

JULY 2021—ISSUE 231

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

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# THE NEW YORK CITY JAZZ RECORD



AMINA  
CLAUDINE  
MYERS  
*A LIFETIME OF LOVE*

DAVID  
FRIEDMAN

MARA  
ROSENBLOOM

PAUL VAN  
GYSEGEM

ROY  
BROOKS

**Managing Editor:**  
Laurence Donohue-Greene  
**Editorial Director &  
Production Manager:**  
Andrey Henkin

**To Contact:**  
The New York City Jazz Record  
66 Mt. Airy Road East  
Croton-on-Hudson, NY 10520  
United States  
Phone/Fax: 212-568-9628

**Laurence Donohue-Greene:**  
ldgreene@nycjazzrecord.com

**Andrey Henkin:**  
ahenkin@nycjazzrecord.com

**Advertising:**  
advertising@nycjazzrecord.com

**Calendar:**  
calendar@nycjazzrecord.com

**VOXNews:**  
voxnews@nycjazzrecord.com

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**Staff Writers**  
Duck Baker, Stuart Broomer,  
Robert Bush, Kevin Canfield,  
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**Contributing Writers**  
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Jordannah Elizabeth, Pierre Giroux,  
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**Contributing Photographers**  
Scott Friedlander, Alan Nahigian,  
Robert I. Sutherland-Cohen, Adrien H. Tillmann

**Fact-checker**  
Nate Dorward

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*If you are reading this, we hope you have some ink smudges on your fingers. For the first time since March 2020, this gazette exists once again outside of the digital realm. We are tickled black and white. Not only can you keep yourself informed on all the New York City (and beyond) jazz happenings, you can also use the paper as a fan, keeping yourself cool while checking out one of the many outdoor concerts on tap this month. Twice the value, same price – free! (Of course if your preference is digital, we continue to offer our editions as free downloads and in full color at [nycjazzrecord.com](http://nycjazzrecord.com))*

*The Vision Festival continues its laudable initiative of honoring the career arc of musicians during their lifetime. Pianist/singer/composer Amina Claudine Myers (On The Cover) is the latest recipient and will present an evening's worth of her projects at this year's edition. Vibraphonist David Friedman (Interview) has a beautiful new album featuring some of his students from his long teaching career in Germany. Pianist Mara Rosenbloom (Artist Feature) may someday be up for her own Vision Festival Lifetime Achievement award but this month makes her debut as a leader in it. Bassist/visual artist Paul Van Gysegem (Encore) has been actively recording over the last few years, a welcome return for one of the most interesting musicians to come out of the '60s European avant garde scene. Late drummer Roy Brooks (Lest We Forget) has recently gotten the deluxe Unearthed Gem treatment with a 1970 concert recording put out by Reel to Real. And saxophonist Stephen Gauci, tireless jazz advocate, is featured via his Gaucimusic imprint (Label Profile), which has kept musicians active with its Pandemic Duets series and the now-restarted weekly series at Bushwick Public House.*

*On The Cover: Amina Claudine Myers (photo by Alan Nahigian)*

**Corrections:** In last month's NY@Night, One Breath Rising has been presenting monthly concerts since 2015. In the CD Reviews, the bassist on Ted Nash's album is Carlos Henriquez. And in the Crossword, Brother Thelonious Ale is still being produced.

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# AMINA CLAUDINE MYERS

## A LIFETIME OF LOVE

BY JORDANNAH ELIZABETH

ALAN NAHIGIAN

79-year-old pianist, vocalist, composer and visionary improviser Amina Claudine Myers is admirably active, continuing to nurture her artistic musical skills as if time was never a factor and utilizing every moment as an opportunity to evolve.

She could be considered an improvisational matriarch simply on the merit of her ability to cultivate and inspire great works of music with a positive and intuitive nature. One does not have to be a woman to be matriarchal; this archetype can be honed by being consistent, trustworthy and reliable in community-building and offering those around them a loving environment. "I grew up in the country in Arkansas. I didn't appreciate where I grew up until I became an adult. I was exposed to fruit and vegetables from gardens and picking fruit off the trees, riding my grandfather's horse bareback. The people in Blackwell, Arkansas were about love. That's something that has kept me going. The people would come together and the women were canning and quilting. There was a lot of love in Blackwell. That has inspired me to be where I am today," says Myers.

Myers started studying piano at four years old. "My great uncle started me on music and I started taking piano in the nearest town from the white Catholic nuns who gave me lessons when I was a girl." Myers is most known for her involvement, years later, with the Association for the Advancement of Creative Musicians (AACM), a groundbreaking collective of creative artists springing to life in Chicago in 1965. It was through connecting and performing with members of this community that she found her improvisational footing, one which has never wavered since her early days with the organization.

"My biggest contribution, after I joined the AACM, I was able to develop my writing skills and it gave me the opportunity to create and work on improvisation and write music that could be expanded every time it was performed," she says. "There's what I call traditional jazz where musicians are inspired by musicians of the past and the music continues in the traditional form. Then you have musicians that opened the music up much more. For instance, at the AACM, I was exposed to different musicians creating their own styles, all those musicians took the music and opened it up more and there was more improvisation."

Myers' original repertoire is vast. She writes with earnestness and uniqueness, creating works in many different Black music genres, gifting the world with well-rounded and culturally important pieces. She takes the time to reminisce about her favorite pieces: "'Have Mercy on Us', 'Jumping in the Sugar Bowl', 'Hard Time Blues', which is a tribute to John Lee Hooker, 'Straight to You', that's blues. Those are some of my favorites."

She has been awarded the Arthur L. Porter Lifetime Achievement Award from the Arkansas Jazz Hall Of Fame, inducted into the Arkansas Black Hall of Fame and this year, "I've been fortunate to receive the Lifetime Achievement Award from Arts for Art and I'll be performing at the Vision Festival with my voice

choir of eight singers and Generation IV, which consists of four female singers honoring the gospel groups of the '50s, including a few of my compositions, and a trio. So, I'm preparing for that."

Myers is no stranger to preparation. She has a method when deciding what she will do for a performance, no matter the format or length. She studies her own collection of original music and decides if she will offer new compositional works or rework the pieces she has written or performed before. "If I'm doing a concert I do a few new compositions but depending on what kind of concert it is, I take the music and look over it and sometimes I do new arrangements and work on them." This is what makes Myers special: her openness to experiment with work, unfazed by the rigidity of structured concert performance and trusting of listeners to be just as open when engaging her work through a new lens and arrangement.

This is why Myers deserves to engage with the word legacy. Her work is needed because it is graceful and amiable. She takes the time to describe what the word means to her, "It's making a blueprint of your music so you can inspire others. I don't know if this is happening with me, but your music never dies. Even when you pass away, you leave a blueprint to still be respected and kept in place because you made a difference and left an impression on other people."

The impression that Myers leaves on others is profound. She has worked with some of jazz' great composers and thinks fondly of many of them. "Another [great] thing for me was performing with Gene 'Jug' Ammons, that was back in the '70s. Also, playing with Archie Shepp in Paris. And there are quite a few people I performed with who were some of my favorites, Von Freeman, Muhal Richard Abrams from the AACM. I played with many people that I have been inspired by." She in turn inspired many. One of her musical friends, drummer Reggie Nicholson, offered kind words about her work, "For many years, it has been a pleasure and a challenge performing Amina's music. She has always been an icon of creative music with her soulful approach to composing. Her music has that inner groove and freedom, which is the foundation of her style."

After living and working in Chicago, Myers moved to New York City in 1976, "God has given me the talent and I've been blessed to play music that has survived. It's through the music. I taught school for six years when I was living in Chicago, but I resigned and moved to New York because I wanted to play music and to play all over the world and try to inspire people. When I went to New York and ran out of money, I was always able to have food and have somewhere to stay. It was a blessing," she remembers. "If you do what you're supposed to do artistically, I find that you will make it in life. If you stick to whatever talent you have and you believe in yourself, you'll be taken care of."

The humility that emerges from Myers' words is just as natural as it is for her to create music. She hasn't left New York City since her move and despite the

competitiveness, presence of egoism and hypermasculinity, Myers remains unscathed and grateful. "I've never been depressed about not getting any recognition. I've never had that kind of feeling because most musicians I know hadn't had any work, but they were able to create, write and practice their music in their homes. It can be slow but when your time comes you'll make it. If you try to stay positive and live with love, you will survive."

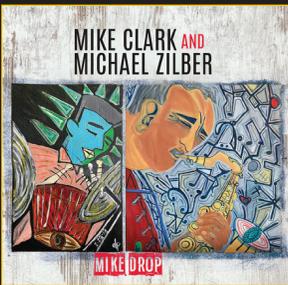
She speaks simply, clearly and with the wisdom of sages, exuding a spirituality that is calming and endearingly matter of fact. This wisdom is rooted in her ability to maintain community to this day and by thinking broadly about her life and what is most important to understand about the reality of what it is to be alive. "I belong to a writer's club now. We Zoom and we can do what we want to do. We look at things we've written a year ago or recently. We present it to the host and we read what we wrote and we discuss it. So, I'm writing a lot of things about growing up in Blackwell and the people that lived there," she says. "I'm really grateful because when I was in college, I would say I was from Louisville, Kentucky but I realized now that how we lived, where we were born and how we grew up plays into the makeup of our entire lives. It's set up and I think we knew this before we were born. And when I look at my life, I see that everything was supposed to happen the way it happened. It was all in the master plan before we come to this Earth. Everything was planned, everything. This happens to each of us that is alive. Whatever we do in life is planned before we come."

It is incredibly important to document and think about the art that musicians make. They thrive off the feeling of being seen, heard and written about, but Myers is much more than a musician. She is a creator of works that can and should stand the test of time. Her music is powerful, but what is more powerful is how Myers sees the world in a way that is achingly positive, dramatically simple, unconditionally loving and profoundly graceful. She is a good human being and that is what should make a truly good musician—one who has the ability to be grateful and touch the world with her beautiful open heart. ❖

For more information, visit [aminaclaudinemyers.com](http://aminaclaudinemyers.com). Myers is at Vision Festival Jul. 23rd. See Calendar.

#### Recommended Listening:

- Amina Claudine Myers—*Poems for Piano: The Piano Music of Marion Brown* (Sweet Earth, 1979)
- Amina Claudine Myers—*Salutes Bessie Smith* (Leo, 1980)
- Amina Claudine Myers—*The Circle of Time* (Black Saint, 1983)
- Lester Bowie & The New York Organ Ensemble—*The Organizer* (DIW, 1991)
- The New Archie Shepp Quartet—*Tomorrow Will Be Another Day* (PAO, 2000)
- Amina Claudine Myers—*Augmented Variations* (Blue Music Group, 2005/2008)



**MIKE CLARK AND  
MICHAEL ZILBER  
MIKE DROP**

SSC 1623  
AVAILABLE 7/16/21

*"Mike Clark is not a revivalist: he was actually there, anchoring Herbie Hancock's **Headhunters**, laying down the kinds of funky beats and snappy solos that have made him one of hip-hop's favorite sample-sources."* — **THE WASHINGTON POST**

**MIKE CLARK** drums  
**MICHAEL ZILBER** tenor & soprano saxophones  
**MATT CLARK** piano  
**PETER BARSHAY** bass

The moving performances on Mike Clark and Michael Zilber's **Mike Drop** show that kindred spirits can be found no matter the distance. Though both Clark and Zilber came from the West Coast, they found their connection in a love of the serious soul of one of New York City's distinctive styles: a seriously swinging, free range jazz.



**HANK ROBERTS  
SCIENCE OF LOVE**

SSC 1625  
AVAILABLE 7/23/21

*Hank Roberts Has Forged A Compelling Original Voice As A Composer And A Cellist, Encompassing Abstract Improvisation, Jazz Influences, Soulful Folk Melodies, Intricate New-Music Compositions And Vigorous Rock Songs.*

**HANK ROBERTS** cello  
**BRIAN DRYE** trombone  
**DANA LYN** violin  
**MIKE MCGINNIS** clarinet, soprano saxophone  
**JACOB SACKS** piano  
**VINNIE SPERRAZZA** drums

A life change allowed Hank Roberts to undertake one of the most meaningful projects in his life. The journey may have begun as a move to New York City, but it evolved into something deeper, the fostering of new friendships and a new, collection of music. **Science of Love** is a testament to Roberts's craft, perseverance, and ability to propel the power of love through music.



Sunnyside

www.sunnysiderecords.com

Maybe it was the luminescent panels emanating in triangular rays from a central point behind the stage, each flickering in strange sequences of gaudy color. Maybe it was **Ceramic Dog's** futuro-psychedelic sound: a farrago comprised of drummer Ches Smith's punk energy-cum-avant inklings, Shahzad Ismaily's rumbling, sepulchral bass (or Moog synthesizer) and, in the eye of the tempest, guitarist/leader Marc Ribot's cosmic blues. Maybe their cooped-up energy just needed a place to detonate. Whatever it was, the scene at The Sultan Room (Jun. 10th), an album release party for *Hope* (Northern Spy), the trio's fifth release, exploded into musical warfare: kinetic, visceral, brain-boggling. It began peacefully enough, Ribot hunched over a vast array of pedals, coaxing eccentric electronic timbres via slides, taps and shakes while the feedback surged and swelled. Soon, however, on tunes like "Digital Handshake" and "Maple Leaf Rage", it devolved to a strategically anarchistic shred-fest. On the former, Smith showed an uncanny ability to play extremely hard and solid even as he pulled against the pulse, inspiring long-winded but consistently robust salvos from Ribot; on the latter, which suggested the menacing march of invading stormtroopers, gentle lulls and quiet pulsing offered brief respite from the sonic assault. Donovan's "Colours" and Ribot's "John Brown" were final flare-ups in the prolonged campaign before the artful violence finally subsided, the battle over, both sides victorious. — **Tom Greenland**



Marc Ribot @ The Sultan Room

R.I. SUTHERLAND-COHEN / JAZZEXPRESSIONS.ORG

The return to live performance at Mezzrow (Jun. 11th) spurred a euphoria that set ablaze the affable and often humorous clarinetist/saxophonist **Ken Peplowski**. His trio with pianist Rossano Sportiello and drummer Kevin Dorn opened with a super-charged "(I Would Do) Anything for You", Peplowski easily demonstrating why he's one of the foremost jazz clarinetists in the world. Call-and-response riffs with Sportiello, oft-repeated throughout the set, laid down the dynamic between the two, more a partnership than Sportiello as sideman. Dorn, mainly in the background, delivered consistent, understated drumming that emulated more a bass than percussion function. Peplowski's ability to call up emotion infused "Body and Soul", transforming it into both a prayer and lament. "Mood Indigo" rolled out in a languorous tempo with spine-tingling, evocative ease. Like the great Ben Webster, Peplowski on tenor is a master of ballads, excelling on "The More I See You" and "I Thought About You", offering smooth, elegant playing using an economy of notes without sacrificing creative ideas. The versatile Sportiello, who had been matching Peplowski's clean style, switched to his well-known stride persona for a spotlight solo, playing his own melodic and jaunty "Song for Emily". Leaving no doubt about Peplowski's technical mastery and articulate voicing, the swinging play-out, Duke Ellington's 1946 version of "Ring Dem Bells", confirmed the master's dynamic range, complete with wailing high notes. — **Marilyn Lester**



Ken Peplowski @ Mezzrow

ADRIEN H. TILLMANN - WWW.AHT1985.COM

Jun. 3rd was an emotional night for tenor saxophonist **Chris Speed**, as he would be leaving Brooklyn, his home since 1995, for Los Angeles the next day. His trio mates bassist **Chris Tordini** and drummer **Dave King** were on hand to help him say so long (but not goodbye) to the 40 or so gathered fans and friends, who cheerfully, despite clothes wet from the pouring rain outside, packed themselves into SEEDS, an intimate performance space/living room in Brooklyn's Prospect Heights. The group had done a live-stream from the same room that afternoon so they were well warmed-up for the evening event and King in particular hit the downbeat at full throttle, holding nothing back as the trio worked its way through Speed's serpentine themes and suave but sticky time signatures (several tunes were composed in 11/8 meter). King was like a bull in a china shop, which, somehow, for all its furious power, can charge down the aisles without breaking any porcelain: just when you thought he had fully violated the song structure, there he was back on the beat at precisely the right moment, more ballerina than bull. Speed didn't try to play matador to King's charges, instead going his own way, his volume at a minimum, making his presence felt through the integrity of his ideas, which emanated in a seemingly endless supply of new variations on or new developments of things he'd already played. Tordini, whose volume was even lower than Speed's, provided a balancing fulcrum for the radical seesawing of the tenor and drums. (TG)

Joy is contagious when a performer exudes it. Pianist-vocalist **Champion Fulton** at The Django (Jun. 16th) generously and consistently dispensed that quality, delivering sophisticated, swinging turns whatever she played. Opener "East of the Sun, West of the Moon" clearly established piano and vocal skills on an even par. If Blossom Dearie and Duke Ellington had a love child, it could well have been Fulton. Her vocal tone is reminiscent of the former—light and girlish—but with more heft; her attack on the keys is intelligently percussive: energetic and determined, yet without a hint of heaviness. Superb vocal-phrasing skills were especially evident in a creative "Bubbles, Bangles and Beads", a harmonically rich tune derivative of an Alexander Borodin string quartet. A few numbers without vocals, such as a jaunty "What Can I Say After I Say I'm Sorry?" and "The Jitterbug Waltz", demonstrated musical storytelling prowess through clean technique. The sublime bassist Hide Tanaka and solid drummer Fukushi Tainaka added delicious synchronic texture. The former brought an ethereal quality, sometimes reminiscent of koto playing; his bowing, especially on "I'll See You in My Dreams", a tour de force. Guest alto saxophonist Nick Hempton came aboard for the last three numbers of the set. He's a solid, if unsmiling and serious player (in need of a dose of Fulton joy), demonstrating agility on a slow tempo "Just Friends" and a lightly swinging "You Turned the Tables on Me". (ML)

The annual River To River Festival got off to an auspicious start with a **Tribute to Wayne Shorter** by Esperanza Spalding, Terri Lyne Carrington and Leo Genovese, outdoors on La Plaza at the Clemente Soto Vélaz Cultural Center (Jun. 10th). The trio got things started with Carrington's drums and Genovese's piano spontaneously conversing around Spalding's ringing, repeated electric bass chord, dynamically building in intensity. This opened the way for Spalding's high-pitched rendering of her global warming warning lyric to Shorter's "Endangered Species". Switching to acoustic bass, Spalding whistled the opening strains of Milton Nascimento's "Tarde", complemented by tinkling 'toy piano' notes and gently jingling bell-tree tones, before offering a stirring reading of Fernando Brant's Portuguese lyric, which graced Shorter's *Native Dancer* album. The threesome improvised with free-flowing intensity on Shorter's "Limbo", recalling the dauntless spirit of its composer's performances with Miles Davis' quintet and his own *Without A Net* quartet. The evening's high point came with the trio's take on Geri Allen's arrangement of "Nefertiti", built around an often-humorous, four-note Latin-tinged bass ostinato undergirding individual solos. Spalding wordlessly intoned the opening strains of "Virgo" and whistled the melody to begin a swinging version of "Face On The Bar Room Floor". Noting, "We pray to see the world the way Wayne sees the world," the trio closed with his "Infant Eyes".

