects, such as the Rempis Percussion Quartet and Ballister. But as not all the members of those bands reside in Chicago, he has also been assiduous in developing more accessible outlets for his fiery saxophonics.

Rempis unites with two like-minded spirits on Hit The Ground Running: saxophonist Tim Daisy and pianist Matt Piet in a new Aerophonic imprint recorded live at Elastic Arts in January 2017, which contains two freely improvised pieces benefitting from a practiced flow. Rempis’ inventive tale-spinning dominates, making full use of emotive tonal distortion and even the occasional R&B lick. Pianist Matt Piet, one of a new wave of talented natives, accentuates the percussive feel and proves unafraid of bluesy extemporized vamps as well as the odd well-placed madcap flail. Drummer Tim Daisy’s readiness to propel the trio with his pulsing cymbals and insistent time puts this session firmly in the free jazz tradition. “Long Night Ahead” maintains an overall trajectory of repeated pressure and release with Rempis’ impassioned alto saxophone cry predominant. Although “Keep Alert” begins with breathy saxophone overtones and sonic piano droplets, it soon leaves ballad territory for another three-way charge, Rempis weaving in and out of the lattice formed by a reiterated piano motif and tapply cymbal tattoo. How you move from A to B is critical in such music and this crew achieves it effortlessly, making the transitions almost seamless, whether that’s through echoing, as when Rempis takes on Piet’s rippling sonorities as a bridge to an unaccompanied segment, or jumping in just at the right split second, as saxophone and piano do after a typically well-ordered drum solo. This is a worthwhile and exciting set and, better still, all proceeds from the album go to a local charity supporting refugees.

Bill O’Connell has been a very active jazz pianist since the ‘70s, performing both advanced hardbop and Latin jazz and has worked with the likes of Chet Baker, Sonny Rollins, Gato Barbieri, Emily Remler and Charles Fambrough. He had particularly important associations with Mongo Santamaria (1977-79), Jerry Gonzalez’s Fort Apache Band and the recently departed Dave Valentin. In recent times O’Connell has led the Latin Jazz All-Stars, a group also including Conrad Herwig and Steve Slagle.

Monk’s Cha Cha, recorded live at the Carnegie-Farin Room of the Nyack Library, is Bill O’Connell’s 13th album as a leader, but surprisingly his first as a solo pianist. He sounds like a natural in this setting, starting with an uptempo and fearless exploration of Oscar Hammerstein-Jerome Kern’s “The Song Is You”. While fitting into the modern mainstream of jazz, O’Connell performs his augmented blues “Zip Line”, Mongo Santamaria’s “Afro Blue” (taken in a McCoy Tyner explorative style rather than Latin) and an atmospheric and colorful original “Hither Hills”. The program concludes with two more originals, “Gibberish” (a short but fiesty sketch) and the episodic and unpredictable “White Caps”.

The music on Monk’s Cha Cha is so consistently intriguing that it is surprising that Bill O’Connell took this long to record in this setting. The title track is so consistently intriguing that it is surprising that Bill O’Connell took this long to record in this setting. For more information, visit jazzdepot.com. O’Connell is at Dizzy’s Club Aug. 28th. See Calendar.

Alo saxophonist Steve Slagle has built an impressive career since he arrived on the scene in the early ‘80s. After recording for several labels, Slagle launched Panorama in 2010 to have control over his CDs. This session is yet another important chapter in his career. The title of the CD is Latino slang for Upper Manhattan, where Slagle has lived for two decades. His core quartet is comprised of pianist Lawrence Fields, bassist Gerald Cannon and drummer Bill Stewart, with guest saxophonist Joe Lovano and percussionist Roman Diaz added on some selections.

“Family” is the frenetic AfroCuban opener, showcasing the full sextet, with adventurous solos by the leader and Lovano leading the way, immediately followed by the darting first version of the title track featuring the quartet. “I Know That You Know” is a loping blues vehicle that is weary but infused with a bit of humor. Slagle tackles “Body & Soul” as an unaccompanied alto saxophone solo, providing ample proof that there are still fresh avenues through this oft-traveled theme. “Inception” is a lost masterpiece penned by McCoy Tyner at the dawn of his career, Slagle’s fierce attack complemented by the superb rhythm section and a fluid solo by Fields, who doesn’t attempt to mimic the composer’s style.

Slagle’s breathtaking interpretation of the chestnut “Guess I’ll Hang My Tears Out To Dry” is full of emotion, alternating between held notes and fluid bop runs. Lovano returns on tenor for “(Alto Manhattan) A.M.” and fireworks ensue with potent solos by Fields and both saxophonists. Slagle switches to flute and Lovano to the rarely heard G mezzo soprano saxophone, Diaz on congas, for the lyrical Latin-flavored “Holiday”, which the leader wrote with harmonica virtuoso Toots Thielemans in mind.

The music succeeds in creating the image of a Caribbean beach vacation and will easily stand the test of time. For more information, visit steveslagle.com. Slagle is at Dizzy’s Club Aug. 28th with Bill O’Connell. See Calendar.
Trombonist Paul Rutherford (born 1940, died ten years ago this month) was one of the signal figures in the rise of the English school of free improvisation. In 1965 he partnered with drummer John Stevens and saxophonist Trevor Watts in a group that would become the Spontaneous Music Ensemble (SME). He launched the trio Iskra 1903 with guitarist Derek Bailey and bassist Barry Guy in 1970. His large ensemble credits ranged from the Globe Unity Orchestra to Mike Westbrook Concert Band and he distinguished himself as one of the most creative of solo trombonists, from his mastery of contemporary techniques to extended methodology.

In the intimate gathering of a small improvising group, Rutherford was intensely engaged, whether picking up on a partner’s phrase and extending it or launching a fresh, sometimes witty new direction. His apparent in The Conscience, his duet with the powerful veteran drummer Sabu Toyozumi, recorded in Japan in 1999. The extended opening title track testifies to a shared commitment to close listening, each musician simultaneously offering new material and support, whether Rutherford’s sequences of staccato runs consisting of shifting, unpredictable intervals or Toyozumi’s forceful encouragement, sometimes briefly assuming pressing rhythmic patterns, at others a precise explosion of shimmering metal. That interaction is at once constant and ever-evolving, filled with wit and energy. “Dear Ho Chi Minh” has a shape of its own: developing from an extended drum solo, it ends in a reflective moment of sustained trombone multiphonics.

Rutherford’s commitment to large-scale improvisation is apparent on Search & Reflect (the title comes from John Stevens’ manual for group improvisation) by the Spontaneous Music Orchestra (SMO). The two-CD set collects and reissues work that previously appeared on three Emanem CDs. Rutherford appears on two pieces recorded by a nonet version of the SMO in 1981. He plays euphonium on a version of “Triangle”, a piece first conceived as a trio in which the musicians sit in a triangle and respond to what the others are playing while acting as a sound as well. The next version went to a triangle of three trios playing simultaneously, each musician working first to his own triangle until the trios begin interacting with each other, developing into an extended collective improvisation. Different elements will catch your ear, for Toyozumi’s high-pitched wisps of soprano saxophones, cornet or trumpet or the underbrush of sound from guitar and piano. Eventually the spectrum shifts and Rutherford’s euphonium and Alan Tomlinson’s trombone come increasingly to the fore, each adding to the further fracturing and subdividing of time. The nonet is also heard in a fragment of Stevens’ “Static” in which the group explores sustained sounds: the fragment here builds from near-silence to wailing expression. It’s deeply involving music, even in its abridged state.