—Russ Musto



Esperanza Spalding @ Clemente Soto Vélaz Cultural Center

Some 15 years after making his US recording debut, guitarist **Marco Cappelli**, an Italian splitting time between this nation and that, lit up venerable Park Slope club Barbès (Jun. 16th). 3 Card Trick is the ensemble which best displays his prodigious acoustic guitar chops. In the company of visionary electric guitarist Brandon Seabrook and breath-stealing electric bassist Stomu Takeishi, Cappelli's instrument (with sympathetic strings over the sound-hole) heartily grappled the bountiful atmosphere. He is an unsung master. The set opened with a ballad, which swelled under the weight of Seabrook's expansive harmonies and Takeishi's percussive, driving undercurrent. His bass, a fretless five-string beast which Takeishi seemed both to exalt and palpate, flayed and severed the global melodies, conjuring an imperative darkness to counter Cappelli's Haitian, Spanish, Italian, Indian, Japanese and American (a Martin Denny!) song reconstructions. Seabrook, listening pensively, often shifted the colors most drastically, all red and black under his blurring plectrum, at times reminiscent of the late Robert Quine. The very electricity seemed to pour from his amplifier. Throughout this enthralling evening, the standout was an adaptation of a pre-Renaissance piece, which Cappelli generously arranged and overlaid with a chromatic melody line. The medieval mode, however, resounded and hypnotically glowed like the maddened crowd at a witch-burning as Takeishi's line spit fire in response.

—John Pietaro



Brandon Seabrook/Stomu Takeishi/Marco Cappelli @ Barbès

The final night of the Bronx River Art Center's Streams of Black Music series (Jun. 19th) opened with the **Jerome Harris** Quartet, giving the versatile guitarist-bassist, best known for his years as a member of Sonny Rollins' group, the chance to show off his talents as a leader. The band, with bassist Mary Ann McSweeney, drummer Rosa Avila and alto saxophonist Jeremy Udden, got things started with an arrangement of Joe Henderson's "Punjab". Harris demonstrated his strengths both as a part of the frontline and member of the rhythm section, doubling the melody with Udden before soloing and then comping empathetically behind Udden and McSweeney's solos. The band slipped into a Latin groove with a lively version of Jose Feliciano's "Affirmation", buoyed by Avila's tonally expansive AfroCuban rhythmatism. Bass and drums introduced Harris' original "Cool Pursuit" before Udden came in playing the charming melody in a brilliant honeyed tone recalling the classic sound of Lee Konitz, backed by Harris. Harris sang convincingly on his arrangement of Joni Mitchell's "The Jungle Line", intoning the words "Safaris to the heart of all that jazz" in a deep, full-bodied voice. Reaching way back into the jazz repertory, the band played Eubie Blake's "Memories Of You" with guitar and alto soloing over a lithely waltzing bassline. Harris' ballad "Only Then" featured arco bass, before the set ended with John Scofield's rollicking "Dark Blue" and a surging samba encore of "Não Tema".

(RM)

The spirit of Django Reinhardt seemed to hover just above Drom (Jun. 6th), accompanying **Stephane Wrembel** onto the stage. The crowded house, beaming over the return of live performance, extolled in Hot Club hip. Wrembel's Django Experiment, comprised of Daisy Castro (violin), Nick Driscoll (soprano saxophone), Thor Jensen (rhythm guitar), Ari Folman-Cohen (electric bass) and Nick Anderson (drums), is not simply an homage to the master, but a living, breathing organism taking the music into new realms. "This is the final night of the annual Django A-Go-Go Festival," the guitarist explained. "And each year we record a new album of this music." Opening with solo guitar works, Wrembel tore into the Reinhardt through-composed "Improvisation #1", rapid-fire runs snapping over nylon strings as he drove blue chords under emotive Gypsy jazz fills. On "What is This Thing Called Love?", Castro's improvisations soared, capturing the Stephane Grappelli sound but encompassing the call to Stuff Smith and well beyond. The ensemble, on the latter, juxtaposed a Charlie Parker head into the mix, but the real surprise was a lengthy "Afro Blue", which developed into an arrangement that pushed each member to near-boil. Castro's solo took flight, her instrument crying out like Eric Dolphy's last days in Europe, even as Driscoll dreamily crossed barriers of sound and time. Guest guitarist Lior Krief joined for "All of Me" and "Minor Swing", turning up the heat and the heights.

(JP)

## WHAT'S NEWS

For the first time in its history, the **Sarah Vaughan International Vocal Competition** awarded two first-place winners, as judged by bassist Christian McBride, vocalists Carmen Lundy and Vanessa Rubin, producer Chuck Mitchell, and WBGO CEO Robert Ottenhoff. Gabrielle Cavassa and Tawanda Suessbrich-Joaquim will both receive \$5,000 prizes. For more information, visit [njpac.org/sarah-vaughan-international-jazz-vocal-competition](http://njpac.org/sarah-vaughan-international-jazz-vocal-competition).

**Edition Records** has announced two new artist development initiatives: Directions in Music, "open to artists of any age to be part of a year-long project focusing on all aspects of their career growth through a series of workshops, one-to-one sessions and development exercises" and Canopy: "to nurture, develop and value the potential of one artist (group or solo) over the course of two years, including looking in detail at the writing, releasing and development of music." For more information, visit [editionrecords.com/edition-launches-new-initiatives-for-artists](http://editionrecords.com/edition-launches-new-initiatives-for-artists).

The **Monterey Jazz Festival** has announced its 2021 Next Generation Women in Jazz combo members. The local representative is Laura-Simone Martin (bass) of Lawrenceville, N.J. For more information, visit [montereyjazzfestival.org](http://montereyjazzfestival.org).

The inaugural **German Jazz Awards** were held last month, with 31 categories. Among the winners in the international categories were Wind Instruments: Jaimie Branch; Drums/Percussion: Brian Blade; Instrumental Album of the Year: Carla Bley—*Life Goes On* (ECM); and Debut Album: Joel Ross—*KingMaker* (Blue Note).

**The Kitchen** has announced Legacy Russell as its new Executive Director and Chief Curator. Her previous position was the Associate Curator of Exhibitions at The Studio Museum in Harlem.

The inaugural edition of the **Seifert Jazz Days** will take place Jul. 21st-23rd at the Krzysztof Penderecki European Centre for Music in Lusławice (as well as live-streamed) in conjunction with what would have been Polish violinist Zbigniew Seifert's 75th birthday year. For more information, visit [seifertcompetition.com](http://seifertcompetition.com).

Bandleader Maria Schneider's Data Lords (ArtistShare) was a finalist for the **2021 Pulitzer Prize in Music**.

**Jazz Power Initiative** will hold its seventh annual conference online Jul. 7th, 2021 in collaboration with Lehman College, City University of New York. For more information, visit [jazzpower.org](http://jazzpower.org).

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# DAVID FRIEDMAN

BY JIM MOTAVALLI

Percussionist David Friedman is a major innovator on his principal instruments, vibraphone and marimba, and was much-appreciated in the studios beginning in the early '60s. Based in Germany since 1987, Friedman founded the jazz program at Berlin's University of the Arts and headed it for 16 years while keeping up a busy schedule as a player. Friedman's most recent recording, *The Berlin Mallet Group's Sogni D'oro* (MalletMuse), in fact, features many of his former students. In 1975, while still based in the U.S., Friedman formed *The Mallet Duo* with his friend Dave Samuels and that led to the vibraphone-marimba quartet *Double Image*, which made six albums, including an ECM date. Friedman has worked with Hubert Laws, Jane Ira Bloom, Wayne Shorter, Horace Silver, Horacee Arnold, Joe Henderson and Ron Carter and has been a session player for a huge range of musicians, from Yoko Ono and Beth Orton to Chic and Billy Joel. He toured widely with Tim Buckley and appears on the jazz-folk poet's most influential record, *Happy/Sad*. He made 14 solo albums between 1975 and 2019.

**The New York City Jazz Record:** How did you get started on the vibraphone?

**TNYCJR:** I started playing drums when I was 11 years old. After two years, my drum teacher said that to be a complete musician I should play a melodic instrument and he made me play the marimba. I didn't take to it immediately, but I took the lessons. For quite a few years I just dabbled on the instrument, but at some point I fell in love with it and decided to make the marimba my main thing. Shortly after that, I discovered the vibraphone after hearing Milt Jackson.

**TNYCJR:** Isn't it true that a lot of vibraphonists started out as drummers, Lionel Hampton as an example?

**DF:** There are quite a few who started out like that, yes.

**TNYCJR:** Where did you grow up?

**DF:** I was born in New York City and we moved to Long Island when I was about five. My mother played the accordion and my father the violin.

**TNYCJR:** Were they into jazz?

**DF:** At that time, everyone was into jazz. It was America's popular music. Everyone liked it, everyone knew all the tunes and the musicians of the time. It was the thing next to classical music that people listened to the most. My parents were well aware of what jazz was, but early on they weren't particularly enthused about the profession of being a jazz musician. When I was 11 or 12 and started taking drum lessons, my mother asked the drum teacher if studying jazz would lead to taking drugs. The teacher guaranteed that it would happen. But I had been in love with music and especially jazz from a very early age.

**TNYCJR:** Who were some of your early influences?

**DF:** When I was very young I think Count Basie; I was a big fan and had all his records. Ted Heath—I liked big bands—Art Blakey, Judy Garland and Sarah Vaughan. It's a strange mix of people. I didn't listen to many vibes players then and I was totally unaware of people like Miles Davis and John Coltrane.

**TNYCJR:** What were your earliest professional gigs?

**DF:** At Jones Beach, playing drums for weddings and bar mitzvahs. I was 12 or 13 and I was the only kid at school who had money in his pocket. Usually the guys I worked with were much older than I was.

**TNYCJR:** How did your first recording come about?

**DF:** I was at Juilliard and a guy there, Jonathan Tunick, worked for Liza Minnelli and was an experienced arranger. I was in my freshman or sophomore year. Tunick introduced me to a guy named Billy Goldenberg, an arranger for TV and radio. Goldenberg was the son of my drum teacher and the first recording I ever did was for him. That started in 1963.

**TNYCJR:** You have a very varied resumé, from Keith Sykes to Charlie Mariano to Billy Joel.

**DF:** I started working in the studios when I was 18. That same drum teacher who wanted me to play the marimba became a jingle producer in 1962. He started asking me to play on dates, jingles, TV commercials and I was barely ready. I was wet behind the ears. And through that work I started meeting people like Mundell Lowe, Urbie Green, Bernie Glow and Billy and Don Butterfield, Osie Johnson was playing drums. All these guys were playing in the studios. And that's how I learned how to sight-read very well.

**TNYCJR:** You played with folkies, too.

**DF:** Yes, so many folk musicians' records, plus people like Laura Nyro and Janis Ian. I worked on an amazing amount of interesting and not interesting music being a studio player. And I worked with Tim Buckley. Lee Underwood [Buckley's guitarist] wrote in his book *Blue Melody* that my sound dominated Tim's work for about a year.

**TNYCJR:** I wish it was longer, actually.

**DF:** Me too. I was very sad when he decided to change personnel.

**TNYCJR:** He comes down in history as somewhat difficult.

**DF:** Well, consider how young he was, a kid. He had a modicum of success. He was very authentic, kind of

rebellious. A true '60s not-quite hippie, but politically very left-wing and very uncompromising and artistic. Working with him was what I'd imagine working with Miles Davis was like. Tim was one of those musicians who express their individuality and play exactly what they want to play. He gave me free rein to do whatever I wanted to do. It was a true improvising jazz gig in a folk context. Tim liked jazz and listened to it a lot.

**TNYCJR:** Can you share some favorite memories of artists in the studios?

**DF:** One is of doing a jingle with Hubert Laws. During  
(CONTINUED ON PAGE 30)

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# MARA ROSENBLIOM

BY JOHN PIETARO

For Wisconsin native pianist Mara Rosenbloom, “The music has to include focus, an awareness of everything, every sound, but it’s also about having trust in the intuitive, the creative mind. That’s always ahead of the thinking mind. If you don’t trust it, it puts you back. If you trust it, you can move at the speed of light.” Such depth of perspective is central to the Rosenbloom philosophy, one grown exponentially over time.

Inspiration arrived in the simple form of a piano in the family home. “Seeing it made me want to play. That’s my earliest memory.” Starting lessons at five, she was afforded the rare introduction to improvisation at this tender age. “My first teacher taught playing from the heart. She used the word ‘hara’, describing what I now would call a meditation,” the pianist explained. Making vast use of the piano study collection *The Little Avant Garde* by Stephen Covello, Rosenbloom learned to close her eyes and simply play. The studies embraced free improvisation and interpretation, using a unique notation brand. “I cannot recall anything but the intensity, that this was a deep and meaningful thing.”

Into the next decade, she began absorbing her father’s extensive jazz record collection. “Whenever my father traveled to New York he’d bring back new albums. This brought the sound of the city to me.” Rosenbloom ultimately recognized the need to relocate from Madison, deciding to study at NYU. In that time, she also began composing music and seeking out contemporary artists. “I met [alto saxophonist] Darius Jones when he performed on campus and just asked him to join my band,” breaking the myth of undue midwestern gentility. She then recruited bassist Sean Conly and drummer Nick Anderson to complete her quartet, which recorded *School of Fish* (2008) and *Songs From The Ground* (2011).

Of meeting Cooper-Moore at I-Beam, Rosenbloom says, “He made me really recognize the direction I needed to go in. When I first asked him about becoming a student, he turned to Darius and asked: ‘Is she any good?’ (laughs). I was going to all of his gigs and he really grilled me, wanting to assess my seriousness, that I had a positive intention for playing this music.” Her introduction to late pianist Connie Crothers completed the tutelage. Rosenbloom’s studies lasted three years, only ending with Crothers’ passing. “Connie changed my life,” she said. “Cooper had told me I needed to get more power in my playing, but I was struggling as to how. She was one of the first to clarify the mystery, that intuition is the right thing. When I thought I wasn’t really hearing the music, she simply asked, ‘Are you sure you’re not hearing it?’ Her awareness of every move was amazing.”

During this period, Rosenbloom made the conscious decision to restructure the band and lead from her instrument with *Prairie Burn* (2016). “I learned how to trust myself by playing trio [with Conly and drummer Chad Taylor]. I was terrified at first as Darius was a very strong component in the quartet and that

took pressure off me.” Fear notwithstanding, her instinctive decision was correct and outstanding response to the album led to a performance at Dizzy’s Club. “I was given this random date to play Dizzy’s and it ended up being the anniversary of Connie’s birthday, the year after she’d passed. When we came out to the stage, I was shocked to see that the place was entirely sold-out.” Last year, on Valentine’s Day, the three recorded the powerful followup *Respiration*, via a mentorship grant with Amina Claudine Myers, whom Rosenbloom called “a mentor of deepening spiritual awareness”.

Unassuming maverick that she is, Rosenbloom has quietly stared down the sexism rampant in the jazz community. “It took me a long time to carve out a place for myself. Now more people understand that I am not just the chick in the room. Connie said that when she was young, walking into a club was like walking through a gauntlet. But Cooper told me that men will hit on me at first but after I develop as a musician, they’ll just be afraid of me.” (laughs)

*Flyways* is her exploratory ensemble with the astonishing vocalist Anaïs Maviel (“her technical facility in an improvised context has sparkling clarity”) and rising star bassist Rashaan Carter (“a virtuosic player of generosity, kindness and heart.”) The band’s debut *Murmuration* is comprised of Rosenbloom compositions, hearty collective improvisations and the love poetry of Adrienne Rich. As a lesbian who is out and married, Rosenbloom sees the poetry as, “something I can inhabit based on my own life. The intensity that you feel when it has to be hidden from the larger community, this is something I’ve lived. But people experience this in different areas of their own lives. When we perform that set, I know it’s working due to the reactions we get. When we played this in Erie, PA, an older woman came up to me and gave me a tight hug. It was so tender; she was clearly so moved. Deep human connection is worth everything.”

Another new release is her duo with saxophonist Stephen Gauci, one of the many *Pandemic Duets* he recorded during lockdown, and she can also be heard on the William Parker boxed set *The Migration of Silence Into and Out of the Tone World* (AUM Fidelity). Though Rosenbloom has long focused on her own ensembles, she also makes time to perform with another noted William: drummer Hooker, whom she described as having “this big, strong personality and he lets you have it. The way he booms into the room is just like his drumming. William is a life-force.” Violist Melanie Dyer has become another recent partner, one she calls, “sustenance, even when on Zoom,” as is soprano saxophonist Sam Newsome, with whom she’s performed in a trio with drummer Andrew Drury.

Rosenbloom is plotting a variety of performances, but is excited about her first as a headliner at the Vision Festival with *Flyways*. “We are going on just before Oliver Lake!” she expressed with perhaps feigned, though understandable anxiety. “No pressure there!” ❖

For more information, visit [mararosenbloom.com](http://mararosenbloom.com). Rosenbloom is at Vision Festival Jul. 29th. See Calendar.

#### Recommended Listening:

- Mara Rosenbloom – *School of Fish* (s/r, 2008)
- Mara Rosenbloom Quartet – *Songs From The Ground* (Fresh Sound-New Talent, 2011)
- Mara Rosenbloom – *Flyways: Murmuration* (Fresh Sound-New Talent, 2019)
- Devin Gray – *Algorhythmica* (Rataplan, 2019)
- Mara Rosenbloom Trio – *Respiration* (Fresh Sound-New Talent, 2020)
- Mara Rosenbloom/Stephen Gauci – *Pandemic Duets* (Gaucimusic, 2020)

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# PAUL VAN GYSEGEM

BY ANDREY HENKIN

Discography, while a noble pursuit, is, nonetheless, an incomplete one, trying to characterize a musician's career solely by the documents they leave behind, much like an archeologist attempting to recreate a long-extinct society from shards of pottery and broken tools. Absent more voluminous remains, that society—or musician—can only be sketched in the broadest of strokes, lacking nuance and depth.

This preamble leads to Belgian bassist Paul Van Gysegem, who, along with pianist Fred Van Hove, made up the small early coterie of free-minded players in a country more known for traditional jazzers and fusioners. Collectors of primordial European avant garde jazz will know his name from his 1971 Futura LP *Aorta*. Aficionados of obscure European film may be familiar with Van Gysegem's soundtrack (in duo with drummer Calyer Duncan) to the 1970 Raoul Servais short *Goldframe*. And intrepid YouTubers could have stumbled across the footage of Van Gysegem leading a band with players from *Aorta* in tenor saxophonist Nolle Neels, trumpeter Patrick De Groote and vibraphonist Ronald Le Court and American guests Ambrose Jackson (trumpet), Steve Potts (saxophone) and Kenneth Tyler (drums) in Belgium in 1972. Then nothing until an early '90s album and, in the last decade-plus, a veritable flurry of recorded activity.

Well, as per the opening paragraph, not nothing but plenty, just none of it documented, at least the music.

If one wants to see what Van Gysegem was up to in the intervening decades, one needs to look at his parallel career as a visual artist, though that adjective understates the two disciplines' interconnectivity. "At the age of 12, I had a dream to become not only a 'master' in visual arts in a broad way—painting,

making drawings and sculptures—but also to play music," Van Gysegem says. "These two poles defined my being to a large extent. In between my studies I drew and painted intensively and also the world of sound started to thrill me. So I bought a very cheap study violin with my meager pocket money. At a daily time I could try out my first improvised sounds, to the torment of my family. There lies undoubtedly the meeting point between my music and my visual work. It happened all rather spontaneously and by intuition."

Van Gysegem's work can be found in museums and open spaces, stark geometric forms or abstract portraiture or explorations of their nexus. His work is also on his album covers, from *Aorta* to his most recent release *Square Talks* (El Negocito, 2019), the latter with a piece from his "Scores" series. "The language I use in my work comes close to the spirit and structure—the way of thinking—of the music I play," Van Gysegem says. "Not beautiful according to the being-in-vogue and time bounded-standards of the aesthetica. My building materials are tension, contrasts, questions and answers, a dialogue between vulnerability, aggression and tenderness...The piling up of forms, lines, colors and notes and by doing so bring 'something' to life—that didn't exist before—was a new experience for me. It remains a constant challenge. Thus my playing music and my art are all part of the same language; I am fully alive to that when performing."

As a performer, Van Gysegem feels an affinity "with the African and Afro-American jazz scene... I love the real traditional blues, and also soul music. Many gifted musicians such as Armstrong, Art Tatum or Ellington also contributed to the actual improvised music." He had the chance to perform with a wide cross-section of Europe's finest jazz players: Willem Breuker, Willem Van Manen, Albert Mangelsdorff, Gunter Hampel, Han Bennink, Misha Mengelberg, John Stevens and Derek Bailey and expatriates such as Mal Waldron, Noël McGhie, Steve Potts and Jeanne Lee. Of Waldron, Van Gysegem says, "He had this special magic drive, so essential in avant garde jazz music. He was a friend, brother and soulmate. From 1970 until 1998 we had several concerts mostly in duo, sometimes in trio with Noël McGhie, Kenneth Tyler or

Pierre Courbois on drums."

As to why he didn't record for so long, Van Gysegem speaks simply and with no bitterness: "After *Aorta* there were always concerts on a regular basis but I lacked the support and somebody to take care of the organizational and practical side, the management side, so to speak. Besides I was busy in different other areas."

Prior to the *Square Talks* album, Van Gysegem had two other albums on El Negocito, the Ghent-based label founded by Rogé Verstraete in 2009. "The encounter with Rogé meant a new turn in my musical career," Van Gysegem says. "A landmark was the big concert he organized from the café 'El Negocito' Castel of the Counts in Ghent on Sep. 26th, 2009. It meant also the launch of his label... Rogé is a very remarkable and dynamic organizer. As an active pioneer in this difficult branch he gives us the power to continue this fascinating adventure. Thanks to him we had a lot of opportunities to perform and to release the last three albums. I figured also on the seventh album of El Negocito, *Intersections* by the CO2 Quartet... Rogé has the capacity to move on in spite of many obstacles. He is steady and a real support for a lot of musicians." The recent albums have also been notable as a return to music of *Aorta*'s De Groote: "My journey with Patrick De Groote started in 1966 when I asked him to become part of my free jazz group. Since our first meeting Patrick became a loyal friend and when he resumed his musical career in 2006 we played again together. We have a common musical connection and there is a match. Concerning the music we play we are on the same level." ❖

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

#### Recommended Listening:

- Paul Van Gysegem Sextet—*Aorta* (Futura, 1971)
- Paul Van Gysegem, Roel Richelieu Van Londersele—*H-Ambitieux* (Honest Arts Movement, 1991-92)
- CO2 Quartet—*Intersections* (El Negocito, 2010)
- Patrick De Groote/Chris Joris/Paul Van Gysegem—*Boundless* (El Negocito, 2015-16)
- Paul Van Gysegem—3+3 (El Negocito, 2015-16)
- Paul Van Gysegem Quintet—*Square Talks* (El Negocito, 2019)

## LEST WE FORGET



# ROY BROOKS

BY MARILYN LESTER

Detroit-based drummer Roy Brooks has been gone for 16 years, but his legacy remains vivid. He was talented, creative, innovative, eccentric and ultimately troubled. Bipolar disorder not only blocked him from achieving the fame he deserved, but tragically ended his career.

Brooks was a leader, but mostly a sideman, playing with the crème de la crème of the jazz world. Those alive today who worked with him, such as bassists Reggie Workman and Cecil McBee, alto saxophonist Charles McPherson and fellow drummer Louis Hayes all have remembered him in interviews with admiration and respect for his talents.

Brooks ultimately was driven to find a musical truth and in the process sought unorthodox ways to achieve it. He played the musical saw, for instance, and invented the "breath-a-tone", a device that allowed him to change the pitch of his drums as he played. As a self-described "Mystical Afronaut", he took pride in his intense singular focus on the use of percussion to

achieve a gospel of ascendant sound.

Brooks was born in musically-spirited Detroit on Mar. 9th, 1938, picking up musical knowledge primarily through his mother, a church singer. He was precociously drumming at age three and although he later received a scholarship to the Detroit Institute of Technology, he abandoned his studies to tour with reed master and jazz innovator Yusef Lateef. Brooks claimed he learned about drumming by "following the masters". In his youth he saw Lionel Hampton and Elvin Jones play in Detroit, intently observing their work. He also listened to and studied the techniques of greats Art Blakey, Max Roach and Papa Jo Jones, among others.

Brooks spent 1959-64 with Horace Silver, playing hardbop and jazz funk, appearing on Silver's classic Blue Note album *Song for My Father*. Brooks relocated to New York City and through the '60s-70s freelanced with a large cast of jazz luminaries, which included Sonny Stitt, Lee Morgan, Dexter Gordon, Chet Baker, Junior Cook, Blue Mitchell, Pharoah Sanders, Wes Montgomery, Dollar Brand, Jackie McLean, James Moody, Charles Mingus and Milt Jackson.

Brooks released his first album, *Beat*, as a leader in 1963 and in 1970 he issued *The Free Slave* with McBee and Woody Shaw. He also joined Max Roach's ensemble M'Boom that year. In 1972, Brooks formed his own ensemble, The Artistic Truth, and began moving more heavily toward avant garde musical expression, which for him also encompassed political and educational

initiatives. Brooks, as a straightahead drummer, was already known for a driving style, offbeats and dramatic cymbal effects; now he became focused on wider possibilities of percussion, especially within Afrocentric forms.

He returned to Detroit in 1977 and established a jazz education center for young people as well as the Aboriginal Percussion Choir, an ensemble devoted to playing non-Western percussion instruments. He also gigged regularly with pianists Kenny Cox and Harold McKinney and with reedplayer Wendell Harrison; with these three musicians he founded M.U.S.I.C. (Musicians United to Save Indigenous Culture).

In the '80s, Brooks descended deeper into his struggles with mental health, often going off his medication. He'd been exhibiting increasingly bizarre behavior on and off stage and had begun using lithium to regulate his moods. He was institutionalized briefly in 1994 and grew increasingly erratic and violent during the '90s, so much so that in 2000 he was sentenced to a four-year prison term for assault. After his release, he entered a Detroit nursing home, passing away on Nov. 15th, 2005. In 2011, Roy Brooks & the Improvisational Sphere—*Live At Lelli's* (an Italian restaurant in Detroit) was released on Italian label Sagittarius A-Star.

Last month, Reel to Real Records issued *Understanding*, an archival recording of a 1970 concert

(CONTINUED ON PAGE 30)

# GAUCIMUSIC

BY ERIC WENDELL

“My music is extremely honest...that’s the power,” says Stephen Gauci, saxophonist and founder of the eponymous label Gaucimusic. Gauci’s robust tone and workhorse mindset is truthfully original and unparalleled even in a modern scene rife with immense talent. Said tone has graced many a stage and recording with guitarist Nels Cline, drummer Tyshawn Sorey and bassist William Parker, just a few of the esteemed improvisers that have showcased his talent.

New-York-born-and-bred Gauci began playing the tenor saxophone after being influenced by the compilation album *Tenors Anyone?*, which featured Wardell Gray, Stan Getz, Zoot Sims and Paul Quinichette. “I used to listen to this album in my bedroom with the lights off [at night] when I was 15. It felt to me like ‘déjà vu’, like I already knew the language, but had to remember how to speak it. And I pretty much decided then and there that I had to relearn that language before I could do anything else. And that set the course of my life going forward,” states Gauci.

After having recorded albums as a leader for several labels (including Clean Feed, Not Two and Cadence), Gauci decided to start his own in order to have more control over the releasing of his music. As Gauci puts it, “the problem with record labels in general is that every time I want to release something I have to ask someone else. It’s absurd.”

In addition to showcasing Gauci’s music, one of the pillars of Gaucimusic is documenting Brooklyn’s improvised music scene with emphasis on capturing music in live settings. Gauci states, “I especially want to focus on live recordings. Even when they are studio recordings, they’re generally live in the studio. No isolation or anything. I feel that music comes out of the ground one stands on. In other words, ‘all music is ‘local’ or ‘organic’. The label represents/documents a real thing that is happening in a real place. This is why I’m not all that interested in studio recordings. In a studio we’re trying to do something. Gaucimusic isn’t trying to do something. It’s documenting a real thing that happens in a real place.”

One of the hallmarks of Gauci’s output as a musician is the weekly Bushwick Series, which started in May 2017. Gauci began it after having gone through a period of disillusionment with the New York City jazz scene. After the death of a close friend, Gauci knew that time was fragile and if he needed to make a change he would have to do so as soon as possible.

Gauci expands on this by stating, “My friend’s death spurred me into immediate action and I started scoping out venues for my new idea, the Bushwick Series. Life is short and there is no tomorrow, there is only now. My concept for the Bushwick Series was that it would be a hybrid performance series. Hybrid because I wanted it to have the vibe and inclusiveness of a jazz jam session, where musicians perform but they also hang out all night and check out other musicians. It’s a cross-pollination atmosphere. And I also wanted the series to have the elements of a concert where each group presents its own stuff.”

Frequent collaborator drummer Kevin Shea

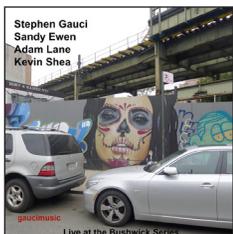
expands on the importance of the Bushwick Series and Gauci’s dedication to showcasing improvised music by stating, “As part of his Bushwick Music series, we’ve improvised together maybe 125 shows in the last couple years, mostly as a house trio with bassist Adam Lane, so we feel comfortable trusting the sonic process...we are all open to it. I’ve seen Gauci book all the weekly shows with six different sets of music a night, carry the gear, set up all the equipment and lights, run the door, book recording sessions, start a label, press and promote CDs...after all that he shreds the sax. I wish I had half of his energy. I’m grateful for what he is doing as I have been exposed to so many inspiring musicians over the last few years at his series.”

Such releases include 2019’s Gauci/Ewen/Lane/Shea, *Live at the Bushwick Series* with Gauci, Lane, Shea and guitarist Sandy Ewen and 2019’s *Live at the Bushwick Series*, from guitarist Chris Welcome leading an octet including trumpeter Jaimie Branch and trombonist Ben Gerstein. In his four-out-of-five-star review for *AllAboutJazz.com*, critic Mark Corroto stated, “Everyone gets a turn to raise the pillars and posts of this building. But even when things get noisy, there is a coherence to the music, even as it gets weird.”

When COVID-19 shut down all performances in New York City, Gauci sought to fight the good fight, resulting in what he has dubbed the *Pandemic Duets*. Each release sees Gauci performing with a different artist. 13 have been released since November 2020, including with pianists Mara Rosenbloom and Matthew Shipp, bassists Michael Bisio and Ken Filiano and drummers Gerald Cleaver and Jeff Davis.

Gauci states, “I started planning the pandemic

(CONTINUED ON PAGE 30)



Live at the Bushwick Series  
Gauci/Ewen/Lane/Shea



Studio Sessions Vol. 1  
Cooper-Moore/Stephen Gauci



Studio Sessions Vol. 1  
Stephen Gauci/Sandy Ewen



Pandemic Duets  
Mara Rosenbloom/Stephen Gauci



Pandemic Duets  
Kevin Shea/Stephen Gauci

## VOXNEWS

# GREEN SHOOTS

BY SUZANNE LORGE

**Samara Joy McLendon** won the Sarah Vaughan International Jazz Vocal Competition in 2019, just a few months before the clubs closed, the tours stopped and the music industry went into freefall. McLendon was then in her junior year as a jazz studies major at SUNY-Purchase and when she graduated this past spring, she had her debut album ready for release and some summer touring lined up. Out of the scorched earth of the pandemic, such green shoots signal a return to something resembling normal. At last. Bronx-born McLendon tackles a dozen standards on the new album, *Samara Joy*, a multi-platform release (Jul. 9th) by British indie label Whirlwind. For this all-important record she chose a guitar-based trio (Pasquale Grasso, bassist Ari Roland and drummer Kenny Washington), an aptly delicate setting for her rich-hued voice and intuitive delivery of Songbook classics like “The Trouble with Me Is You”, “But Beautiful” and “Everything Happens to Me”. The album comes out during the European leg of McLendon’s summer tour (London and Paris with Grasso’s trio, followed by the Umbria Jazz Festival with the Emmet Cohen Trio). She returns to the States for the New York release concert—

both live-streamed and in person—at The Jazz Gallery (Jul. 15th), followed by gigs in several East Coast cities in the days following. That McLendon has been able to initiate her young career during the pandemic speaks volumes not only about her abilities as a singer but also about her grounding as an artist.

As the 2019 Vaughan award winner, McLendon was invited to perform at the 2020 edition of the competition. The date of the contest, originally slated for November 2020, had moved once or twice before landing on Jun. 6th of this year. This deferral wasn’t the only change to business as usual, however. First, sponsor New Jersey Performing Arts Center allowed only a limited audience to attend in person and the whole show was broadcast live online. Further, this year the judges decided to split the top prize between two singers—a rarity for competitions of any sort. **Gabrielle Cavassa**, from Louisiana, and **Tawanda Suessbrich-Joaquim**, from New Mexico, tied for first, with New York’s **Benny Benack III**, a singer/trumpeter, coming in third and Philadelphia singer/trombonist **Hailey Brinnel** coming in fourth. Thanks to the event’s pandemic-driven technical workarounds, however, you can see (and hear) a replay of the entire competition via the NJPAC website, another departure from the norm. Make sure to take in McLendon and Grasso’s preview of two tunes from the new album—a smoothly rueful “Stardust” and crisp rendition of the Swing era favorite, “Jim”—at the end of the video. For

jazz singers inspired to follow McLendon’s lead, note that the cutoff for submissions to this year’s competition is Sep. 7th. The Sassy Awards, now scheduled for Nov. 14th, celebrates its tenth anniversary this year.

More immediately, those languishing with pent-up demand for live music will relish the enormous outpouring of vocal talent this month: bebop master **Sheila Jordan** fronts her duo with Cameron Brown at Soapbox Gallery (Jul. 1st) and at Pangea (Jul. 7th); **Karrin Allyson** appears at Jazz Forum Arts (Jul. 2nd-3rd); **Jocelyn Medina** is at Rockwood Music Hall (Jul. 7th); **Allan Harris** at Birdland (Jul. 8th-10th); **Paul Jost** performs at Soapbox Gallery (Jul. 13th), followed by **Anne Cowherd** (Jul. 15th); **Tessa Souter** joins pianist Luis Perdomo at Pangea (Jul. 21st); **Dianne Reeves** (cohost for the upcoming Sassy Awards) takes to the 92nd Street Y Jazz in July stage with the Bill Charlap Trio (Jul. 27th); and **Lisa Fischer** plays the Blue Note Jazz Festival (Jul. 22nd-24th).

Finally, **Judy Wexler**’s deft reworkings of iconic ‘60s songs on *Back to the Garden* (Jewel City Jazz), released last month, deliver a much-appreciated antidote for worrisome times. With tunes by the likes of Bob Dylan, The Youngbloods, Buffalo Springfield, Joni Mitchell and Carole King, the album’s overarching messages of “love, hope and change” are just as relevant today as they were 50 years ago, Wexler states in her EPK. For those outside of L.A., her CD release will air live from Feinstein’s at Vitello’s (Jul. 31st). ❖

# CURTIS FULLER

BY ANDREY HENKIN



ALAN NAHIGIAN

Curtis Fuller, trombonist who was the last surviving member of John Coltrane's 1957 *Blue Train* album and led numerous albums since the late '50s as well as had hundreds of sideman credits, died May 8th at 88.