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

Based in France, the Kenny Clarke-Francy Boland Big Band was a largely ex-pat (mostly Americans, Brits) affair, founded in 1961 by Americans Clarke, the pioneering bebop and original Modern Jazz Quartet drummer, and bassist and Ellingtonian Jimmy Woode; and Belgian pianist Boland, the principal arranger-composer who died 12 years ago this month. The band carried on through 1972 and during that decade-plus it raved such American big bands as Count Basie, Woody Herman and Buddy Rich in pulsing power and precision. This CD reissue of a 1968 LP is unusual in the band’s discography as it does not feature a staple of the band: Boland’s compositions. His only original is a reworking of a John Philip Sousa march, a high-flying, quick-stepping “High School Cadets”, a brief, rousing two-minute ensemble romp. The balance of the program is mostly familiar standards. Boland does make his mark as an arranger though. “You Stepped Out Of A Dream” features an open brass-mutated trumpet lead giving way to a gorgeous saxophone section foil that takes out the tune. The first two tracks, “Let’s Face The Music and Dance” and “I’m All Smiles”, feature solos from vibraphonist Dave Pike that vie with ensemble soli and shout choruses for dominance. There are echoes of New Testament Count Basie Orchestra in the swinging drive of “Get Out of Town”, a saxophone-led melody ushering in solos from trombonist Åke Persson and trumpeter Jimmy Deuchar. Four tracks are mini-concertos for trumpeters or tenor saxophonists: Benny Bailey wields flagellum for a ballad take of “I’m Glad There Is You”; Idrees Sulieman applies his open trumpet to “When Your Lover Has Gone”; British tenor saxophonist Tony Coe essays Branslaw Kaper’s “Gloria”, complete with a lovely duet with John Elliott. On “You’ve Got To Speak Out,” Haden affirmed, recalling his 1971 onstage arrest. It’s not difficult to imagine the creative explosion he would have unleashed in response to the 2016 election.

For more information, visit mps-music.com
David Amram has always been a very open-minded musician with quite a few talents. This five-CD set contains seven of Amram’s film scores and two from plays. Most of the music has never been released previously and Amram’s scores fare very well as independent works. A major benefit of this release is that Amram (now 86) wrote the extensive liner notes. Amram’s most famous film score was for 1962’s The Manchurian Candidate, alternating spooky sounds to depict Frank Sinatra being brainwashed and West Coast jazz that fit perfectly with the time period (1952).

As is often true with films, the jazz was very much in the background but on this set it is in the forefront. The remaining scores are of much greater interest. The 1961 film The Young Savage stars Burt Lancaster in a crime drama about New York gangs in Spanish Harlem. Amram was very familiar with the neighborhood in which the story takes place and used the opportunity to write an orchestral score flavored with Latin rhythms along with some straightahead jazz jams featuring Land. Amram’s earliest score was for a short documentary (Echo Of An Era) in 1956 about the elevated subway in New York. Only one worn-out copy of the film still exists.

Fortunately, Amram saved the score and he has released about four minutes of the soundtrack. The mini-suite, which is almost entirely written-out, features Barrow with oboe, bassoon and a rhythm section. Pianist Cecil Taylor made his recording debut in this score.

The fourth disc in this set is comprised of Amram’s music for two plays: Arthur Miller’s After The Fall (1964) and a remake of On The Waterfront. Since “Waltz From ‘After The Fall’” was the best-known piece in the first play, a full-length version was recorded by Amram in 1971 and is heard here for the first time, featuring a sextet with Adams, Dodgion and Amram on both piano and French horn. On The Waterfront was a complete flop that closed quickly (Amram tells the whole story in the liner notes). He recorded the score in 1995 and utilizes a top-notch jazz group that includes Dodgion, trumpeter Jimmy Owens, trombonist Slide Hampton and guitarist Vic Juris. The ballad “Dare To Dream” not only deserves to be heard but to become a standard in the future.

This collection closes with music from the 2016 independent film Isn’t It Delicious, about a very dysfunctional family. Amram’s first film score in 47 years has 21 themes of varying length performed by a medium-size group that includes alto saxophonist Paquito D’Rivera, a string quartet and Amram mostly on piano. The moody music balances modern jazz with string interludes and Latin-tinged pieces. While Classic American Film Scores 1956-2016 will be of interest to movie music collectors, jazz fans are urged to go out of their way to pick up this colorful collection.

For more information, visit moochinabout.com. Amram is at Cornelia Street Underground Aug. 14th. See Calendar.
What's New

Airto Moreira b.1941

†Lenny Breau 1941-84

Sigi Schwab b.1940

†Terry Pollard 1931-2009

Eric Alexander b.1968

Hamid Drake b.1955

Tony Bennett b.1926

Billy Kilson b.1962

†Elmer Crumbley 1908-93

22

What's New

Delcloo perform the two-part, Malachi Favors and drummer Claude Moncur III, trumpeter Bernard Vitet, fashion on this release led by bassist Paris in the late '60s, it also connected American ex-pats who had moved to Amsterdam, the band essays versions of a number of jazz and Great American Songbook standards in pithy, punchy interpretations.

not only did BVG-Actuar record American expats who had moved to Paris in the late '60s, it also connected them with locals working in a similar vein. Those worlds meet in large-scale fashion on this release led by bassist Alan Silva. Saxophonists Archie Shepp, Anthony Braxton and Kenneth Temptao, trombonist Graham Moncur III, trumpeter Bernard Vitet, violinist Lenoy Jenkins, pianist Dave Burrell, bassists Bobo Guerin and Malachi Favors and drummer Claude Deldoff perform the two-part, 28-minute "From The Luna Surface".

Charles Sullivan, a trumpeter recently requiring medical treatment as Kamau Aduli, was a veteran of the '70s group At Dollar Brand, sonny Fortune, Carlort Garnett and others. He had two leader releases during this period, the follow-up to Genesis (Strata-East, 1975). Only drummer Billy Hart remains from the earlier session, the band completed by Rene McLean (saxophones), Kenny Barron (piano) and Buster Williams (bass). The leader wrote five of the seven tunes alongside two versions of the standard "Body & Soul".

Saxophonist Benny Carter was a jazz lifer, making dozens of albums from 1952 well into the '90s when he was in his late 80s. He is a relative spring chicken here at 73, leading a band of one Dane and two American ex-pats living in Copenhagen: Kenny Drew (piano), Jesper Lundgaard (bass) and Ed Thigpen (drums), vocalist Richard Boone added for one track. Four Carter originals, including the now-classic "When Lighs Are Low", are paired with three Great American Songbook standards in another solid Carter session.