Fuller was born Dec. 15th, 1932 in Detroit. His father died before he was born and his mother when he was nine so Fuller was raised in a Jesuit orphanage. He began studying trombone while attending the legendary Cass Tech High School, where his particular class of future jazz stars included Donald Byrd and Paul Chambers. J.J. Johnson was a formative influence on the young Fuller. As he told our own Russ Musto in 2008, "I heard J.J. on the recording with Charlie Parker, 'Quasimodo', and then I saw him later... I was in the orphanage. I saw him coming out there playing with Illinois Jacquet."

After serving in the army, Fuller returned to Detroit and joined Yusef Lateef's band. This was his ticket to New York in 1957, a banner year with his first records made for Prestige and Blue Note and sideman work with Pepper Adams, Clifford Jordan, Paul Quinichette, Lee Morgan, John Jenkins, Sonny Clark and, most notably, Coltrane's sole date for Blue Note. The rest of the decade would see more leader dates for Blue Note, United Artists and Savoy and appearances with Blue Mitchell, Wilbur Harden, Abbey Lincoln, Lou Donaldson, Jimmy Smith, Machito, Gil Evans, Benny Golson and Art Farmer.

Another major year for Fuller was 1961, when he joined Art Blakey's Jazz Messengers. As he told Musto, "I ran into him all the time. He was always there checking, because Lee Morgan had put the bug in his ear... Miles, everybody had told him, J.J., everybody... He just came to me one night, 'I want you in the band... You got any music? Tell me you write. Write a song, we're going into the studio next week.'" Those sessions would become an eponymous Impulse record and Fuller's song was "Alamode". Fuller would work with Blakey through 1964, contributing tunes like "Arabia", "Three Blind Mice", "Time Off", "Bu's Delight", "Little Hughie", "The Egyptian" and "The High Priest" to the book and returning throughout the decades for allstar reunions.

Fuller's post-Blakey period of 1965-2012 had albums for Regent, Roulette, Epic, Warwick, Savoy, Impulse, Status, United Artists, CBS/Sony, Mainstream, Timeless, Bee Hive, Sonet, Capri and other labels and more sideman credits with Philly Joe Jones, Dave Bailey, Bob Brookmeyer, Jimmy Heath, Jackie McLean, Ahmed Abdul-Malik, Art Farmer, Phil Woods, Buddy DeFranco, Hank Mobley, Houston Person, Wayne Shorter, Charles Tolliver, Albert Heath, Count Basie, Walter Bishop, Jr., Stanley Turrentine, Dexter Gordon, Woody Shaw, Cecil Payne, the Paris Reunion Band and others.



**JEFF CHAMBERS** (Apr. 2nd, 1955 - May 18th, 2021) The bassist was active since the '70s in the bands of Buddy Montgomery, Bobby Hutcherson, Charlie Rouse, Mary Stallings, Jeanie Bryson, Freddie Hubbard, Eddie Harris, Mel Martin, Eddie Marshall, Gonzalo Rubalcaba, Ahmad Jamal and Calvin Keys and as a member of the cooperative band *Bebop & Beyond* with albums on Concord and Bluemoon. Chambers died May 18th at 66.



**BOB EDMONDSON** (Mar. 5th, 1935 - May 29th, 2021) The trombonist was a longtime member of the Harry James Orchestra and Herb Alpert's Tijuana Brass to go along with credits under Terry Gibbs, Eric Dolphy, Gerald Wilson, Shelly Manne, Benny Goodman, Les McCann, Clare Fischer, Dizzy Gillespie and Shorty Rogers. Edmondson died May 29th at 86.



**PETER HOLLINGER** (1954 - May 31st, 2021) The German drummer had his own and collaborative albums since the early '80s on FMP, View, Creative Works, Victo, Kip, Unit, ATM, Vexed and Think Progressive—two with countryman drummer Mani Neumeier—and credits under Jon Rose, Mia Zabelka, Heiner Goebbels and Alfred Harth. Hollinger died May 31st at 67.



**HANS KENNEL** (Apr. 30th, 1939 - May 14th, 2021) The Swiss trumpeter was in Modern Jazz Group Freiburg, Jazz Rock Experience, Magog and a couple of Steve Lacy bands and had many of his own albums since the mid '60s on Plainisphere, hatART, TCB, Leo, Creative Works and Sonorama. Kennel died May 14th at 82.



**ALAIN KIRILI** (Aug. 29th, 1946 - May 19th, 2021) The French sculptor's NYC loft hosted many jazz concerts and his work was both on the covers of albums by Steve Lacy, Borah Bergman/Roscoe Mitchell and Jérôme Bourdellon/Thomas Buckner and the environment for recordings by Billy Bang, William Parker, Joseph Jarman, Daniel Carter, Roy Campbell, Sabir Mateen and Leena Conquest. Kirili died May 19th at 74.



**BOB KOESTER** (Oct. 30th, 1932 - May 12th, 2021) The Chicago jazz stalwart was on both sides of the mercantile equation as owner of what would become the Jazz Record Mart from 1958 into the new millennium and founder of Delmark Records, which was instrumental in documenting early efforts of members of the AACM such as Muhal Richard Abrams, Anthony Braxton, Joseph Jarman, Roscoe Mitchell and Maurice McIntyre; Windy City totems Kahil El'Zabar, Fred Anderson, George and Von Freeman, Ira Sullivan and Malachi Thompson; and a whole new generation of Chicagoans in Josh Abrams, Jason Ajemian, Josh Berman, Frank Catalano, Keefe Jackson, Rob Mazurek, Nicole Mitchell, Jeff Parker, Frank Rosaly, Jason Stein and Corey Wilkes. Koester died May 12th at 88.



**STAN McDONALD** (Aug. 28th, 1935 - May 2021) The saxophonist/clarinetist was an original member of the Black Eagle Jazz Band from the early '70s-early '80s, appearing on albums made for G.H.B., Fat Cat's Jazz and the group's own imprint, and later founded the Blue Horizon Jazz Band. McDonald died in May at 85.



**MARIO PAVONE** (Nov. 11th, 1940 - May 15th, 2021) The bassist was an active leader in the new millennium, releasing nearly a dozen albums for Playscape and Clean Feed, this after a smattering of dates in the '70s-90s for Alacra, New World, Music & Arts and Knitting Factory Works, all complementing sideman work since the late '60s with Paul Bley, Alan Silva, Bobby Naughton, Thomas Chapin, Bill Dixon, Creative Improvisers Orchestra, Anthony Braxton, Peter McEachern and Patty Waters. Pavone died May 15th at 80.



**NORMAN SIMMONS** (Oct. 6th, 1929 - May 13th, 2021) The pianist had albums on Argo, Spotlight, Milljac Pub Co., Savant and Sound Hills since the mid '50s and credits under Red Rodney, Johnny Griffin, Dakota Staton, Carmen McRae, Red Holloway, Betty Carter, Roy Eldridge, Harold Ousley, Anita O'Day, Helen Humes, Joe Williams, Junko Mine, Harold Ashby, Al Grey, Philip Harper, Frank Wess, Scott Hamilton, Jay Leonhart, Carol Sloane and others. Simmons died May 13th at 91.



**W. ROYAL STOKES** (Jun. 27th, 1930 - May 1st, 2021) The jazz critic was editor of *Jazz Notes* and *JazzTimes*, contributing writer to *The Washington Post* and author of books *The Jazz Scene*, *Swing Era New York*, *Living the Jazz Life* and *Growing Up With Jazz* as well as liner notes for albums on Soul Note, Concord, Black Saint, Blue Bird, MusicMasters and Alfa Music. Stokes died May 1st at 90. ❖



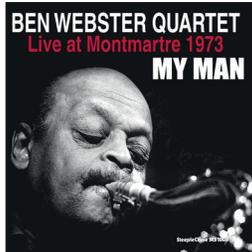
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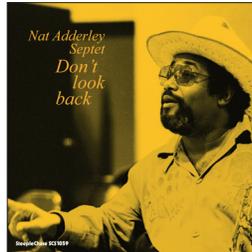


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G1008  
**Ben Webster**  
My Man



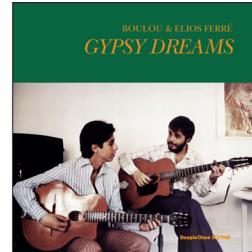
G1059  
**Nat Adderley**  
Don't Look Back



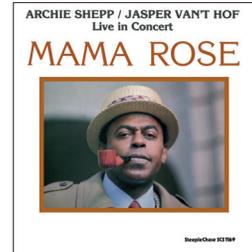
G1085  
**Cedar Walton**  
First Set



G1113  
**Cedar Walton**  
Second Set



G1140  
**Boulou & Elios Ferré**  
Gypsy Dreams



G1169  
**Archie Shepp**  
Mama Rose



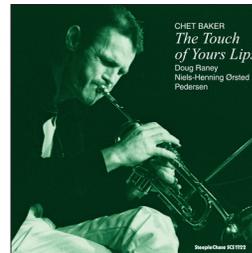
G1011  
**Duke Jordan**  
Flight To Denmark



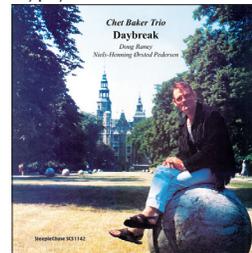
G1073/4  
**Stan Getz**  
Live at Montmartre (2LP)



G1087  
**Monnette Sudler**  
Brighter Days For You



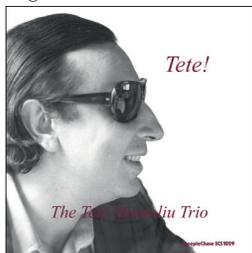
G1122  
**Chet Baker**  
The Touch Of Your Lips



G1142  
**Chet Baker**  
Daybreak



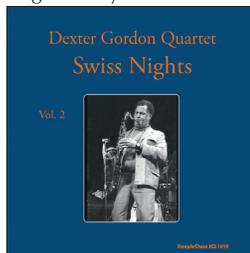
G1179  
**Cedar Walton**  
Third Set



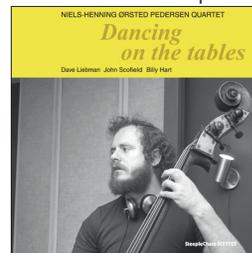
G1029  
**Tete Montoliu**  
Tete!



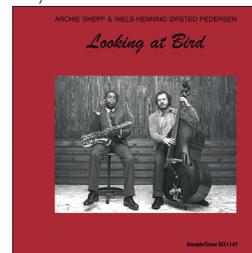
G1079  
**Archie Shepp & Horace Parlan**  
Goin' Home



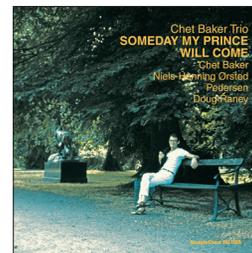
G1090  
**Dexter Gordon**  
Swiss Nights vol. 2



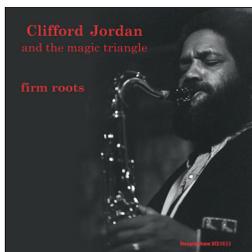
G1125  
**Niels-Henning Ørsted Pedersen**  
Dancing On The Tables



G1149  
**Archie Shepp & Niels-Henning Ørsted Pedersen**  
Looking at Bird



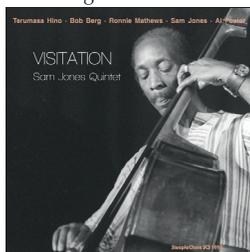
G1180  
**Chet Baker**  
Someday My Prince Will Come



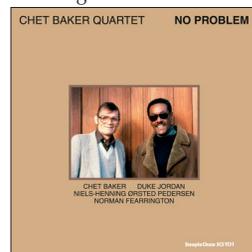
G1033  
**Clifford Jordan**  
Firm Roots



G1080  
**Dexter Gordon**  
Biting The Apple



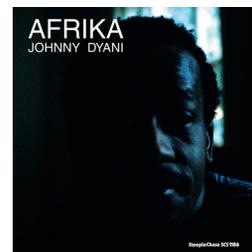
G1097  
**Sam Jones**  
Visitation



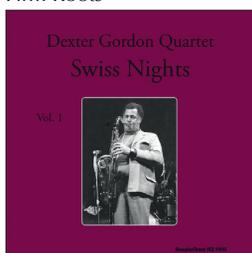
G1131  
**Chet Baker & Duke Jordan**  
No Problem



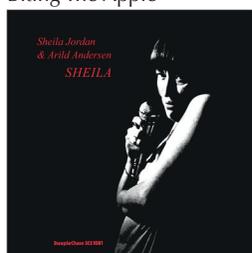
G1164  
**Shirley Horn**  
Violets For Your Furs



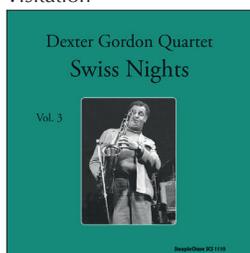
G1186  
**Johnny Dyani**  
Afrika



G1050  
**Dexter Gordon**  
Swiss Nights vol. 1



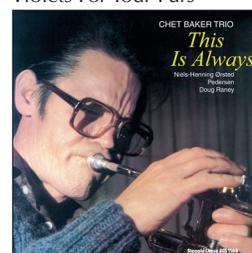
G1081  
**Sheila Jordan**  
Sheila



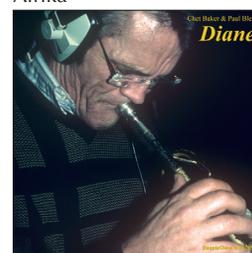
G1110  
**Dexter Gordon**  
Swiss Nights vol. 3



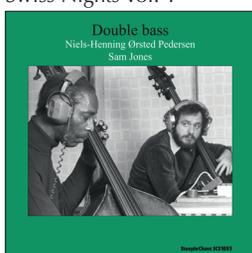
G1136  
**Dexter Gordon**  
Something Different



G1168  
**Chet Baker**  
This Is Always



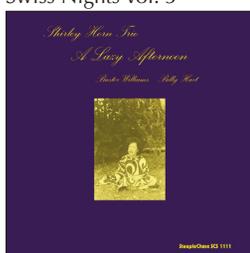
G1207  
**Chet Baker & Paul Bley**  
Diane



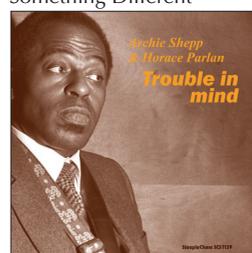
G1055  
**Niels-Henning Ørsted Pedersen & Sam Jones**  
Double Bass



G1083  
**Niels-Henning Ørsted Pedersen**  
Trio 1



G1111  
**Shirley Horn**  
A Lazy Afternoon



G1139  
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## NEW LOVE



*New Love*

**Charnett Moffett (Motéma Music)**

by Alex Henderson

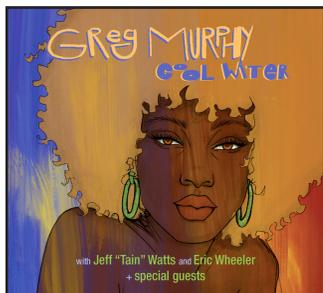
Bassist Charnett Moffett has been making a name for himself as early as 1983 when he was featured on saxophonist Branford Marsalis' *Scenes in the City* and his first album as a leader, *Net Man*, was released by Blue Note in 1987. Over the years, Moffett has made it abundantly clear that he had no desire to play one type of jazz exclusively and he effortlessly moves between genres on this diverse recording, which finds him sticking to his originals and the electric bass. Moffett's accompaniment includes Motéma founder Jana Herzen on guitar, Corey Garcia or Malick Koly on drums and Irwin Hall on tenor saxophone, soprano saxophone and alto flute. The latter only appears on half of the selections but has room to stretch out.

*New Love* gets off to an exuberant, almost giddy start with "Swinging in the Realms", which has a boppish melody. The album takes a moodier turn with "We Remember" and "Today" and Moffett moves into the electric avant garde realm with the dissonant "Higher Dimensions". The fusion offering "Flying in the Air" hints at Weather Report and "ETQ" has an mood that suggests the music of Ethiopia and Mali.

*New Love* includes a vocal-oriented section at the end of the CD: "Rejoice", "Spirit & Bride Song", "Love for the People" and the title track, all with a very spiritual quality and Moffett showing himself to be a capable singer. "Spirit & Bride Song" has a strong reggae influence while the title track and "Rejoice" bring jazz overtones to a blend of soul and rock.

Back in 1984-85, some jazz critics were hailing Moffett as an important contributor to the hardbop/postbop revival movement known as the Young Lions. But from *Net Man* on it was evident that Moffett was interested in much more than that and his eclectic nature continues to serve him well on *New Love*.

For more information, visit [motema.com](http://motema.com). Moffett live-streams Jun. 30th-Jul. 2nd and Jul. 25th at [yoshis.com](http://yoshis.com).



*Cool Water*

**Greg Murphy (Whaling City Sound)**

by Russ Musto

The followup to his chart-topping *Bright Idea* reunites keyboard player Greg Murphy with bassist Eric Wheeler and drummer Jeff "Tain" Watts on a genre-leaping program bolstered by a host of guests.

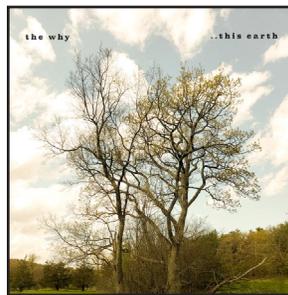
The trio kicks things off with an arrangement of "Chim-Chim-Cher-ee", which clearly identifies Murphy as an accomplished McCoy Tyner acolyte while also demonstrating each player's strength as both soloist and accompanist. Ku-umba Frank Lacy joins on vocals for a powerful rendition of Steely Dan hit "Green Earrings", which also features a rocking David Kikoski synthesizer solo. Murphy's soulful "My Life" adds Cameroonian vocalist Kaïssa Doumbe Moulongo, who

harmonizes a vocal chorus borrowed from Roy Ayers' "Everybody Loves The Sunshine" with Lacy and then solos wordlessly and in her native Duala language. The trio charges straightahead on Murphy's "Theme For Ronnie" and then grooves on his "Friendship", joined by Kikoski and vibraphonist Bill Ware.