BIRTHDAYS

†Kuckey Roberts 1873-1968
†Elmer Crumbley 1908-93

August 8

Flo Nick Nicholas 1922-97
†Albert Simons 1944-69
†Nina Vasemoseho 1944-2016
David Binney b.1961
Billy Kilson b.1962
Zach Breck b.1974

August 9

†Charlie Shavers 1917-71
†Eddie Jefferson 1918-55
†Don Un Rama 1925-2005
†Tony Bennett 1926-2004
†Ray Draper 1920-82
Rosco Mitchell b.1940
Hamid Drake b.1955
Tom Zilahy b.1971

August 10

Cecil Brooks III b.1959
Alvin Queen b.1950
†Bill Evans 1929-80
†Mal Waldron 1926-2002
Stefan Zeniuk b.1980
Art Lillard b.1950
Günter "Baby" Sommer b.1943
Tony Monaco b.1959
Jimmy Wormworth b.1937
†Eddie Costa 1930-62

August 11

†Benny Carter (Storyville)
†Kenny Dorham 1924-72
John Sebastian b.1948
Bronislaw Suchanek b.1948
Patrick Scully 1999-2013
Bill Cunliff b.1926
PG Cunliff b.1926

August 12

†Eddy Davis 1937-2004
Charles Sullivan 1934-2002
Onesell Otomo 1941-2006
Roy Haynes b.1939
Harry Connick, Jr.
Wynton and father Ellis,
his career has been the most
successful. He may not be the most
famous of the Marsalis family but
his music has been the most
compelling. His ensembles include Art Blakey, brother Wynton and father Ellis, Dizzy Gillespie, Miles Davis, Sting, Nancy Wilson, Benny Golson, Lennie Tristano, Charlie Haden, Harry Connick, Jr., David Murray, Joe Lovano, Butch Hutchinson, Roy Haynes and many others. His own output has been impressive, with albums for Columbia, Marsalis Music and, most recently, Pablo and a strong quartet he has maintained for over 20 years. He has been a live guest at the Grateful Dead three times, led The Tonight Show Band in 1985-95 and also took
on the challenge of performing Coltrane's A Love Supreme in its entirety in 2003, released on CD - MMF

2. 2004 NEA Jazz Master Jim
3. Jazzophons do this to their
4. Russian guitarist Lushikat
5. Traditional song, "Don't ___ Headstone On My Grave"
6. French trumpeter Eric Le
7. Pianist Ursula
8. Keyboard player / producer Jason
9. Neapolitan standard "O Sole ___"
10. Compose music officially?
11. Traditional song "Don't ___ Headstone On My Grave"
12. keyboards used in its entirety
13. "Come Home"
14. "One Bad Czech"
15. "One Bad Czech"
16. "One Bad Czech"
17. "One Bad Czech"
18. "One Bad Czech"
19. "One Bad Czech"
20. "One Bad Czech"
21. "One Bad Czech"
22. "One Bad Czech"
23. "One Bad Czech"
24. "One Bad Czech"
25. "One Bad Czech"
26. "One Bad Czech"
27. "One Bad Czech"
28. "One Bad Czech"
29. "One Bad Czech"
30. "One Bad Czech"
31. "One Bad Czech"
32. "One Bad Czech"
33. "One Bad Czech"
34. "One Bad Czech"
35. "One Bad Czech"
36. "One Bad Czech"
37. "One Bad Czech"
38. "One Bad Czech"
39. "One Bad Czech"
40. "One Bad Czech"
41. "One Bad Czech"
42. "One Bad Czech"
43. "One Bad Czech"
44. "One Bad Czech"
45. "One Bad Czech"
46. "One Bad Czech"
47. "One Bad Czech"
48. "One Bad Czech"
49. "One Bad Czech"
50. "One Bad Czech"
51. "One Bad Czech"
52. "One Bad Czech"
53. "One Bad Czech"
54. "One Bad Czech"
55. "One Bad Czech"
56. "One Bad Czech"
57. "One Bad Czech"
58. "One Bad Czech"
59. "One Bad Czech"
60. "One Bad Czech"
61. "One Bad Czech"
62. "One Bad Czech"
63. "One Bad Czech"
64. "One Bad Czech"
65. "One Bad Czech"
66. "One Bad Czech"
67. "One Bad Czech"
68. "One Bad Czech"
69. "One Bad Czech"
70. "One Bad Czech"
71. "One Bad Czech"
72. "One Bad Czech"
73. "One Bad Czech"
74. "One Bad Czech"
75. "One Bad Czech"
76. "One Bad Czech"
77. "One Bad Czech"
78. "One Bad Czech"
79. "One Bad Czech"
80. "One Bad Czech"
81. "One Bad Czech"
82. "One Bad Czech"
83. "One Bad Czech"
84. "One Bad Czech"
85. "One Bad Czech"
86. "One Bad Czech"
87. "One Bad Czech"
88. "One Bad Czech"
89. "One Bad Czech"
90. "One Bad Czech"
91. "One Bad Czech"
92. "One Bad Czech"
93. "One Bad Czech"
94. "One Bad Czech"
95. "One Bad Czech"
96. "One Bad Czech"
97. "One Bad Czech"
98. "One Bad Czech"
99. "One Bad Czech"
100. "One Bad Czech"
Tuesday, August 1

- **Jazzmobilie**: TK/Blue Quartet 32nd Police Precinct 7 pm
- **Guilhem Montenegro Trio Bar Lunatico 8:30, 10 pm $10
- **Holiday Tour w/ Jonny Dwyer**: due to rain, Telstar Jazz, Yossi Benaim Trio w/ Paul Gill, Phil Stewart 10 pm $12
- **Birdland Big Band**: Birdland 8:30, 11 pm $40
- **Ghost Train Orchestra**: Niki De重型 Large Ensemble with Alex Clima, Devin Hoff, Steven Bernstein, Yoko Honda, Julian Lage, Michael Leonhard, Taylor Ho, Eric Friedlander, Jordan Birch, Charles Pillow, Sara Schoenbeck, Doug Wieselman, Ray Mason, Pauline, Kim Wilson, $30
- **Scholes Street Studio**: 9 pm $10
- **Brennert Strauss**: collaboration w/ Ben Pollock, Piton, Joel Donahue, Russ Lederman, Michael Stewart, Gretchen 8 pm $30
- **Joyce Venable**: Birdland 9 pm $40
- **Billie Holiday**: Birdland 7 pm $25
- **Herbie Hancock**: Birdland 8 pm $30