Murphy's "Free Fur Nina", a dedication to his feline pet, is a flowing free improvisation by the trio and his "Enkare Nairobi", inspired by a 2019 trip to Kenya, opens and closes with the recorded voices of the Maasai women chorus' greeting song sung upon his United Nations-sponsored arrival. In between we hear the buoyant flute of T.K. Blue and vibrant Moulongo singing her loosely translated interpretation of the song's words in Duala. Stirring arco and lyrical pizzicato bass, along with romance-drenched pianisms and finessed brush work, are featured on the trio's interpretation of Johnny Green-Edward Heyman-Robert Sour-Frank Eyton's "Body And Soul", combining John Coltrane and George Coleman's arrangements of the classic ballad.

The band, with Lacy on vocals and Marc Cary's synthesizer augmenting Murphy's keyboards gets funky on The Isley Brothers' "Coolin' Me Out", then the trio stretches out acoustically on Wayne Shorter's beautiful "Lost" and Murphy's hard-hitting "Cuttin' Trane Corners", combining melodic segments of former boss Rashied Ali's "Cuttin' Corners" and Coltrane's "Miles' Mode". Murphy shows his mettle as an R&B composer to close: dancing "You Decide" has Lacy and Moulongo on respective lead and background vocals singing his love song lyric.

For more information, visit [whalingcitysound.com](http://whalingcitysound.com). Murphy is at *Let Love Inn* Jul. 8th with Lawrence Clark, Lorenzo's Jul. 10th, 11th, 17th and 24th, *Riverbank State Park* Jul. 18th with Ray Blue and Dana Discovery Center Jul. 25th with *Harlem Blues & Jazz Band*. See Calendar.



*..This Earth*

**The Why (s/t)**

by Elliott Simon

This is the debut release from The Why, the duo of guitarist Anders Nilsson and drummer Jeremy Carlstedt. It quickly puts the listener on notice that to save the planet there needs to be a change of epic proportion. Similar to the iconic beginning and conclusion of "The End" (*The Doors*, Elektra, 1967), a hypnotic pattern with an ancient feel announces and echoes that the "Sunset" of our existence has begun. However, here the analogous apocalyptic message, brilliantly delivered by a slashing psychedelic guitar/drums repartée, serves as opener rather than closer.

Carlstedt is both articulate and aggressive, using textural and timbral nuance to state his opinions boldly whereas Nilsson's broader arsenal summons all manner of mind-blowing sounds; together they make for great conversation. Like all accomplished jazz drummers, Carlstedt adapts to his surroundings and in this intimate setting he is exceptional. He carries a hefty rhythmic load, allowing Nilsson to brandish his chops on several heavy blues/rock-infused cuts. After "Sunset", Nilsson leans on filthy riffs drenched in acid for a short "Clean", which Carlstedt's steady hand keeps on course.

A very personal statement, the session is a two-person journey that explores old patterns while discovering new ones as it searches for answers through improvisation. Compact and economical, short by today's standards, aspects still engender

a prog-rock ethos via intense passages and broad instrumental scope. These contrast with pleasing primeval features, as on the ethereal "Rustling Trees", which is a wash of sound standing apart from the fiery opener. Closer "Dawn" signals a laidback bluesy new beginning gathering strength by way of Eric Clapton/Frank Zappa-kindred guitar phrasing. But in the end complete resolution is elusive and the session's angst is the apprehension that, although its music succeeds magnificently, doom may await its subject matter.

For more information, visit [jeremycarlstedt.bandcamp.com](http://jeremycarlstedt.bandcamp.com). Nilsson and Carlstedt are at *Bushwick Public House* Jul. 12th. See Calendar.

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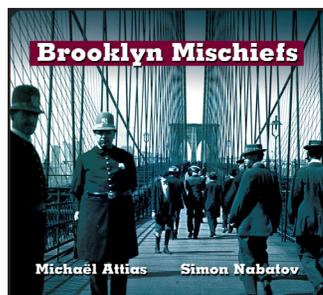
**RECOMMENDED NEW RELEASES**

- Andreas Kaling/Reinhold Westerheide/Karl Godejohann – *A.R.K.: Music By Endangered Species* (JazzHausMusik)
- Bugpowder – *Cage Tennis* (Trytone)
- Cranes: Matthias Müller/Eve Risser/Christian Marien – *Formation < Deviation* (Relative Pitch)
- Hearth (Susana Santos Silva, Mette Rasmussen, Ada Rave, Kaja Draksler) – *Melt* (Clean Feed)
- Julian Lage – *Squint* (Blue Note)
- Russ Lossing/Gerry Hemingway – *Twice* (Aqua Piazza)
- William Parker – *Mayan Space Station* (AUM Fidelity)
- John Pizzarelli – *Better Days Ahead (Solo Guitar Takes on Pat Metheny)* (Ghostlight Deluxe)
- Irène Schweizer/Hamid Drake – *Celebration* (Intakt)
- Nina Simone – *The Montreux Years* (BMG)

Laurence Donohue-Greene, Managing Editor

- [Ahmed] – *Nights on Saturn (communication)* (Astral Spirits)
- Don Cherry – *The Summer House Sessions* (Blank Forms)
- Todd Cochran – *Then and Again, Here and Now* (Sunnyside)
- Harold Danko – *Spring Garden* (SteepleChase)
- Fire! – *Defeat* (Rune Grammofon)
- Stephan Goldbach – *Transit* (JazzHausMusik)
- Johnny Hodges – *13 Mars 1961 (Live in Paris)* (Fremeaux & Associes)
- Masabumi Kikuchi – *Hanamichi (The Final Studio Recording)* (Red Hook)
- Joe Lovano – *Garden of Expression* (ECM)
- Michael Wollny, Emile Parisien, Tim Lefebvre, Christian Lillinger – *XXXX* (ACT Music)

Andrey Henkin, Editorial Director



**Brooklyn Mischiefs**  
 Michaël Attias/Simon Nabatov (Leo)  
 by John Sharpe

While the Coronavirus pandemic has been catastrophic for musicians' livelihoods, there has been occasional compensation in the opportunity to take stock and reflect. With little scope for new liaisons, pianist Simon Nabatov unearthed from his archive this 2014 encounter with alto saxophonist Michaël Attias at Brooklyn's Ibeam, now deservedly issued by Leo Records. Although Russian-born Nabatov studied in the U.S., much of his time in recent years has been spent in his adopted homeland of Germany. But he's never lost touch with the forward-looking New York scene and after a long pause he's been making regular return trips, with this set just adding to the mounting evidence documenting a fertile connection.

The 53-minute program presents a first meeting of players with an innate lyricism, who, nonetheless, deal in more than merely one suit. That's immediately obvious in the opening "Glimpses & Tangles", which quickly moves from mercurial interaction to those places that can sometimes take years to reach. With his virtuosic chops, Nabatov provides a rich harmonic framework for Attias to work against. He punctuates his melodic stream with sudden suspensions, rhythmic

motifs and frequent excursions into the piano interior but, whatever the gambit, Attias responds, utilizing a litany of expression, whether querulous wheezes, bright calisthenic runs or multiphonic shading.

While both sport an adventurous streak, there's still room for the love of a tune. On "Gowanus By Night" a textural exchange of rubbed strings, harplike plucks and wavering overtones morphs into a repeated progression from Nabatov and what ensues is either an uncredited standard or perhaps simply an adroit extemporization. But that's followed by an explicit nod to the tradition on "Languid/The Spinning Song" as some more wayward dialogue slowly coalesces into a loose rendition of the Herbie Nichols classic, by turns playful, flamboyant and heartfelt. The joy of creation leaps out of every pit and pore of this disc.

For more information, visit [leorecords.com](http://leorecords.com). Attias is at *Bushwick Public House Jul. 12th*. See Calendar.



**Turnpike Diaries, Volume 1**  
 Tony Malaby (s/r)  
 by Brian Charette

Tony Malaby's new album is actually a field recording. In the most difficult months of the pandemic, the tenor/soprano saxophonist started playing sessions under a turnpike bridge close to where he lives in New Jersey. These grew in frequency and started to attract the attention of other like-minded souls. This first volume has an interesting lineup of double reeds and basses, Malaby joined by alto saxophonist Tim Berne and the bass chairs filled by Mark Helias and Michael Formanek. The group is anchored by drummer Ches Smith, who uses the steel structure as part of his sonic palette.

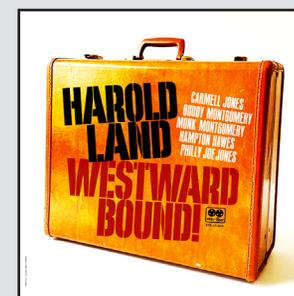
On opener "Los Jefes", the horns feel each other out in counterpoint and spontaneously compose countermelodies and atmospheric pads reminiscent of low-frequency oscillated analog synths. Smith, with crisp cymbal accents, is constantly stirring but always appropriate. They begin together but split into smaller pairings as the piece progresses. The doubled instruments often serve as foils for each other: one saxophone is lyrical while the other is more angular; one bass plucks, the other bows. Smith's rim shot 'thwap' echoes under the structure as Malaby and Berne cross in found sound harmony. An occasional surprise unison from the horns will go right through you. Dueling bass solos serve up a lovely texture. Overblown harmonics get a plucky bassline speeding up and slowing down over buzzy press rolls and side stick cymbal hits. The variety of saxophone sounds is astonishing; round classical tones morph effortlessly into circular breathing multiphonics, wails of some mythical creature.

The other track, "Slap Happy", is more staccato with cymbal dings and cross-stick fills. Saxophones pop and bleep against each other while basses meander in a mode. The reeds drift in and out of short solo statements against a subtle no-beat breakbeat. The melodies slow to atmospheric pads as Smith punctuates and fades. There's a section five minutes in which could be a classical étude except for the high-pitched squeals that feint and tease.

This is a highly organized set of free music delivered with tremendous focus. A must for listeners craving long-form improvisation with brilliant control.

For more information, visit [tonymalaby.bandcamp.com](http://tonymalaby.bandcamp.com). Malaby is at *Bushwick Public House Jul. 12th and 26th*, *Barbès Jul. 21st* and *Vision Festival Jul. 24th*. See Calendar.

## UNEARTHED GEM



**Westward Bound!**  
 Harold Land (Reel to Real)  
 by Dan Bilawsky

The Penthouse—a Seattle club that presented many of the best passing through the Pacific Northwest for approximately seven years in the '60s—is nothing but a distant memory. Yet it is still managing to draw attention through a trickle of previously unreleased recordings.

Engineer and DJ Jim Wilke captured and aired many a show from that nightspot during a weekly radio broadcast for KING-FM in that era and today, some 50-plus years later, a pair of preservation-minded labels have been digging into that treasure trove in order to bring some of the music to light. Resonance Records released two sets in 2017—*Smokin' in Seattle*, centered on the work of the Wynton Kelly Trio and Wes Montgomery, and *Groovin' Hard*, showcasing The Three Sounds featuring Gene Harris—and Reel to Real followed with a Cannonball Adderley collection (*Swingin' in Seattle*) and a two-tenor summit starring Johnny Griffin and Eddie "Lockjaw" Davis (*Ow!*). The latter imprint, sticking to saxophonists who played The Penthouse, now turns its attention to Harold Land.

With three different performances brought together in one beautiful package, containing liner essays from noted jazz pundits (including album co-producers Zev Feldman and Cory Weeds) and insightful transcribed interviews with saxophone heavies Sonny Rollins and Joe Lovano, *Westward Bound!* offers new reasons to celebrate an underappreciated tenor titan who left this plane 20 years ago this month. Opening on a hit from December 1962, Land is in excellent form right from the start. Sharing the frontline with trumpeter Carmell Jones and working with the rhythm team of pianist Buddy Montgomery, bassist Monk Montgomery and drummer Jimmy Lovelace, he hits the ground running with his original "Vendetta". Then the quintet settles into a medium-up swing feel for Jones' "Beep Purple" and bounds along through another Land original, "Happily Dancing/Deep Harmonies Falling".

The remaining tracks find Land with quartets, retaining the services of Monk Montgomery but swapping out personnel in the other rhythm seats. Pianist Hampton Hawes and drummer Mel Lee are on board for a classy, cooking take on the Richard Rodgers-Lorenz Hart standard "My Romance" and Land's bright and bluesy "Triplin' the Groove" captured in September 1964 and pianist John Houston and drummer Philly Joe Jones are in the band and in the zone for four numbers from August 1965: a lengthy version of Joseph Kosma-Jacques Prévert-Johnny Mercer's "Autumn Leaves"; gorgeous reading of Alec Wilder-William Engvick's "Who Can I Turn To?"; heated workout on Jones' "Beau-ty"; and pithy close-out with Dizzy Gillespie-Frank Paparelli's "Blue 'N' Boogie". Through it all, regardless of year, sidemen or stylistic circumstances, Land brings his best. Wonders rarely cease when he puts horn to lips.

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## GLOBE UNITY



**Abrazo**  
**Vincent Peirani/Emile Parisien (ACT Music)**  
**Albores**  
**Dino Saluzzi (ECM)**  
**Area Sismica**  
**Joëlle Léandre/Pascal Contet (We Insist!)**  
 by Tom Greenland

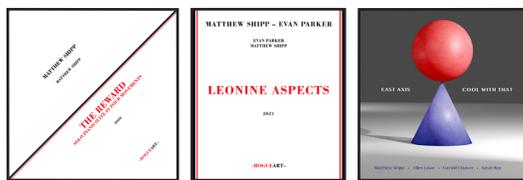
The bellows-driven instrument colloquially known as a squeezebox has many variants, two of which, chromatic button accordion and bandoneón, are considered here for their application to improvisation, the former played by two Frenchmen, Vincent Peirani and Pascal Contet, the latter by Argentinean Dino Saluzzi.

Peirani and soprano saxophonist Émile Parisien have developed close-knit musical chemistry from the thousand-plus gigs they've logged over the last decade. *Abrazo* is their second duet album, a tribute to tango, but only in the sense that the genre serves as a jumping-off point for the highly unique and expressive interpretations. Parisien handles most of the melodies and soloing in a manner blending jazz' traditional roots with its progressive branches. On "Memento" he recalls the delicacy and authority of Sidney Bechet, on "A Bebernos Los Vientos" the dexterity and ingenuity of Michael Brecker. Peirani is both incessantly rhythmic and tactfully impressionistic. On Jelly Roll Morton's "The Crave", he enriches an old-school accompaniment style with fanciful ornaments, volume swells and an unorthodox rhythmic feel that swings on its own terms. He is featured on two originals: the pensive "Between T's" and the fast, flighty "Nouchka".

*Albores* ("daybreak") by Porteño bandoneónist Saluzzi is a deeply introspective and atmospheric solo album, a companion to and extension of *Kultrum* and *Andina* (recorded in 1982 and 1988, respectively), though here he only performs on bandoneón and any percussive elements are downplayed in favor of rubato rhythms that imply rather than establish an underlying pulse. At 85, with over 60 years in the creative music business, Saluzzi has much on which to reflect. He frames his thoughts within rich chord structures laced with moving inner lines, as on the hymn-like "Adiós Maestro Kancheli" (an elegy to the late composer/mentor), "Ausencias" ("absence") and relaxed yet restless "Don Caye—Variaciones sobre obra de Cayetano Saluzzi" (composed by his father), the latter two tracks notable for complex counterpoint in the manner of J.S. Bach. Though melancholia pervades the session, the cumulative effect is calming and healing.

*Area Sismica*, accordion player Pascal Contet and bassist Joëlle Léandre's fourth duo album since 1994, is named for the venue in Forti, Italy where it was recorded in April 2019. In comparison with the squeezeboxers reviewed above, Contet is impressionistic like Peirani and introspective like Saluzzi, but also an intrepid explorer of timbre and extended techniques, an ethos patently obvious in the wind- and wave-like sounds introducing the opening track, which segues to rubbings/scrapings of the bellows and tappings/whackings of the instrument case to evoke the labored breathing of an uneasily sleeping giant, all just a prelude to the track's grindcore middle section. Léandre's dynamic sound, now declarative, now suggestive, toggles between the bestial and ethereal. Throughout, she and Contet spiral over and under each other like a musical double helix.

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



**The Reward (Solo Piano In Four Movements)**  
**Matthew Shipp (RogueArt)**  
**Leonine Aspects**  
**Matthew Shipp/Evan Parker (RogueArt)**  
**Cool With That**  
**East Axis (ESP-Disk')**  
 by Kurt Gottschalk

Last year, in an interview with Troy Collins for the online journal *Point of Departure*, pianist Matthew Shipp directly addressed his penchant toward retirement. "I have meant it when I said it, but I keep getting offers—some I have not been able to refuse," he said. "I seem to have a fan base that has not gotten sick of me yet. I don't want to keep recording forever and really do feel I am near the end. But I have been able to keep growing. At some point that will be that as far as records go."

That interview marked a busy year for the pianist, culminating with his 60th birthday in December and following another announcement of possible retirement the year before. We can be thankful that the offers keep coming and that the pianist keeps growing, because new evidence keeps supporting the notion that Shipp hasn't run out of ideas.

Also at the end of the year, French label RogueArt released *The Reward*, a wonderful document of Shipp's solo artistry. The set was issued as a double LP to reinforce the idea that it is four suites, not a collection of 20 tracks, each with its own character.

One hastens to call *The Reward* a mature work, especially when "even-handed" is such a nice turn of phrase in this context, but it's a tasteful and sophisticated recital, whichever words we choose. (The studio session was actually recorded in 2015, but more than 25 years into his recording career, a certain maturity had certainly been achieved.) The reward itself, according to Shipp's interjection in the late poet Steve Dalachinsky's liner notes, lies in the music resonating with the listener. It would be surprising if *The Reward* failed to resonate with anyone already tuned into the intellectual idiosyncrasies in Shipp's playing.

Shipp is among those special improvising artists who is rarely better than when he's on his own. He does have proclivities that it's fun to hear tickled, however, and his seemingly compulsive tendencies toward rhythm and repetition often come closest to the surface when he's not carrying the whole of the burden.