**Wednesday, August 2**

- **Songbook Summit—Côò Porter**: Pete and Will Anderson, Molly Ryan, Jon Batson, Olivia Nicols, Phil Stewart 5:30 pm $25
- **Eric Alexander/John Webers Birthday Celebrations**: Cornelia Street Underground 8, 9:30 pm $10
- **Jocelyn Medina**: Art Cafe 5 pm $10
- **Mike Reed and Stereos**: Cornelia Street Underground 9 pm $10
- **Birdland Big Band**: Birdland 8:30, 11 pm $40
- **Tadd Dameron Centennial Celebration**: Joe Lovano Nonet, Clovis Nicolas, Phil Stewart 10 pm $20
- **Birdland**: Birdland 8 pm $10
- **Korzo**: 9 pm $10
- **Dizzy’s Club**: 11:15 pm $10
- **Cavatappo Grill**: 9 pm
- **Birdland**: 8:30 pm $40
- **Lucian Ban/Mat Maneri**: 7:30 pm $45
- **The Django at Roxy Hotel**: 8, 10 pm $35
- **Luke Sellick with Andrew Renz**: 8 pm $20
- **The Cell**: 8 pm $15
- **Russ Lossing, Lim Yang, Billy Mintz**: 7 pm $10
- **The Village Vanguard**: 8:30, 10 pm $15
- **Rockwood Music Hall Stage 3**: 7 pm $10
- **Pete McCann, Daniel Foose, Jay Sawyer**: 7 pm $20
- **Joey De Francesco and the People**: Jackson Brown, Troy Roberts 8:30 pm $10
- **Sean Wayland with Orlando le Fleming, David Frazier, Jr.**: 7 pm $20
- **Les Grant Trio**: 7:30 pm $20
- **Herbie Hancock**: Birdland 8 pm $30
- **Dave Cullen Quartet**: 7:30 pm $20
- **Jazz at Kitano**: 8 pm $20
- **Protestant**: 8 pm $20
- **Joe’s Pub**: 9:30 pm $20
- **Jazz at Kitano**: 8 pm $32
- **Jazz Band Under the Stars**: 8, 10 pm $35
- **Billie Holiday**: Birdland 7 pm $25
- **Mezzrow**: 8 pm $20
- **Jazz Standard**: 7:30 pm $20
- **The Village Vanguard**: 8:30, 10 pm $30
- **Smalls**: 7:30 pm $20

**Thursday, August 3**

- **Laszlo Kubiny Quartet**: 8, 10 pm $30
- **Songbook Summit—Côò Porter**: Pete and Will Anderson, Molly Ryan, Jon Batson, Olivia Nicols, Phil Stewart 5:30 pm $25
- **Ghost Train Orchestra**: 7:30 pm $20
- **Pete McCann**: 7 pm $10
- **Mike Reed and Stereos**: 9 pm $10
- **Birdland Big Band**: Birdland 8:30, 11 pm $40
- **Tadd Dameron Centennial Celebration**: Joe Lovano Nonet, Clovis Nicolas, Phil Stewart 10 pm $20
- **Birdland**: Birdland 8 pm $10
- **Korzo**: 9 pm $10
- **Dizzy’s Club**: 11:15 pm $10
- **Cavatappo Grill**: 9 pm
- **Birdland**: 8:30 pm $40
- **Lucian Ban/Mat Maneri**: 7:30 pm $45
- **The Django at Roxy Hotel**: 8, 10 pm $35
- **Russ Lossing, Lim Yang, Billy Mintz**: 7 pm $10
- **The Village Vanguard**: 8:30, 10 pm $15
- **Rockwood Music Hall Stage 3**: 7 pm $10
- **Pete McCann, Daniel Foose, Jay Sawyer**: 7 pm $20
- **Joey De Francesco and the People**: Jackson Brown, Troy Roberts 8:30 pm $10
- **Sean Wayland with Orlando le Fleming, David Frazier, Jr.**: 7 pm $20
- **Les Grant Trio**: 7:30 pm $20
- **Herbie Hancock**: Birdland 8 pm $30
- **Dave Cullen Quartet**: 7:30 pm $20
- **Jazz at Kitano**: 8 pm $20
- **Protestant**: 8 pm $20
- **Joe’s Pub**: 9:30 pm $20
- **Jazz at Kitano**: 8 pm $32

**Saturday, August 5**

- **Songbook Summit—Côò Porter**: Pete and Will Anderson, Molly Ryan, Jon Batson, Olivia Nicols, Phil Stewart 5:30 pm $25
- **Gene Segal Trio w/ Don Lomino, Bruce Cox**: Bar Next Door 7:30, 9:10 pm $12
- **Lucian Ban/Mat Maneri**: Birdland 8:30, 11 pm $40
- **Christian Scott aTunde**: Bar Next Door 7:30, 9:10 pm $25
- **INTERSPECT—Music of Billy Childs**: Clovis Nicolas, Phil Stewart 7:30 pm $20
- **Autumn Johnson**: Birdland 8:30, 11 pm $30
- **Kori Douglas Band**: Cornelia Street Underground 9, 10 pm $10
- **Kori Douglas Band**: Cornelia Street Underground 9, 10 pm $10
- **Tadd Dameron Centennial Celebration**: Joe Lovano Nonet, Clovis Nicolas, Phil Stewart 10 pm $20
- **Birdland**: Birdland 8 pm $10
- **Korzo**: 9 pm $10
- **Phantom**: 8 pm $20
- **Jazz at Kitano**: 8 pm $20
- **Protestant**: 8 pm $20
- **Joe’s Pub**: 9:30 pm $20
- **Jazz at Kitano**: 8 pm $32

**Monday, August 7**

- **Coy Yarrow**: Orlando di Fiore, 7:30 pm $10
- **Songbook Summit—Côò Porter**: Pete and Will Anderson, Molly Ryan, Jon Batson, Olivia Nicols, Phil Stewart 5:30 pm $25
- **Gene Segal Trio w/ Don Lomino, Bruce Cox**: Bar Next Door 7:30, 9:10 pm $12
- **Lucian Ban/Mat Maneri**: Birdland 8:30, 11 pm $40
- **Christian Scott aTunde**: Bar Next Door 7:30, 9:10 pm $25
- **INTERSPECT—Music of Billy Childs**: Clovis Nicolas, Phil Stewart 7:30 pm $20
- **Autumn Johnson**: Birdland 8:30, 11 pm $30
- **Kori Douglas Band**: Cornelia Street Underground 9, 10 pm $10
- **Tadd Dameron Centennial Celebration**: Joe Lovano Nonet, Clovis Nicolas, Phil Stewart 10 pm $20
- **Birdland**: Birdland 8 pm $10
- **Korzo**: 9 pm $10
- **Phantom**: 8 pm $20
- **Jazz at Kitano**: 8 pm $20
- **Protestant**: 8 pm $20
- **Joe’s Pub**: 9:30 pm $20
- **Jazz at Kitano**: 8 pm $32
Tuesday, August 8