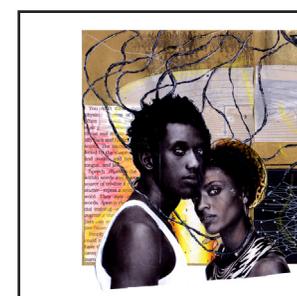
One of Shipp's finest fellow conversationalists is British tenor/soprano saxophonist Evan Parker and a month after *The Reward*, RogueArt issued *Leonine Aspects*, their third duo album after the 2011's *Rex, Wrecks & XXX* (also RogueArt) and 2006's *Abbey Road Duos* (Treader). Like *The Reward*, there's a sophisticated restraint on the humbly titled meeting, recorded live at the Festival Météo in Mulhouse, France in 2017. The 51-minute venture (followed by a brief reprise) includes moments of staggering delicacy and provocative propulsions that suggest something unison while not being that at all. There's a convivial familiarity between the musicians, which makes, unsurprisingly, for an engaging dialogue.

In August of last year, Shipp came together with a new quartet—East Axis—for a studio session just released by ESP Disk' under the title *Cool With That* and again it's a treat to hear the pianist with such thoughtful collaborators. On the opening track, "A Side", Shipp acts as an alternate rhythm section, laying separate geometries under Allen Lowe's crying saxophone. He enters and leaves again as if controlled by an on/off switch, making evident that he's filling about half the space and reshaping the other half. It's a fantastic demonstration and makes for a fascinating, shape-shifting listen. Lowe, of course, has his own

wealth of influences to draw from as a saxophonist, guitarist and historian who has written about and produced massive CD sets compiling the developments of jazz and blues. He plays hard and fast but is always listening; he's an eminently responsive improviser, evident in the slow sear of "Social Distance" and bluesy "I'm Cool With That". The rhythm section of bassist Kevin Ray and drummer Gerald Cleaver play great support throughout.

When Shipp eventually does follow through with his threats of retiring from the recording industry (dating back at least to 1999), he'll have earned his rest. Until then, we can savor in his business of keeping busy and keeping it fresh.

For more information, visit [roguart.com](http://roguart.com) and [espdisk.com](http://espdisk.com). Shipp is at Vision Festival Jul. 22nd. See Calendar.



**EarthSeed**  
**Nicole Mitchell & Lisa E. Harris (FPE)**  
 by Robert Bush

For many years now, flutist, composer and educator Nicole Mitchell has crafted a position for herself at the very apex of the creative music field, consistently releasing projects that push the envelope and challenge the listener. Her latest effort is a collaboration with vocalist/multi-instrumentalist Lisa E. Harris, whom she met at the New Quorum Composers Residency in New Orleans a few years back, bonding over a mutual admiration for the African-American science fiction author Octavia Butler. Joining them is the latest iteration of Mitchell's Black Earth Ensemble: Julian Otis (vocals), Zara Zaharieva (violin), Ben Lamar Gay (trumpet/electronics), Tomeka Reid (cello) and Avreeayl Ra (percussion).

The opener features Mitchell and Harris weaving lines around one another, creating an intoxicating texture highlighting the strength of each contributor. One is instantly drawn to the impossibly rich dynamics of Mitchell's flute, but it is important to note that she does not dominate the process at any point on this disc. Collaboration is the keyword here.

Harris and Otis work well together and on "Biotic Seeds", they effectively divide the narrative, intoning "In all living things is seed" and "Your enemies and your saviors are within". Mitchell adds a layer and then hands off to Reid and Zaharieva with Ra's subtle shadings guiding the rhythmic dynamic.

It all comes together on "Yes and Know", as the vocalists whirl like dervish dancers and Mitchell and Reid tattoo an ostinato onto the stage (this is a live set recorded at the Art Institute of Chicago). Just as Mitchell came to dazzle the world back in the day, Reid has arrived as an instrumental force. Her contributions to this album are so strong that the absence of a bassist hardly seems noteworthy.

Over a cello vamp and jangling tambourine, the Black Earth Ensemble creates a compelling tension as each instrument adds another layer, leading to an almost orgiastic climax on "Elemental Crux", with the singers intoning "Darkness is our mother. The space within... Creativity is our home. The space within".

Elements of Butler, opera and free jazz make *EarthSeed* a delicious sonic treat and another example of Mitchell's ongoing creativity.

For more information, visit [fperecs.com](http://fperecs.com). Mitchell is at Vision Festival Jul. 24th. See Calendar.



**Untucked in Hannover**  
**Tom Rainey Obligato (Intakt)**  
 by Stuart Broomer

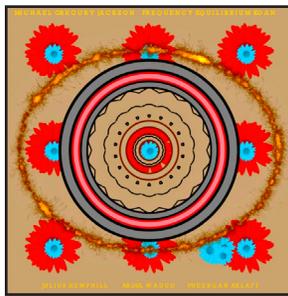
Some of the joys of early avant garde jazz came with the dismantling and repurposing of the Great American Songbook, whether the effect was satiric (Sonny Rollins' "Alexander's Ragtime Band"), rhapsodic (Eric Dolphy's "Tenderly") or cathartic (Bill Dixon and Archie Shepp's "Somewhere"). Drummer Tom Rainey's *Obligato* takes a fresh approach to standard repertoire, substituting collective dialogues where the tyranny of solos with rhythm once prevailed, creating a music rich in invention as well as traditional grace and sentiment. Joining Rainey are trumpeter Ralph Alessi, saxophonist Ingrid Laubrock, pianist Jacob Sacks (substituting for band regular Kris Davis) and bassist Drew Gress, each a masterful student of the material as well as an adept collective and free improviser.

The songs played here appeared in studio versions on the group's two previous Intakt releases but the live atmosphere of Jazz Club Hannover adds further inspiration. The group has some of the abstraction of Lennie Tristano's classic early groups, though here the emphasis is more melodic than harmonic. With Gress and Rainey providing strong underpinnings, Alessi, Laubrock and Sacks can exchange fragments or craft

continuous melody from brief gestures that tumble over one another. The opening "If I Should Lose You" swings readily on the propulsion of emphatic brushwork. The timbres (airy tenor and Harmon muted trumpet) present a period charm, but those historical associations give way as the contrapuntal emphasis takes over.

The medley of "What's New – There Is No Greater Love" presents shifting perspectives, beginning with Gress' improvised intro before Sacks plays a single-note rendition of the "What's New" melody under Alessi's improvisation, a minimalist approach to theme. Laubrock and Alessi stretch "Just in Time" from Rainey's bop-driven time to a dilating duet that morphs into Dave Brubeck's "In Your Own Sweet Way", highlighted by Sacks' brilliant economy. Laubrock creates a lyrical dreamscape on "I Fall in Love Too Easily". *Obligato* is an arresting exercise in time travel, the music shifting directions to move further into its own identity.

For more information, visit [intaktrec.ch](http://intaktrec.ch). Rainey is at Vision Festival Jul. 24th with Tony Malaby and Jul. 30th with Ingrid Laubrock. See Calendar.



**Frequency Equilibrium Koan**  
**Michael Gregory Jackson (Golden)**  
 by George Grella

The title of this album says something about the contents: a set of words, each with a specific and evocative meaning, which, when set against each other, don't immediately create a comprehensible logic. But let them bounce off each other and dance together on the tongue, or in the mind, and multiple sensations appear, all of them opening outward into avenues of contemplation that have expansive beginnings and no apparent conclusions. Holding the idea of the koan, a riddle designed to ignore logic and enable enlightenment, is a useful way to approach this album.

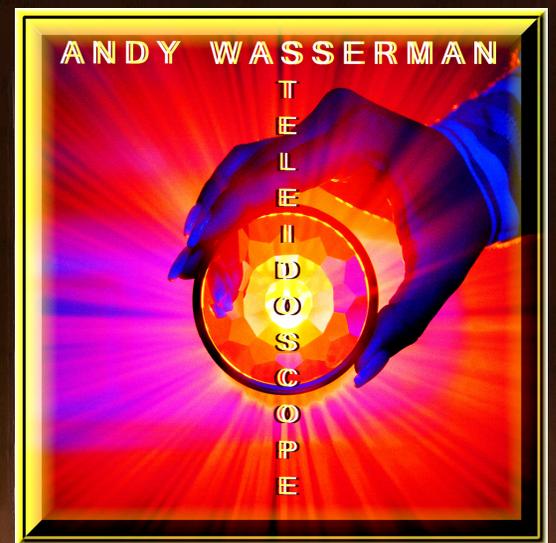
This is music from the New York City Loft scene, recorded at the Ladies Fort on Bond Street one night in 1977. This does not sound meant for disc, the audio quality is on the flat and thin side, but the playing is vibrant with the freshness of musicians discovering something new together. In this case, that's the heady, fragrant mix of freedom, spirituality, blues and groove that did so much to revive jazz and open up new pathways between the silence of Miles Davis and the neo-classicists institutionalizing a rigid definition of "jazz".

Those familiar with albums from Arthur Blythe and the World Saxophone Quartet will immediately latch on to some of the voices here. Abdul Wadud's cello is one of the signature sounds of the era, as is Julius Hemphill's meaty, keening alto. Drummer Pheeroan akLaff rounds out this quartet of all-stars-before-they-were-stars and there's a baseline of excitement just to hear them play together, live and immediate.

The koan part is channeled and cemented by guitarist Michael Gregory Jackson, always a fascinating musician, and here, relatively early in his career, playing with an active but self-effacing manner that falls halfway between the concentrated, willful aleatory of Derek Bailey and fractured grooves of Bern Nix and Charlie Ellerbee in Prime Time. This is a piece of history and a satisfying album on its own, particularly for those who prefer questions to answers.

For more information, visit [michaelgregoryjackson.bandcamp.com](http://michaelgregoryjackson.bandcamp.com). Jackson is at Vision Festival Jul. 25th with Pheeroan akLaff. See Calendar.

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<b>WED</b> 7/7	<b>NAAMA GHEBER</b> <b>VUYO SOTASHE</b>	<b>7PM</b> <b>9PM</b>
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<b>FRI</b> 7/9	<b>ANWAR MARSHALL TRIO</b> <b>KEN FOWSER QUINTET</b>	<b>7PM</b> <b>9PM</b>
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<b>THU</b> 7/22	<b>NIR FELDER</b> <b>MARK WHITFIELD</b>	<b>7PM</b> <b>9PM</b>
<b>FRI</b> 7/23	<b>RAY GALLON TRIO</b> <b>KEN FOWSER QUINTET</b>	<b>7PM</b> <b>9PM</b>
<b>SAT</b> 7/24	<b>AARON KIMMEL TRIO</b> <b>JOE FARMSWORTH</b>	<b>7PM</b> <b>9PM</b>
<b>WED</b> 7/28	<b>EMILY BRADEN</b> <b>ALEX BARCHINI</b>	<b>7PM</b> <b>9PM</b>
<b>THU</b> 7/29	<b>NICK HEMPTON</b> <b>FREDDY DEBOE</b>	<b>7PM</b> <b>9PM</b>
<b>FRI</b> 7/30	<b>JASON TIEMANN</b> <b>KEN FOWSER QUINTET</b>	<b>7PM</b> <b>9PM</b>
<b>SAT</b> 7/31	<b>VICTOR GOULD TRIO</b> <b>MICHAEL ARENELLA QUINTET</b>	<b>7PM</b> <b>9PM</b>

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*Other Worlds*  
Joe Lovano & Dave Douglas Soundprints  
(Greenleaf Music)  
*Garden of Expression*  
Joe Lovano (ECM)  
by Tyran Grillo

In the wake of two much-lauded rocket launches, Soundprints returns with a fresh mission on Greenleaf Music featuring tunes exclusively by its copilots, tenor saxophonist Joe Lovano and trumpeter Dave Douglas. Backed by pianist Lawrence Fields, bassist Linda May Han Oh and drummer Joey Baron, they propel themselves on an extraterrestrial voyage with earthly charms. Indeed, one can hardly read the opening “Space Exploration”, which sets the intergalactic tone (helped tremendously by Dave Chisholm’s evocative cover art), as anything less than a sci-fi mashup.

It’s the first of a handful of Lovano originals, which includes the fluently conversant horns of “The Flight” and epic pianism of “Sky Miles” before culminating in punchy bass-driven “Midnight March”, throughout which the band swings and sways with synergy that could only have been honed on the bandstand. Along the way, the group terraforms Douglas’ variegated planets. The groovy persuasions of “Life On Earth” (notable for Baron’s bright pointillism) dock smoothly into the muted soliloquies of “Manitou” as binary prelude to a slingshot maneuver around the black hole of “Antiquity to Outer Space”. Throughout, Lovano and Douglas are the kind of pair that you want in a jazz record: musicians who, despite their distinct and immediately recognizable syntaxes, find ways of attuning themselves to the same frequency whenever the music requires. This is especially apparent in “The Transcendentalists”, which harmonizes with abandon around a fulcrum of lyrical pianism and assures Houston, without a doubt, that there isn’t a single problem in sight.

If *Other Worlds* is the moon’s face, then *Garden of Expression* is its dark side. Continuing where their ECM debut left off, Lovano (playing tenor and soprano, as well as tarogato and gongs), pianist Marilyn Crispell and drummer Carmen Castaldi take their atmospheric coherence to the next level with this set of eight pieces. Lilted tenor in “Chapel Song” manifests spiritual possibilities from first breath, as keys and time signatures melt into an echo of their former meanings. Its nexus of piano and drums functions as the album’s paper, across which Lovano keeps an honest diary in his flowing script.

The notes of “Night Creatures” speak with the power of a supernova, which, through a satellite telescope, appears peaceful and nebulous but in the moments of its birth was surely violent at the molecular level. Such are the dichotomies being sung, wherein something as unseeable as the transmission of a virus can bring the world to a virtual standstill. The title track is a melodic wonder, which Crispell cradles as a mother would the head of a newborn while implications of life dance in “West of the Moon”. With all the understated charge of a Paul Motian tune (and by no force of comparison, given that Lovano played in the drummer’s trio with guitarist Bill Frisell for three decades), it finds contentment not in the fallback of a groove but in the ever-changing currents of air that a groove risks prematurely denying.

Lovano’s tenor enables a study in physical contrast. Between the delicate altissimo of “Sacred Chant” and guttural lows of “Dream on That”, he paints with an astonishing variety of shades in the middle range. His

soprano in “Zen Like” points to yet another register, speaking in haiku rather than tanka. Speaking as if in a dialect of the same core language, it expresses itself in humble clarity. With so much to discover on repeated listening, perhaps no other description could feel so apt as that which names Track 5: “Treasured Moments”. Given this focus on the simple and the beautiful, we can take the album’s dedication to victims of COVID-19 as more than a reactionary statement but as a prayer within a prayer. It is as much as we can hope for as a brighter day dawns.

For more information, visit [greenleafmusic.com](http://greenleafmusic.com) and [ecmrecords.com](http://ecmrecords.com). Lovano is at Blue Note Jul. 28th-29th. See Calendar.



**400**  
Acute Inflections (s/r)  
by Marilyn Lester

This CD by the duo Acute Inflections of 17 Bob Marley songs is certainly unique. Its issue, on the 40th anniversary of the artist’s untimely death from cancer at 36, translates wonderfully well in its singular approach of presenting the works solely through voice and bass. Marley and his group The Wailers fused ska and rocksteady riffs into their reggae beats. With *400*, singer-songwriter-dancer-actress Elasea Douglas and virtuosic bassist Sadiki Pierre offer a hint of Marley-style reggae, akin to the way a classic dry martini offers up an imperceptible suggestion of vermouth. From “Stir It Up” to “Jamming”, the essence of Marley comes through with enough kick to satisfy.

The duo has been together for quite some time, playing gigs and events with a broad repertoire from jazz to popular and Top-40 hits. Their ease with each other translates flawlessly into this entire body of work. Douglas tackles each number with conviction, accompanied by Pierre, one of those artists who can make a single instrument sound like an orchestra, Pierre’s training includes a mastery of a number of musical styles from classical to jazz and his artistry is particularly evident on solos introducing “Could You Be Loved” and “Waiting in Vain”, applying technique percussively, melodically and in all degrees in-between. His tone is earthy, grounded. At times he plays the upright as one would a guitar. As for Douglas, her vocal tone is clear as a bell and phrasing appropriately intuitive, with hints of honey inflections in her delivery, which is sometimes melodic, sometimes on the verge of a kind of reggae-rap.

One of Marley’s mega-hits, “I Shot the Sheriff”, is sung as a story song, the narrative authentically told. The interpretation is intense, the phrasing paced for maximum dramatic effect. Douglas is accomplished in bringing her actor training to understanding and delivering the lyric of each of the tunes. Another Marley hit, “One Love”, is presented, true to its message, as a hymn. Curiously, a Marley favorite, “No Woman, No Cry”, is absent. But no matter, there’s enough prime material to excite any Marley fan who especially appreciates a fresh take on the canon.

As to the title, the pair explain Marley’s lyrics of love, unity and freedom have not lost relevance in the protest of the enslavement of Africans—and all oppressed people—which began 400 years ago.

For more information, visit [acuteinflections.com](http://acuteinflections.com). This duo is at Don’t Tell Mama Jul. 28th. See Calendar.



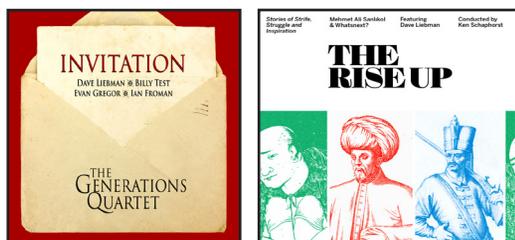
*Jesup Wagon*

James Brandon Lewis Red Lily Quintet (TAO Forms)  
by Dan Bilawsky

George Washington Carver—the subject of this bold and earthy album—planted his feet at the intersection of the sciences and arts. A polymath whose work as a researcher, educator and inventor altered the course of history, he upheld the notion that wielding creative intent and searching for truth are at the core of every exploration, regardless of classification. Paintbrush, piano and agricultural implement alike all held keys to understanding as Carver saw it and knowledge was there to drive possibility. Great belief in this idea(l) was at the core of his being and tenor saxophonist James Brandon Lewis echoes that wisdom in this compelling work. Carver’s philosophy figured into Lewis’ life early on—his mother, a science teacher, passed along that trailblazer’s words, story and vision—and a leading-edge artistry binds the two figures on *Jesup Wagon*. Fronting and directing his Red Lily Quintet with cornet player Kirk Knuffke, cellist Chris Hoffman, bassist William Parker and drummer Chad Taylor, Lewis encourages everybody to mine each moment fully. There’s a folk-ish purity to much of what the ensemble creates in that transitory state, but the framing and the fire inside of the music prove revelatory, not quaint.