- Stan Kilian with Jon Hogue, Brad Whiteley, Matt Pavlica, Russell Carter 5:00 pm
- Songbook Summit—Harold Arlen: Peter and Will Anderson, Molly Ryan, Job Paton, Clavos Nicholas, Phil Stewart 5:00 pm
- Sagi Kaufman Trio with Tal Yehalom, Noam Israel, Kevin Michael Trio with Horik Kamo, Tom Baker 5:00 pm
- Satin and Jobim (ft. John Pizzarelli with Daniel Jobim, Konrad Paszkudski, Mike Kam, Duduka Da Fonseca, Jessica Mokity, Madeleine Pizzarelli 5:00 pm
- Eric Harland's Voyager with Walter Smith III, Taylor Eigsti, Harish Ragavan 5:00 pm
- Bill Pecora with Kevin Washington, Reuben Rogers, Joe Dyson 5:00 pm
- Jennifer Sanfor 5:00 pm
- Saul Rubin Zilbert, Peter Barlow Live at Jazz Workshop 5:00 pm
- Kazuki Yoshinokyo solo 5:00 pm
- Eric Harland Trio with Taylor Eigst, Michael League 5:00 pm
- Woman's Raga Massacre: Trina Basu, Anjali Swaminathan, Amrit Premawanhandu, Perry Workman, Carmela Levine, Lauren Crump, Roshi Samad, Ronpa Madhavan, Priya Darshini 5:00 pm
- Deon Jones; Good for Cow; Devin Hoff/Chris Smith 5:00 pm
- Janine Friedman/Marco Panaccione 5:00 pm
- Rosemary and George Freeman 5:00 pm
- Frank Lady Group; Abraham Burton Quartet 5:00 pm
- Bill Frissell solo 5:00 pm
- Daniel Rotem Quartet 5:00 pm
- A Tribute to Gil Allen; Terri Lyne Carrington and Esperanza Spalding with guest Nicholas Payton 5:00 pm

Wednesday, August 9

- Kümmer: Brian Charette, Ben Monder, Jordan Young 5:00 pm
- Songbook Summit—Harold Arlen: Peter and Will Anderson, Molly Ryan, Job Paton, Clavos Nicholas, Phil Stewart 5:00 pm
- Wayne Tucker Group 5:00 pm
- Satin and Jobim (ft. John Pizzarelli with Daniel Jobim, Konrad Paszkudski, Mike Kam, Duduka Da Fonseca, Jessica Mokity, Madeleine Pizzarelli 5:00 pm
- David Wong, Phil Stewart 5:00 pm
- Sugar Hill Trio 5:00 pm
- Jennifer Sanfor 5:00 pm
- René Marie with John Chin, Elia Bailey, Quentin Baxter, Jr. 5:00 pm
- Ken Peplowski Trio with Ehud Asherie, Kevin Dorn 5:00 pm
- Jennifer Sanfor 5:00 pm
- Ron Forester Quintet; Martin Cobia and the Lobugli 5:00 pm
- Leslie Pintikish Trio with Scott Hamilton, Michael San 5:00 pm
- Alan Vega Electronic Music and Dance Project 5:00 pm
- Dan Manjovi 5:00 pm
- A Tribute to Gil Allen; Terri Lyne Carrington and Esperanza Spalding with guest Nicholas Payton 5:00 pm

Friday, August 11

- Songbook Summit—Harold Arlen: Peter and Will Anderson, Molly Ryan, Job Paton, Clavos Nicholas, Phil Stewart 9:00 pm
- Satin and Jobim (ft. John Pizzarelli with Daniel Jobim, Konrad Paszkudski, Mike Kam, Duduka Da Fonseca, Jessica Mokity, Madeleine Pizzarelli 9:00 pm
- Eric Harland’s Voyager with Walter Smith III, Taylor Eigsti, Harish Ragavan 9:00 pm
- Earl Klugh 9:00 pm
- Dan Manjovi 9:00 pm
- Smokey and Billie with Scott Hamilton, Michael San 9:00 pm
- Leslie Pintikish Trio with Scott Hamilton, Michael San 9:00 pm
- Alan Vega Electronic Music and Dance Project 9:00 pm
- Sugar Hill Trio 9:00 pm
- Dan Manjovi 9:00 pm
- Alex Layrie Trio 9:00 pm
- NY Jazz Academy Student and Faculty Showcase 9:00 pm
- Clinton/Essex Triple with Becca Stevens, Brian Koffman 9:00 pm
- A Tribute to Gil Allen; Terri Lyne Carrington and Esperanza Spalding with guest Nicholas Payton 9:00 pm

Saturday, August 12

- Songbook Summit—Harold Arlen: Peter and Will Anderson, Molly Ryan, Job Paton, Clavos Nicholas, Phil Stewart 9:00 pm
- Satin and Jobim (ft. John Pizzarelli with Daniel Jobim, Konrad Paszkudski, Mike Kam, Duduka Da Fonseca, Jessica Mokity, Madeleine Pizzarelli 9:00 pm
- Eric Harland’s Voyager with Walter Smith III, Taylor Eigsti, Harish Ragavan 9:00 pm
- Earl Klugh 9:00 pm
- Dan Manjovi 9:00 pm
- Smokey and Billie with Scott Hamilton, Michael San 9:00 pm
- Leslie Pintikish Trio with Scott Hamilton, Michael San 9:00 pm
- Alan Vega Electronic Music and Dance Project 9:00 pm
- Sugar Hill Trio 9:00 pm
- Dan Manjovi 9:00 pm
- Alex Layrie Trio 9:00 pm
- NY Jazz Academy Student and Faculty Showcase 9:00 pm
- Clinton/Essex Triple with Becca Stevens, Brian Koffman 9:00 pm
- A Tribute to Gil Allen; Terri Lyne Carrington and Esperanza Spalding with guest Nicholas Payton 9:00 pm

Monday, August 14

- Jim Roll Trio with Chris Tarry, Joel Rosenblatt 5:00 pm
- Ne Feld with Joe Martin, Jimmy Mackdisi 5:00 pm
- Patience Higgins Sugar Hill Quartet with Terri Lyne Carrington, Neal Caine, Dave Gibson 5:00 pm
- Joe Pino Quintet 5:00 pm
- Robert Weblin Quartet 5:00 pm
- Cassandra Wilson, Ravi Coltrane 5:00 pm
- Vuyo Sotashe, Sullivan Fortner 5:00 pm
- Cassandra Wilson, Ravi Coltrane 5:00 pm
- Joe Pino Quintet 5:00 pm
- Robert Weblin Quartet 5:00 pm
- Cassandra Wilson, Ravi Coltrane 5:00 pm
- Vuyo Sotashe, Sullivan Fortner 5:00 pm
- Cassandra Wilson, Ravi Coltrane 5:00 pm
- Joe Pino Quintet 5:00 pm
- Robert Weblin Quartet 5:00 pm