Named for Carver’s mobile classroom, this singular statement finds Lewis shining a light on notable aspects of a life lived in service of discovery. Opening with the title track, the saxophonist leads the way with bucolic blues calls before hopping on the wagon for a rumbustious journey across rocky ground. Then he nods to Carver’s comments about deplorable conditions miring Americans in difficulties while simultaneously drawing a line to Africa in sound and sentiment with “Lowlands of Sorrow”; leads dirge-like beginnings toward dynamic developments as he points right to the peanut (aka arachis hypogaea) on the edgy “Arachis”; and tunefully plaits motivic materials flowing into poetic tones during the album’s “Fallen Flowers” centerpiece. Artfully rugged “Experiment Station”, reflectively sagacious “Seer” and haunting-turned-powerful “Chemurgy” close out the program and dig ever deeper into Carver’s belief in the greater good. Serving as an appreciation of one giant of a man while showcasing the brilliant artistry and vision of another, *Jesup Wagon* offers a tremendous education in its unfolding.

For more information, visit [taoforms.bandcamp.com](http://taoforms.bandcamp.com). Lewis is at Vision Festival Jul. 29th. See Calendar.



*Invitation*

Dave Liebman Generations Quartet (ARMJA)  
*The Rise Up: Stories of Strife, Struggle and Inspiration*  
Mehmet Ali Sanlikol & Whatsnext?  
(featuring Dave Liebman) (Dünya)  
by Jim Motavalli

The quartet on *Invitation*, led by Dave Liebman (tenor and soprano saxophones), played often at the legendary Deerhead Inn in Delaware Water Gap, Pennsylvania.

Despite the youth of some of the players, interactions go way back, with Liebman and drummer Ian Froman serving as collaborators, teachers and mentors. The playing, mostly on standards, melts the generation gap.

Liebman played with Miles Davis and was influenced by John Coltrane and the latter’s early/mid-period quartet hangs over the work in a good way. Liebman starts out slightly tentative on the opener, Herbie Hancock’s “Maiden Voyage”, but soon digs in for a keening soprano solo. Billy Test’s piano is greatly ornamental before Liebman—fully awake now—dances back in. “Bye Bye Blackbird” is taken at a slower tempo, fully embracing the melody. Liebman, again on soprano, is at his most lyrical. Test again solos and it’s pretty, with McCoy Tyner-esque touches (even more evident on the title tune). There’s a pattern here—Liebman comes back from his piano player’s solos with fire in his eyes. For “My Foolish Heart”, Liebman sticks with soprano and delivers a delicate ballad reading. Bassist Evan Gregor is featured. Kudos to the quartet for fully accessing their tender side and—probably—listening to the lyrics before they pushed record. And “Summertime” gets a similar reading, albeit with Liebman on tenor. Dig Test’s slightly discordant intro to Coltrane’s “Village Blues”, a perfect introduction to Liebman’s soprano. “Speak Low” starts with Test quoting from Davis’ “Milestones” and (after Test stretches out) becomes a masterful, midtempo workout for tenor. The song’s melody appears in the last 30 seconds and then it’s “Milestones” again for the fade-out. Postbop saxophone lessons start here.

This is a Pennsylvania-based group; most of the album was recorded at a studio in Saylorsburg, with one track (“You and the Night and the Music”) from the Deerhead Inn. Yes, the band is energized by the audience on that tune but, well, they’re energized through the whole thing.

In 2017, Liebman commissioned Mehmet Ali Sanlikol to write an extended programmatic piece for jazz orchestra, with himself as principal soloist. *The Rise Up* is the compelling result. Liebman wanted both Turkish and Sephardic Jewish elements and got something with an even wider reach, showcasing three moments from Middle Eastern history. Each of these “moments” is in three sections, all mixing jazz with Turkish and Flamenco elements.

Rumi was a 13th century mystical poet, born to Persian-speaking parents in what is now Afghanistan. He speaks to us today, because he said things like, “The lover’s cause is separate from all other causes”. Programmatic indeed, this section of the work moves through a happy and traditional section featuring hand percussion and the ney (nose flute, Rumi’s favorite instrument) into the turmoil of “A Vicious Murder”.

That section dramatizes a pivotal moment for Rumi: the supposed murder of his friend and teacher Shams. Jazz asserts itself here with dominant soprano. The more pensive “Rumi’s Solitude” documents the 12 years he spent in Anatolia (present-day Turkey) composing the “ghazals” (Persian poems) that are his legacy. The large orchestra was conducted by Ken Schaphorst, with heavenly saxophone riding athwart it, eyes to the sky.

While Columbus was discovering America (actually, Jamaica) for Spain in 1492, King Ferdinand II of Aragon and Queen Isabella I of Castile finally conquered the Muslims of Granada, ending almost 800 years of Muslim rule. Peace and love did not prevail; all Jews were ordered out of Spain that year and into foreign exile (including to the wide-ranging Ottoman Empire). That’s presumably the focus of “Spain 1492”, a beautiful programmatic section with anguished work from Liebman. The next section, “Temmuz” (July) marks Spain’s deadline that year and is marked by sadness—the expulsion order wasn’t formally lifted until 1968. By the third section, the resilient Jewish community is moving to different rhythms.

The final section, “Sinan”, tells the story of Mimar

Sinan, a Christian kidnapped by the Ottomans. He was forcibly converted to Islam, but then embraced that identity and became the architect of the world’s great mosques. The music is evocative of this history in the best sense. Listen to Liebman’s luminous work on the almost urbane “Rise Through the Barracks”.

*The Rise Up* is a magnificent work, nodding to Gil Evans’ collaborations with Davis (much admired by Liebman). But the album also rivals, in its intensity and historical focus, Coltrane’s *Africa/Brass*.

For more information, visit [davidliebman.com](http://davidliebman.com) and [dunyainc.org](http://dunyainc.org). Liebman is at 54 Below Jul. 29th with John Minnock. See Calendar.

**DROP THE NEEDLE**



*The Ronnell Bright Trio*  
Ronnell Bright (Polydor-Sam)  
by Pierre Giroux

Pianist Ronnell Bright turns 91 on Jul. 3rd. Beginning in the mid to late ‘50s he created a niche for himself as a stellar and sympathetic accompanist and arranger for Carmen McRae, Sarah Vaughan and Nancy Wilson, perhaps overshadowing his prowess and flair as a jazz pianist. His talent, however, is acknowledged by this limited-edition, 180-gram vinyl LP reissue of one of his early albums, made for Polydor in Paris in 1958 while on tour with Vaughan.

Accompanied by bassist Richard Davis and English drummer Art Morgan (in Paris with the Ted Heath Orchestra), it was Bright’s intention to feature his buoyant compositions as well as showcase his formidable technical dexterity. “Sail ‘Em” jumps up brightly with flashy single-note lines. Davis works in tenacious fashion and Morgan has a light but declarative interjection with brushes. While still very early in his career and based in Chicago, Bright hooked up with bassist Johnny Pate for his first recording in 1955 for Talisman Records. Pate’s “Johnny Pate’s Blues” gives Bright an opportunity to acknowledge his starting point. This uptempo blues is replete with Bright’s technical ease as he scampers over the keyboard, Davis and Morgan working to keep Bright’s explorations warm and alert.

Dizzy Gillespie’s “The Champ” is delivered at Bud Powell-like speed, Bright racing lucidly through each register with sustained note striking. As Bright was beginning his foray into jazz piano in the early ‘50s, he had a preference for Nat King Cole’s style, which he thought was understated and innovative. So given the opportunity to choose the numbers for his own session, he thought Cole’s “Easy Listening Blues” would be a good fit. This is a slow-building traditional blues delivered in a soulful straightahead groove, mixing a single-note attack along with beautifully structured block chords.

The final two tracks are both Bright originals: “Chasing Sarah” and “Doxology”. Both are swingers although the former has a flashy nervousness while the latter has a more relaxed frame. By now the listener has become accustomed to Bright’s fleet-fingered approach. This is a terrific reissue by an under-appreciated and overlooked pianist.

For more information, visit [samrecords.fr](http://samrecords.fr)



*Long Tall Sunshine*  
Barry Altschul's 3Dom Factor (Not Two)  
*What's Next*  
Uptown Jazz Tentet (Irabagast)  
*Volume 3: Anatomical Snuffbox*  
*I Don't Hear Nothin' But The Blues* (Irabagast)  
by George Kanzler

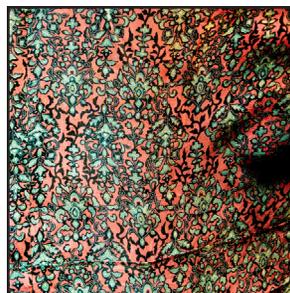
Jon Irabagon's musical interests are more than eclectic. The saxophonist pursues varied ensemble settings, some that defy logic and challenge taste. And he embraces the role of a sideman or the collaborator as much as he does the leader.

In the piano-less trio format popularized by Sonny Rollins and Joe Henderson found on *Long Tall Sunshine* by drummer Barry Altschul's 3Dom Factor (completed by bassist Joe Fonda), Irabagon seems on a quest to expand his playing parameters. On tenor, he squawks, overblows and slap-tongues notes and sounds outside the normal range of the instrument, especially on the most abstract and free piece, "3Dom Factor". On the other two tenor features (all five tunes are credited to Altschul), he is more firmly in swinging hardbop, postbop territory. The title track is a jaunty AAB piece, which brings out his swinging swagger, while "Martin's Stew" finds him reworking and mulling over phrases in Rollins-esque fashion. On the ballad "Irina", Irabagon builds intensity across registers with a lyrically singing tone on alto clarinet. And on "Be Out S'Cool", he pushes the upper limits of the soprillo (also known as a piccolo saxophone), amassing skeins of notes while circular breathing.

He's also the tenor saxophonist in the Uptown Jazz Tentet, in a three-man reed section with alto saxophonist Andrew Gutauskas and baritone saxophonist Carl Maraghi, who double on soprano and flute, or bass clarinet and clarinet, respectively. The Uptown Jazz Tentet is an adroit, supremely flexible ensemble, which also has two trumpets/flugelhorn (Brandon Lee and Tatum Greenblatt), two trombones (Willie Applewhite and James Burton III) and piano (Adam Birnbaum), bass (Clovis Nicolas) and drums (Aaron Kimmel). The arrangements, by co-leaders Lee, Applewhite and Burton, plus one by Greenblatt, evoke echoes of Count Basie, Duke Ellington, Gil Evans and Thad Jones, displaying nimble interplay and combinations among and across the sections. Irabagon's tenor solos on "Uptown Bass Hit" and "Voyage" are both in-the-pocket sui generis, intensely swinging. Burton's arrangement of Kenny Barron's "Voyage" is compelling, mixing swing and Latin meters with driving riffs. Lee's "Change", a lullaby in 3/4, shows off the band's collective sound, short solos blending into the ensemble.

*Vol. 3: Anatomical Snuffbox* from Irabagon's cooperative project *I Don't Hear Nothin' But the Blues* consists of one 47-minute track that is more maelstrom than song. Irabagon's tenor wails throughout, although mostly drowned out by the hammering, heavy metal-like guitars of Mick Barr and Ava Mendoza and drums of Mike Pride. It is an unceasing aural onslaught, hard to get through even one hearing.

For more information, visit [nottwo.com](http://nottwo.com) and [jonirabagon.com](http://jonirabagon.com). Irabagon is at Vision Festival Jul. 30th with Ingrid Laubrock. See Calendar.



*FLY or DIE LIVE*  
Jaimie Branch (International Anthem)  
by Jordannah Elizabeth

Within the first few moments of delving into the musical landscape of Jaimie Branch's *FLY or DIE LIVE*, even the most adept listener can mistake the masterfully produced live album for a serenely tailored studio recording. It takes time to adjust and embrace the realization, leaving one with a morsel of envy for the crowd who were able to experience Branch's music washing over them like gentle waves of a sonic river without any form of distance and barrier.

*FLY or DIE LIVE* was recorded in Zürich, Switzerland in January 2020, less than two months before the world was stopped in international lockdown due to the COVID-19 pandemic. You can hear the confidence of Branch's band, playing without fear or any semblance of anxiety, a marker of the past and the freedom of a pre-pandemic live performance.

The album opens with the title track from the band's 2019 album *Bird Dogs of Paradise*. Drummer Chad Taylor opens the show (and both albums) with precise, spiritually potent mbira along with Lester St. Louis' lullaby-like cello and Jason Ajemian's artfully blended bass. The three bond as instruments become seamlessly interwoven, creating a melodic quilt of chimes and evenly dispersed rhythmic tones. Halfway through the song, Branch enters with sensual, drawn-out tonal patterns that blanket the bright percussive performance.

Things then move to "Prayer for Amerikkka pt. 1 & 2", also the second track of the aforementioned album. The song has a moody, blues-based style with a heavy, eerie drumbeat under walking bass. Branch

speaks to the crowd and introduces the song: "We wrote this song about a year ago. Shit was real fucked up at home and it's still real fucked up. In fact, it may be much much worse..." The trumpeter's show may have been a part of the pre-pandemic era, but it did not give any airs about being post-racial. Branch's song seems like a foreshadowing of the George Floyd murder, captioning the mounting pressure-cooker of America's unrest. Branch and the band moan as she belts out lyrics with passion and frustration before moving into equally impassioned trumpet playing.

The band plays two more songs from the album, "Lesterlude" and "Twenty-Three n Me, Jupiter Redux", before breaking off with "Reflections of a Broken Sea". The song highlights a bit of Branch's avant garde composing, disjointed circular rhythms bending and flowing on and off syncopation. "Sun Tines" opens with mbira once again, then the rhythm section before they all fall silent to allow Branch to play a spaced-out experimental solo. She adds echo effects, playing calmly and romantically, dancing with the silence of the room, before the band slowly begins to reintegrate itself back into the performance.

Branch and her band perform 19 songs. She introduces the musicians and begins to wind down the set on the 18th, "Love Song". Ending with energetic, uptempo jazz on "Theme Nothing", the band shows no signs of exhaustion after a two-hour set.

Branch is a special musician. She is charming, humorous, strong and an extremely talented trumpeter. The chemistry of her band is admirable. Branch knows how to curate a setlist to evoke the maximum amount of artistry, social justice and jovial fanfare.

For more information, visit [intlanthem.com](http://intlanthem.com). This project is at Vision Festival Jul. 30th. See Calendar.

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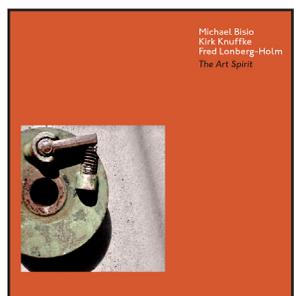
**Glass Triangle**  
**Zeena Parkins/Mette Rasmussen/Ryan Sawyer**  
**(Relative Pitch)**  
 by John Pietaro

Opening with the solo alto saxophone of Mette Rasmussen playing a line of wonderfully broken, near repetitive rhythm, *Glass Triangle* quickly evolves into a collective improvisation akin to the agitated surge of traffic. Rasmussen is out front, the embodiment of flailing alarms over rushing wind, sparring with Ryan Sawyer's drums, cymbals and assorted metals, but it's Zeena Parkins' domination that is most gripping, most telling of her status as a new music leader. Her fully loaded harp triggers effects that treat not only tone and timber, but also density and range, creating swirling, careening, throbbing rainbows if not torrents of sound.

Magically-titled opener "Beginners, begges, beattle, belt, believers" flows into the next, "Not bygone, just biggone", like the best parts of an improvised suite, linked only by Parkins' synthesized temple bell sounds. By the third selection, "Flod of trees", the trio appears to be more in the standard free realm, perhaps reminiscent of European improvisation with saxophone, drumset and an harmonic instrument, albeit here it's electric harp straining out the sci-fi amid devastating plucks, slides and accented chordal clusters. This piece features a powerful harp duet with Sawyer's prodigious aural assault of terrorist dynamics, an explosion to a whisper, in blindingly fast perpetual motion.

This ensemble is in many ways an extension on Parkins' Green Dome trio (which also includes Sawyer); it's just as free, just as interdependent a collective and just as conceptual, but now with a compelling challenge to the listener wherein even the song titles reflect expanse, like experimental poetry's dare to the wide-eyed reader. The liner notes by artist Josiah McElheny describes this as "...hand-written letters of a Chain of New Hopes...of a world in which efficiency would not be and will not be the way to justice." *Glass Triangle* would have to be the name for any experiment so bold, so commanding, yet so deliciously and dangerously fragile.

For more information, visit [relativepitchrecords.com](http://relativepitchrecords.com). Parkins is at Vision Festival Jul. 30th with Ingrid Laubrock. See Calendar.



**The Art Spirit**  
**Michael Bisio/Kirk Knuffke/Fred Lonberg-Holm**  
**(ESP-Disk')**  
 by Mark Keresman

The fields of visual and aural art have long influenced/ overlapped with each other. Robert Henri (1865-1929) was on the ground floor of what came to be known as the Ashcan School of American art. In the words of critic Robert Hughes, Henri envisioned art to be "as real a human product as sweat, carrying the unsuppressed smell of human life." Bassist Michael Bisio, cornet player Kurt Knuffke and cellist Fred

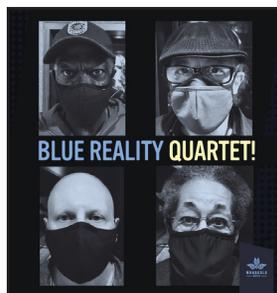
Lonberg-Holm have picked up the figuratively flung artistic gauntlet and fashioned a tribute to Henri and his view(s) of art and life-as-seen-through-art.

Things kick off with "Not a Souvenir of Yesterday", an unsentimental, tempered mini-onslaught of restless sawing. This is followed by the elegiac "r. henri", 11 tensely mournful minutes of the trio raising a figurative glass to his memory. Cello moans the blues while bass brings up the bottom and cornet soars woefully with pensive restraint amid the doom-shrouded environs.