Tuesday, August 15

- Songbook Summit—George Gershwin: Peter and Will Anderson, Molly Ryan, Job Paton, Clavos Nicholas, Phil Stewart 5:00 pm
- Nadav Paled Trio with Colton, Peter Besken 5:00 pm
- Count Basie Orchestra Directed by Scott Maberry 5:00 pm
- Bob James 5:00 pm
- JazzMoblie: Eric Person Band with Houston Person, Zaccia Curtis, Kenny Davis, McClenty Hunter 5:00 pm
- Fat Cat 5:00 pm
- Dan Wasserberg Trio with Jefrekk aarti, Guy Paz 5:00 pm
- Mike Salmeri Jazz Session 5:00 pm
- Trio Da Pao; Romero Lubambo, Nelson-Motta, Duduka Da Fonseca and guests 5:00 pm
- Deanna Witkowski 5:00 pm
- Bill Frissell solo 5:00 pm
- Deanna Witkowski 5:00 pm
- Bill Frissell solo 5:00 pm
- Deanna Witkowski 5:00 pm
- Bill Frissell solo 5:00 pm
- Deanna Witkowski 5:00 pm
- Bill Frissell solo 5:00 pm
- Deanna Witkowski 5:00 pm
- Bill Frissell solo 5:00 pm
- Deanna Witkowski 5:00 pm
- Bill Frissell solo 5:00 pm
- Deanna Witkowski 5:00 pm
- Bill Frissell solo 5:00 pm
- Deanna Witkowski 5:00 pm
- Bill Frissell solo 5:00 pm
- Deanna Witkowski 5:00 pm
- Bill Frissell solo 5:00 pm
**Wednesday, August 16**

- **Songbook Summit—George Gershwin**: Peter and Will Anderson, Molly Ryan, Job Patton, Clive Nicholas, Phil Stewart
  - Location: Bar Next Door 7:30 pm $12

- **Count Base Orchestra Directed by Scotty Barnhart**
  - Location: Birdland 8:30, 11 pm $50

- **Jeb Patton, Clovis Nicolas, Phil Stewart**
  - Location: Smoke 7, 9, 10:30 pm $12

**Thursday, August 17**

- **Count Base Orchestra—George Gershwin**: Peter and Will Anderson, Molly Ryan, Job Patton, Clive Nicholas, Phil Stewart
  - Location: Bar Next Door 7:30 pm $12

- **Count Base Orchestra Directed by Scotty Barnhart**
  - Location: Birdland 8:30, 11 pm $50

- **Jeb Patton, Clovis Nicolas, Phil Stewart**
  - Location: Smoke 7, 9, 10:30 pm $12

**September 19**

- **Songbook Summit—George Gershwin**: Peter and Will Anderson, Molly Ryan, Job Patton, Clive Nicholas, Phil Stewart
  - Location: Bar Next Door 7:30, 9:30 pm $10

- **Count Base Orchestra Directed by Scotty Barnhart**
  - Location: Birdland 8:30, 11 pm $50

- **Jeb Patton, Clovis Nicolas, Phil Stewart**
  - Location: Smoke 7, 9, 10:30 pm $12

**Saturday, August 19**

- **Songbook Summit—George Gershwin**: Peter and Will Anderson, Molly Ryan, Job Patton, Clive Nicholas, Phil Stewart
  - Location: Bar Next Door 7:30, 9:30 pm $10

**Saturday, August 26**

- **Songbook Summit—George Gershwin**: Peter and Will Anderson, Molly Ryan, Job Patton, Clive Nicholas, Phil Stewart
  - Location: Bar Next Door 7:30, 9:30 pm $10

- **Count Base Orchestra Directed by Scotty Barnhart**
  - Location: Birdland 8:30, 11 pm $50

- **Jeb Patton, Clovis Nicolas, Phil Stewart**
  - Location: Smoke 7, 9, 10:30 pm $12

**Tuesday, August 22**

- **Songbook Summit—Richard Rodgers**: Peter and Will Anderson, Molly Ryan, Job Patton, Clive Nicholas, Phil Stewart
  - Location: Bar Next Door 7:30 pm $10

**August 2017 | THE NEW YORK CITY JAZZ RECORD**
Thursday, August 24

Songbook Summit—Richard Rodgers: Peter and Will Anderson, Molly Ryan, Joe Patton, Clovis Nicolas, Phil Stewart 5865 Theater 7 pm $25

Mike Moreno Group Bar Luban 8:30, 10 pm $10

NuNu Le Trio with Rick Rosato, Jochen Ruesch, Larry Coryton Trio with Harvie S, Steve Johns 8:30 pm $50

Michelle Lordi with Michael Karan, Matthew Parish, Bill Aspery, Larry McKenna Birdland 6:30 pm $30

Benny Green Trio Birdland 8:30, 11 pm $40

Armen Donelian Bryant Park 10:30 pm $20

Sonelius Smith/Dave Hobo Cleopatra's Needle 7 pm $20

Trio Da Pac: Romain Lubartino, Nilton Matta, Duduka Da Fonseca and guests Maucha Adnet, Harry Allen, Claudia Roditi Dizzy's Club 7:30, 9:30 pm $45

Marina Diiddaka/Justin Poindexter Dizzy's Club 8:30 pm $10

Alto Moses and Hudson Horn The Django at Roxy Hotel 9 pm $40

Poole and The Gang Charlie Parker Jazz Festival Jam Session Ginny's Supper Club 7:30, 9:30 pm $20

Yuko To-Toru with Oriente Lopez, Edward Perez, Alexander Katz Jazz at MAX 8:30, 10 pm $30

Marquis Hill Blacktet with Braxton Cook, Joel Ross, Jeremiah Hunt, Malaya McCraven Jazz Standard 7:30, 9:30 pm $25

Nicole Henry Marcus Garvey Park 7 pm $20

Summertime/Charlie Parker Jazz Festival: Jane Samaels Smith's Chasin' The Bird Remixed with Dorneisha Bumber-Jones with Igor Grant Marcus Garvey Park 7 pm $20

Laura Airsworth Metropolitan Room 7 pm $24

Orrin Evans Trio with Ben Wolfe, JD Walter Mcgown 9 pm $30

Davie Rempsi/Jaime Branch: Gordon bederman, Chris Cochrane, Kevin Shear, Kate McAnulty solo; Samantha Pratt 8:30 pm $20

Hot Club of Flattush Ralph's House 9 pm

Joe Maggarelli Silvana 6 pm

Kevin Harris, Jazz All Stars with Craig Handy, Mark Searman, Tony Garnier, Mike Clark, Hendrik Meurkens Quartet with David Berkman, Chris Berger, Peter Van Nostrand, Jonathan Thomas 9:30 pm $30

George Burton Tonti with Terrel Stafford, Pablo Menemes, Jeremy Clemons Smoke 7, 9, 11 pm $10

Trio Ye SH: Okkpyung Lee, Booker Stanburn, Nela Cline The Stone 8:30 pm $20

Hendrik Hetner Trio with Geoff Burke, George Papapogare Symphony Space Bar Italia 9 pm $15

Kurt Rosenwinkel Trio with Dario Fromit, Greg Hutchinson Village Vanguard 8:30, 10:30 pm $35

Friday, August 25

Kendra Shank/Dean Johnson 55Bar 6pm

Songbook Summit—Richard Rodgers: Peter and Will Anderson, Molly Ryan, Joe Patton, Clovis Nicolas, Phil Stewart 5865 Theater 8 pm $25

Richard Paton Trio with Ludwig Abrome, Dan Martinez 9:30 pm $12

Benny Green Trio Birdland 8:30, 11 pm $40

Armen Donelian Bryant Park 10:30 pm $20

Art Lindsey Trio Cleopatra's Needle 9 pm $20

NY Jazz Academy Student and Faculty Showcase Club Bonafide 3:15 pm

Trio Da Pac: Romain Lubartino, Nilton Matta, Duduka Da Fonseca and guests Maucha Adnet, Harry Allen, Claudia Roditi Dizzy's Club 7:30, 9:30 pm $45

Summertime/Charlie Parker Jazz Festival: Jane Samaels Smith's Chasin' The Bird Remixed with Dorneisha Bumber-Jones with Igor Grant Marcus Garvey Park 7 pm $20

Hilary Gardner & Ehud Asherie 7-10pm no cover

Bucky Pizzarelli Trio 7-10pm no cover

lew tabackin trio 7-10pm no cover

Rhino, the best of the world 7-10pm no cover

AUGUST 3RD - 9/11 pm $10 cover

AUGUST 8TH - 6-8 pm $15 cover

AUGUST 10TH - 9/11 pm $10 cover

AUGUST 15TH - 8/10 pm $5 cover

AUGUST 20TH - 8/10 pm $10 cover

AUGUST 25TH - 8/10 pm $5 cover

AUGUST 30TH - 8/10 pm $10 cover

HILARY GARDNER & EHUD ASHERIE

AUGUST 3RD - 9/11 pm $10 cover

AUGUST 8TH - 6-8 pm $15 cover

AUGUST 10TH - 9/11 pm $10 cover

AUGUST 15TH - 8/10 pm $5 cover

AUGUST 20TH - 8/10 pm $10 cover

AUGUST 25TH - 8/10 pm $5 cover

AUGUST 30TH - 8/10 pm $10 cover

THE NEW YORK CITY JAZZ RECORD | AUGUST 2017 35

AT CAVATAPPO GRILL

LIVE JAZZ MUSIC

EVERY TUESDAY (8-10 PM)

&

THURSDAY (9-11 PM)

LIVE PIANO EVERY MONDAY (7-10 PM)

“IIT’S A JOY TO CREATE JAZZ IN SUCH A POSITIVE ATMOSPHERE AND TO BE SO CLOSE TO THE PEOPLE TOO! ENJOYING A GREAT BOWL OF PASTA LISTENING TO WORLD CLASS JAZZ IS THE ONLY WAY TO GO”

JOHN PIZZARELLI, GRAMMY-NOMINATED GUITARIST AND SINGER

MONDAYS WITH ROGER LENT SOLO PIANO

7-7:30 PM NO COVER

AUGUST 1ST - 8/10 PM $10 COVER

HILARY GARDNER & EHUD ASHERIE

AUGUST 3RD - 9/11 pm $10 cover

DAVID GIBSON QUINTET

AUGUST 8TH - 6-8 PM $15 COVER

***BUCKY PIZZARELLI TRIO***

AUGUST 10TH - 9/11 PM $10 COVER

NICK MYERS & THE VARITONES

AUGUST 15TH - 8/10 PM $5 COVER

JAM SESSION HOSTED BY MIKE SAILORS

AUGUST 17TH - 9/11 PM $10 COVER

KAT GANG AND MATTHEW FRIES

AUGUST 22ND - 8/10 PM $10 COVER

JOHN KING TRIO

AUGUST 24TH - 8/10 PM $10 COVER

CITIZENS OF THE BLUES

AUGUST 29TH - 8/10 PM $10 COVER

DEAN JOSH QUARTET

AUGUST 31ST - 9/11 PM $10 COVER

***LEW TABAKIN TRIO***

LUCA’S JAZZ CORNER AT CAVATAPPO GRILL

1712 FIRST AVENUE - (212) 987-9260

LUCASJAZZCORNER.COM
**August 26, 2017**

- **Songbook Summit—Richard Rodgers**: Peter and Will Anderson, Molly Ryan, Job Patton, Colleen Nichols, Phil Stewart

- **Greg Skiff Trio with Ugona Olayinka, Jonathan Barber**

- **Benny Green Trio**

- **James Carter**

- **Winter Warriors**

- **Trio Da Pa Du Romero, Dudoika Da Fonseca, and Nels Cline**

- **Arion Heiroeg Trios with Nitai Hershkovits, Or Bareket; Jonathan Michel Group**

- **Tuesday, August 29**

- **Paul Jost**

- **Charlie Parker Birthday Celebration: Vincent Harrington, Greg Osby, Jeffrey Peit, Helen Sung, Lonnie Plaisce, Billy Drummond**

- **Wednesday, August 30**

- **Thursday, August 31**

- **August 27, 2017**

- **Songbook Summit—Richard Rodgers**: Peter and Will Anderson, Molly Ryan, Job Patton, Colleen Nichols, Phil Stewart

- **Luziini Mari**

- **Kathy Carter**

- **Louis Hayes Serenade for Horace with Abraham Burton, Steve Nelson, David Bryant, Jeb Patton, Clovis Nicolas, Phil Stewart**

- **Maucha Adnet, Harry Allen, Claudio Roditi**

- **Jazz Mobile: Sonny Fortune**

- **Jazz at Kitano 12 pm, 9 pm, $40**

- **Birdland 9, 11 pm $30**

- **Joey D 9:30, 11:30 pm $12**

- **Smoke 11:45 pm 11:45 pm, $12**

- **Jazz at Kitano 9, 11 pm, $40**

- **Birdland 9, 11 pm $30**

- **Smoke 11:30 pm 11:45 pm, $12**

- **MONDAY**

- **Richard Clements/Murray Wall Band**

- **Groove Street Stompers**

- **Svelevana and the Heleneys**

- **EARL ROSE**

- **Anita Scott**

- **Joe Walsh Duo**

- **Vienna Guide to the Lisbon Jazz Festival**

- **NEW ENGLAND JAZZ HODGEPODGE**

- **Swingadelic**

- **Vanguard Jazz Orchestra**

- **Village Vanguard 8:30, 10:30 pm $30**

- **TUESDAY**

- **North Square Lounge 12:30 pm**

- **Bayside 6, 9, 11 pm $20**

- **Walter Davis Big Band**

- **Guns Big Band**

- **Songbook Summit—Richard Rodgers**

- **New England Jazz Hodgepodge**

- **Swingadelic**

- **Vanguard Jazz Orchestra**

- **Village Vanguard 8:30, 10:30 pm $30**

- **MONDAY**

- **Richard Clements/Murray Wall Band**

- **Groove Street Stompers**

- **Svelevana and the Heleneys**

- **EARL ROSE**

- **Anita Scott**

- **Joe Walsh Duo**

- **Vienna Guide to the Lisbon Jazz Festival**

- **NEW ENGLAND JAZZ HODGEPODGE**

- **Swingadelic**

- **Vanguard Jazz Orchestra**

- **Village Vanguard 8:30, 10:30 pm $30**

- **TUESDAY**

- **North Square Lounge 12:30 pm**

- **Bayside 6, 9, 11 pm $20**

- **Walter Davis Big Band**

- **Guns Big Band**

- **Songbook Summit—Richard Rodgers**

- **NEW ENGLAND JAZZ HODGEPODGE**

- **Swingadelic**

- **Vanguard Jazz Orchestra**

- **Village Vanguard 8:30, 10:30 pm $30**
You have been teaching at William Paterson University and the Manhattan School of Music. In what ways do the young music students of 2017 differ from when you were their age back in the ‘80s?

Students today, overall, are much more prepared, much more aware, much more in tune than me and my peers were at the same age. There are some things that are better and some things that are not as good. One of the things that is better is that they are able to experience and hear great players via video, YouTube and things like that online.

It’s not as good as getting to hear these people live; through no fault of their own, they didn’t get to hear them live. But in terms of having mechanical information about the music, they’re much more in tune and often come in very well-informed and more technically proficient than me and my peers were.

That’s saying a lot because the ‘80s is the era that gave us Wynton and Branford Marsalis, Terence Blanchard, Donald Harrison and many others—The Young Lions.

I’m telling you: the percentage of people that are prepared is higher now. I’ll put it to you like this. Are you into sports? People want to talk about how great the NBA was in the ‘60s, ‘70s and ‘80s. But guys now, their skill set is so superior. Their physical training and nutrition is so superior. Any of these peak athletes would have been a freak of nature back in the day. A lot of old-timers would tell you that it was much better back then, but these young guys today are faster, stronger, more skilled. It’s like this in music also.

What opportunities are there going to be for them in the future?

There’s things that we can’t see. For instance, the ‘70s—going from what people have told me—was a down period for jazz. It seemed like things were dying out. No one saw Wynton coming along.

In the ‘70s, people were saying that straightahead jazz was music of the past.

And all of a sudden, the whole Wynton phenomenon happened and the next thing you know, there was a resurgence of the whole jazz scene.

You’ve been living in New York City since the early ‘80s. In what respects has New York’s club scene for jazz evolved since then?

As a business model, things that is better is that they are able to publish our music and to make it known.

The Young Lions.

That’s saying a lot because the ‘80s is the era that gave us Wynton and Branford Marsalis, Terence Blanchard, Donald Harrison and many others—The Young Lions.

For more information, visit circum-disc.com

Recommended Listening:

- Vincent Herring—Evidence (Landmark, 1990)
- The Nat Adderley Quintet featuring Vincent Herring—Workin’ (Timeless, 1992)
- Cedar Walton—The Promise Land (HighNote, 2001)
- Louis Hayes and the Cannonball Legacy Band (featuring Vincent Herring)—Maximum Fire Power (HighNote, 2006)
- Vincent Herring—Night and Day (Smoke Sessions, 2014)

For more information, visit vincentsherring.com. Herring is at Birdland Aug., 29th-30th. 2nd as part of a Charlie Parker birthday celebration and Smoke Mondays. See Calendar and Regular Engagements.
Rising stars on the global world music scene, A-WA is a dynamic trio of Israeli sisters, Tair, Liron and Tagel Haim, who fuse Yemenite vocals and traditional dance with contemporary beats and instruments. Although by applause nearly no one in the crowd was of Yemenite descent, the audience was quickly seduced by the unique harmony exclusive to sisterhood, original songs that sounded ancient and the sheer talents of each person on stage, including their solid supporting musicians: Tal Kohavi (drums and loops), Nitzan Eisenberg (bass), Noam Havkin (keyboards) and YogeV Glusman (guitar and violin).

Now in its ninth year at the marvelous La Maison Symphonique, Battle of the Big Bands is a thoroughly educational and highly engaging competition. Nostalgia, humor and surprising repertoire choices were all instrumental in winning over the mostly blue-haired crowd, many of them dedicated locals. By audience vote, the Cab Calloway Orchestra, directed by the founder’s charismatic grandson Christopher Calloway-Brooks, emerged victorious over the Xavier Cugat Orchestra. Memorable solos included Larry Spivack on marimba for the Cugat side and New York’s own Champian Fulton guesting on piano and vocals for the Calloway Orchestra.

The festival annually celebrates musicians with awards. This year’s honorees were Charlie Musselwhite (B.B. King Award), Buika (Antônio Carlos Jobim Award), Jack DeJohnette (Miles Davis Award), Lizz Wright (Ella Fitzgerald Award) and Christine Jensen (Oscar Peterson Award). To springboard emerging talents across Canada, eight nominated groups vie for the Grand Prix de Jazz, with the winner revealed towards the end of the festival and given a cash prize and an additional concert. This year the Allison Au Quartet took home the prize, its leader recognized for a mature compositional style, which complements her laidback, sincere way on the alto saxophone.

There was one major disappointment: this year there was no official jam session at FIJM. It goes without saying that jam sessions are not money makers; it is always a gamble as to whether or not an audience will support a late-night event and, even if they do, they will have already spent their money elsewhere. However, being an integral part of an improvised tradition, where musicians from anywhere in the world can connect and create, jam sessions belong in any serious jazz festival and this was a disappointing omission. Thankfully, Alex Bellegarde’s weekly Tuesday night session at Diese Onze was included—do check that one out year-round if you are visiting Montréal, the second largest city in Canada, possessing one of the world’s greatest jazz festivals.

For more information, visit montrealjazzfest.com

If one had to find an adjective to qualify Association for the Advancement of Creative Musicians/Art Ensemble of Chicago veteran Roscoe Mitchell’s solo performance, which took place at La Sala Rossa, “radical” would come to mind. Mitchell opened with a 28-minute piece on soprano saxophone, making ample use of circular breathing and piercing tones. The second piece was for alto saxophone and used twisted lines with circular breathing and multiphonics. The third and final piece, for soprano, explored some fascinating multiphonics that sounded like distortion. All three pieces were extremely focused and without compromise. It definitely counts as one of the strongest performances of the festival.

Anthony Braxton ZIM Sextet at La Sala Rossa marked the first visit of the American saxophonist to Montréal in over 20 years and, judging by the size of the audience and a certain electricity in the air, it was obvious many were delighted to see him back. The group played an unannounced composition that lasted around 60 minutes and, as the name of the group suggests, used the ZIM system. Based on a single concert experience, not only is it unclear what the principles underlying the ZIM system are, it is also hard to say to what extent they are different from those underlying Braxton’s recent systems such as Ghost Trance Music or Falling River Music. Nevertheless, the performance was as enjoyable as those based on those other systems and, if a standing ovation is anything to go by, the audience definitely liked it.

Overall, this year’s edition turned out to be one of the strongest and most enjoyable in recent years and one can only look forward to the next one.

For more information, visit suoniperilpopolo.org

(MONTRÉAL CONTINUED FROM PAGE 13)

(SUONI CONTINUED FROM PAGE 13)
Memberships Available For Next Season

Wednesday, August 23rd @ 7 + 10pm
Burnt Sugar Arkestra

Wednesday, August 30th @ 7pm
John Zorn’s Stone Commissioning Series:
Mary Halvorson

2017-18 Memberships Starting at $60

Learn more at
natsaw.co/memberships
#SawdustJazz