"Use Them" begins with unaccompanied Knuffke, who coaxes trombone- and tuba-like tones from his cornet, circular phrases, almost minimalist, until Lonberg-Holm eases in with deep mournful moans. "Like Your Work As Much As" has harrowing, careening textures, as if orchestrating a car chase, until Knuffke comes in with gorgeously pensive playing, laced with classic bebop syntax, building to rippling phrases. There's understated three-way explorations driven by a subtly percolating, then slightly ominous rhythm and playfully caustic soloing from Lonberg-Holm, who runs his cello through electronic devices, lending it a cheerfully gnarly cast. Knuffke too gets in touch with his inner Noisemeister, breathy, plaintive cries giving way to delightfully warped, crackling, slightly vocalized excursions. The closer, "A Dog Likes to Gnaw A Bone", sounds a bit like a continuation of the previous track but whereas the latter was probingly explorational, this is more extroverted. Bisio drives the trio with stirring lines, Knuffke croons primo bop and makes with free cries, reels and squeals and Lonberg-Holm pushes his cello into (and beyond) overdrive.

The participants display a rapport and, perhaps more importantly, a restraint sometimes hard to come by in these kinds of avant garde combinations.

For more information, visit [espdisk.com](http://espdisk.com). Bisio is at Vision Festival Jul. 31st with Joe McPhee. See Calendar.



**Blue Reality Quartet**  
**Michael Marcus, Joe McPhee, Jay Rosen,**  
**Warren Smith (Mahakala Music)**  
 by Marc Medwin

In these days of musical overload, which can far too often breed post-everything ennui, it's no mean feat for an aggregate of musicians and record company folks to find a group setting that actually sounds unique. Nonetheless, that's exactly what the Blue Reality Quartet has accomplished. Percussionists Jay Rosen and Warren Smith have joined with multi-instrumentalists Michael Marcus and Joe McPhee and, if this debut serves as indicator, it's a combinatorial condition well worth further observation.

While readers will doubtless be familiar with these musicians in varied contexts, including the wonderful Trio X, in which McPhee and Rosen tore it up for years with the late Dominic Duval, nothing prepares for the album's opening seconds. The first sound tells enough of the tale to rope in even the most jaded listener, a wonderfully glassy bit of percussion whose sustain is as crisp and clear as its attack is punchy. Dissolving into the ether with the crystalline luminosity of a Tibetan singing bowl, it's soon complemented by enmeshed gongs and vibraphone, a smidge of bells added for good measure, until the malleted toms become melodic, easing slowly into a meter with hi-hat and vibraphone in support. Marcus' bass flute and McPhee's tenor interweave deft lines

until Rosen finally switches it all up midstream, changing the feel if not the overall introspective mood. For a similar atmosphere with an entirely different historical and cultural aesthetic, dig "Joe's Train"'s dueling saxophone lines, given a rock-solid, or solidly rocking, bass-drum foundation as Smith adds layers of sometimes barely audible but palpable percussion. Each saxophonist solos in vocabularies their trans-generational contributions helped to establish until, for a gorgeous minute or so, collective improvisation helps the piece run its spiritual course.

To place the music in any one category would be to deny its inventiveness, the obvious care lavished on all aspects of its production and, above all, the staggering musicianship. "Bluer than Blue" exemplifies the multivalence perfectly, this time with McPhee's alto clarinet and Marcus' tenor in wisely arpeggiated and skillfully scalar pursuit as Rosen and Smith engage some of those multi-directional rhythmic discourses so becoming to them. It is especially gratifying to hear Smith's vibraphone in conjunction with McPhee's mellow clarinet, two timbres obviously in search of each other but only now united. The appearances of Marcus' bass flute is always a joy, skewing any facile notions of nomenclature.

Is it all actually chamber music? Most certainly, it has that intimacy but, once in a while, a bit of rawness pushes the music beyond itself and it's all captured by a recording that is somehow intimate while also being larger than life. Listen to that bass drum! This is an album that will hold up to intense listening or just enhance, should the meditative mood strike, and either approach offers rewards a-plenty.

For more information, visit [mahakalamusic.com](http://mahakalamusic.com). McPhee, Smith and Rosen are at Vision Festival. Jul. 31st. See Calendar.

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**Ocelot**

**Yuma Uesaka/Cat Toren/Colin Hinton (577 Records)**  
by John Sharpe

On its spare elegant debut, Brooklyn-based Ocelot, comprising drummer Colin Hinton, reedplayer Yuma Uesaka and pianist Cat Toren, proves that a refined sensibility can still turn heads. Uesaka and Hinton's paths have crossed before: witness their rapport on the drummer's splendid *Simulacra* (Panoramic, 2018). They linked up with Toren the same year, subsequently touring and working on this program of eight cuts from across the band. The predominant flavor is measured emotionally intense introspection, but spiced in a variety of unexpected ways.

The initial trait is apparent from the start in Hinton's serene "Daimon II", then yet more so as they kick back even further with "Factum", which sets up a spacey forum for carefully weighted interchange before unfurling into a wistfully hopeful air. But the ginger arrives on Uesaka's "Iterations I", which begins with an angular cumulative line from the tenor saxophone, reminiscent of a young Jan Garbarek in his blend of poise and passion, then culminates in choked falsetto and roiling drums, with Toren channeling Marilyn Crispell at her most animated, before reconfiguring for a stately coda.

"Sequestration" presents a contrasting highlight as rippling piano lyricism, pure clarinet sustains and atmospheric vibraphone create a meditative feel; the end when piano and vibraphone shimmer in eerie dissonance is particularly striking. Also noteworthy is "Post", alternating a caffeinated minimalism, at times recalling a gamelan orchestra, with a cool tranquility, until adeptly entwining the strands. Individual expression comes firmly embedded in the musical fabric, even in closer "Crocus", where first Toren spins an arresting solo from her delicate melody until Uesaka takes over in vibrato-laden rhapsody and finally Hinton ushers it out alone in a welter of staggered beats. By virtue of tight focus, Ocelot shows that restraint doesn't necessarily put a cap on excitement and intrigue.

For more information, visit [577records.com](http://577records.com). Uesaka is at *Bushwick Public House Jul. 19th*. Hinton is at *Bushwick Public House Jul. 12th, 19th and 26th*. See *Calendar*.



**Standards**

**Peter Evans (More Is More)**  
by Jim Motavalli

Trumpeter Peter Evans has led many groups but this is something totally different, a duet record of mostly standards, recorded in Lisbon in September 2020 with

young German pianist Samuel Gapp. The format is challenging for a trumpeter, but Evans also records in the most exposed possible setting: solo. Gapp is an avant gardist (but mostly not here) and the combination of his playing and the inherent beauty of these five pieces makes for a—relatively—easy listen. Evans said he had Roy Eldridge, Benny Bailey and Charlie Shavers in mind during these recordings. They're in there, but maybe as heard through a window.

Evans' playing on "I'll Remember April" has a note of aggression, supported by anxious chords. The melody arrives two minutes in and the musicians toss it around. Evans is the dominant voice—churning a boil and then turning the heat down—but there's lots of listening and collective improvisation. "Heaven" is via Duke Ellington's second *Sacred Concert* and the duo deconstructs the ballad totally. Gapp is featured in an introverted section Evans then elevates before embracing (then subverting) the wistful melody. Gruff growls have nearly become a drone by the conclusion.

"Blues" is a co-written original. Gapp is almost bouncy, with elements of stride and much else, but Evans is urgent and unsettled. Gapp's interesting solo section will bear repeated listening; the ghost of Jaki Byard hangs over it. Evans comes back and he's still feeling moody, ending the proceedings with nothing resolved. "Embraceable You" is normally a showcase for a musician to, well, embrace beauty and Evans does have that on the agenda. The melody is enveloped, like a warm bath, after two minutes of improvisation. Gapp offers the most delicate support. It's lovely to hear Evans play with the melodic elements, but for the most part the subversion is stayed.

For more information, visit [peterevanstrumpet.com](http://peterevanstrumpet.com). Evans is at *Green Lung Studio Jul. 3rd* and *JACK Jul. 29th-31st*. See *Calendar*.

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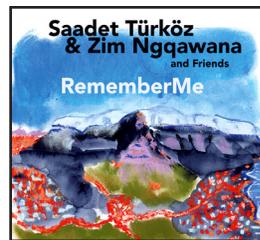
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**Rainbow Family**  
George Lewis (Carrier)  
*Plays Clinkers*  
The Flake (Amalgam)  
by George Grella



**SongDreaming**  
Saadet Türköz/Nils Wogram (Leo)  
*RememberMe*  
Saadet Türköz and Zim Ngqawana And Friends  
(Klanggalerie)  
by Kurt Gottschalk

The presence of soprano saxophonist Steve Lacy, who would have turned 87 this month (he died in 2004) brings these very different albums together and that presence is very much a shadow: Lacy is one of several musicians on hand to play with and respond to George Lewis' computer-controlled interactive improvisational system and it is his compositional legacy that inspires *The Flake* (bass clarinetist Jason Stein, bassist Charlie Kirchen and drummer Phil Sudderberg).

*Rainbow Family* is Lewis' milestone composition, collected on live recordings commissioned by/made in May 1984 at IRCAM in Paris. Lewis created a system of networked Apple II computers, analog-digital converters and Yamaha DX7 synthesizers—all state-of-the-art hardware in the day—and created an algorithm to follow the improvising musicians and respond by sending musical commands to the synthesizers. This produced musical information that worked with the improvisers and generated new material, in the manner of just another musician in a free-improv setting.

To say this was cutting edge stuff at the time is an understatement; this was mostly an imaginary notion that Lewis realized in practice. He was to develop and refine this through the years, which is all a way to point out that, heard 35 years later, the results sound primitive. Lacy, guitarist Derek Bailey, bassist Joëlle Léandre and reed/windplayer Douglas Ewart were among the most imaginative and distinctive improvisers of their era and their probing ideas, willingness to surprise themselves and easy creativity with timbre are things no technology of the '80s, or even now, can match. And there is nothing in electronic music that sounds more dated than the DX7 of that decade. But we don't look at the Wright brothers' first flight and complain that their plane was slow, had limited range and couldn't carry passengers—they took the first step in an enormous leap in human culture and *Rainbow Family* is of equal stature and importance in the combined ranges of improvised music and music technology.

*Plays Clinkers* joins other Lacy tribute albums from the likes of ROVA Saxophone Quartet and Ideal Bread in following the soprano saxophonist's ill-defined "poly-free" concept. For *The Flake* playing their own version of Lacy's solo *Clinkers* album that means following Lacy's melodies then launching into free improvisation. As objective free jazz, this is a successful album, with a lot of stimulating, knife's-edge nervous energy. This is the best these ears have heard Stein; he spends substantial time in the upper register of his bass clarinet and his tone is so full and piping that one can often mistake the instrument. He's often ferocious while always clear and coherent.

What one misses in this album and most of the previous tributes is a sense of Lacy's logic. There's a reason Lacy was so masterful playing the music of the preeminent logician of musical modernity, Thelonious Monk, and it was that Lacy built logical structures that were like geodesic domes, made with minimal and airy ideas that came together with flexibility and strength. The "poly" of Lacy was logic, art-song, old-fashioned group improvisation and free playing and it's not really a tribute if you just pick one of those qualities.

For more information, visit [carrierrecords.com](http://carrierrecords.com) and [amalgamusic.org](http://amalgamusic.org)

Turkic vocalist Saadet Türköz, who turns 60 this month, draws from a deep well of inspiration. The influences of her heritage and upbringing in metropolitan Istanbul, as well as a fascination with language, a quick mind and impeccable musicality, have made her a sort of ambassador for free expression beyond the realms of cultural and national divisions.

*SongDreaming*, a duo with German trombonist Nils Wogram, demonstrates well her talent for finding—or creating—a sense of space within the abstraction of sound. A classically trained musician who has worked with Rudi Mahall, Aki Takase and Kenny Werner (among, of course, others), Wogram is more than capable of creating a variety of settings, sometimes also wielding a melodica, across these 12 brief tracks (the CD runs about the length of an LP). Against drones and staccato flurries, Türköz sings in Kazakh and Turkish and in her own vocalese. Rather remarkably, the tracks don't come off as wandering explorations but as distinct, if impromptu, folk songs, clear in feeling if not in precise meaning but full of longing, regret and remorse. It's a wonderfully heartfelt record.

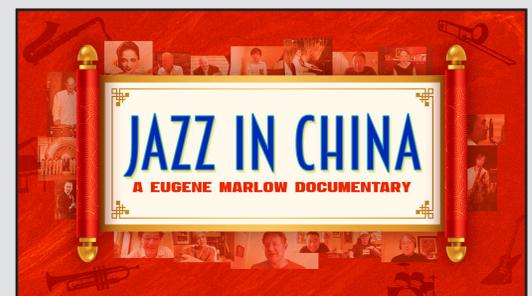
*RememberMe*, Türköz' meeting with the late South African saxophonist Zim Ngqawana, could be more frustrating to those expecting more challenging work from the adventurous vocalist, but there are rewards to be found, both as a part of her catalogue and a part of his history. *RememberMe* was recorded in 2009, two years before Ngqawana's death at 51. Also known as "Zimology", Ngqawana had studied with both Yusef Lateef and Archie Shepp under a scholarship at the University of Massachusetts and returned to South Africa to work with his countrymen Abdullah Ibrahim and Hugh Masekela. He was as expressive a saxophonist as Türköz is a singer, although drawing from much jazzier roots than she or her usual collaborators.

While in a residency in South Africa in 2009, Türköz was invited to attend a recording session by Ngqawana. The two met again when the saxophonist was performing in Türköz' long-since adopted home of Zürich and they proceeded to another studio, this time with Türköz performing. There the story pauses for over a decade, until Türköz—at home under pandemic—came across a reference CD-R of the session. The masters had long since been lost but fortunately the session was well engineered. Some judicious editing cut the 70-minute track to an enjoyable 11 tracks in 43 minutes. Electric bassist Carlo Mombelli (whose recordings include sessions with Lee Konitz and Miriam Makeba) sets strong foundations, occasionally with heavy use of effects, but also manages to push the music with upper register pep. The younger part of the quintet (all of whom but the singer are South African) is made up of drummer Justin Guy Badenhorst, whose versatility ensures a varying energy across the session, and Kyle Shepherd, who demonstrates both beautiful and incisive tendencies on both piano and violin.

It's a fun and free-spirited session, more upbeat than much of Türköz' discography but no less bold, with her once again finding fellow musicians transcending—or simply ignoring—borders and boundaries to find new languages and tell new stories.

For more information, visit [leorecords.com](http://leorecords.com) and [klanggalerie.com](http://klanggalerie.com)

## ON SCREEN



**Jazz in China**  
Directed by Eugene Marlow  
by Kevin Canfield

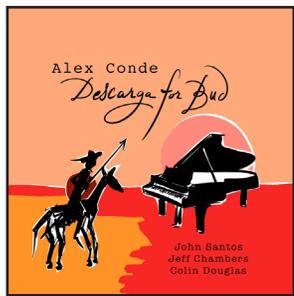
Eugene Marlow has established himself as an authority on the often-overlooked relationship between jazz, an art form that thrives on originality, and China, a country not known for celebrating freedom of expression. Which isn't to say that *Jazz in China*, a companion piece to the Baruch College professor's illuminating book of the same title, is a first-rate documentary. Marlow augments his array of archival sounds and images with commentary from a cosmopolitan roster of musicians, writers and fans. But if this is an informative piece of work, it's not always the most stylish or discerning one. Marlow's talking-head interviews often resemble casual Zoom chats and though it's not a long film, it can be repetitive.

Jazz records from the U.S. made their way to China on steamships and ocean liners in the 1920s; so did Charleston-dancing Europeans and Americans, the film notes. By decade's end, African American artists such as multi-instrumentalist Valaida Snow, pianist Teddy Weatherford and drummer Jack Carter "were very much the talk of" Shanghai, Andrew David Field, a scholar of Chinese history, tells Marlow. Jazz was largely dormant in China amid protracted wars and Mao Zedong's consolidation of power, but constraints slackened when Mao died in 1976. Soon thereafter, Americans like French horn player Willie Ruff and pianist Dwiki Mitchell began playing for Chinese audiences. It's difficult to quantify jazz' current popularity in China, but it appears to have a foothold in several major cities, with clubs and festivals drawing young, sizable audiences and conservatories offering jazz programs.

Marlow's interviews with Chinese musicians are often enlightening and funny. Liu Sola, a composer, says she was fixated on "structure" until free jazz giant Ornette Coleman urged her to "think about sounds—don't think about music." Bassist Ren Yuqing liked rock as a kid because virtually the only American music he knew of was "some Bon Jovi New Jersey stuff"; later, hearing bassist John Patitucci, he realized that this "music is for me". For historical context, Marlow turns to academics and writers; each is well versed, but after a year-plus of pandemic life, the Zoom-ish qualities of some of these conversations—the earbuds, the too-close-to-the-camera framing—aren't exactly invigorating.

Meanwhile, the film's interviews with jazz club patrons and music students are interesting—until they become monotonous. Marlow shows us three different people who say they enjoy jazz because it's relaxing music; others like jazz because it goes nicely with wine or after-work cocktails. In his book, Marlow recalls seeing a local jazz band play in Shanghai and quickly realizing it wasn't a top-notch group. "The rest of the crowd, however, was oblivious," he writes dismissively of the "mostly non-Chinese" customers. "They had no clue." Some of the clubgoers in his film could fall into the same category and it's hard to understand why he included them.

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



**Descarga for Bud**  
**Alex Conde (Sedajazz)**  
by Scott Yanow

One of the great innovators of jazz piano, Bud Powell, who passed away 55 years ago this month, changed the way that his instrument is used in jazz. He had a tremendous influence on nearly all of the jazz pianists to emerge since 1945 and that continues to this day, at least indirectly. But while he was documented fairly prolifically during his last 20 years, Powell never played AfroCuban or Latin jazz. In fact, the only time that he was captured on record utilizing a conga player was on a radio broadcast from May 29th, 1953 in a quintet with Charlie Parker that has Candido playing two numbers.

Alex Conde, who is originally from Valencia, Spain, has a background in Flamenco rather than bebop but jazz greatly interested him even before he moved to the U.S. to attend Berklee in 2006. He had previously led four albums, including one called *Descarga for Monk*.

It is clear from the beginning of this CD's opener, "The Fruit", that this will not be a straight bebop set. Conde interprets nine Powell compositions in fresh ways, giving each complex polyrhythms including a tango rhythm on "Oblivion", adding the flavor of calypso to a relatively boppish "Wail", changing the phrasing of the melody of "Parisian Thoroughfare", turning "Celia" into an uptempo flamenco waltz and utilizing a rumba rhythm on "Tempus Fugit".

Most of the selections have Conde in a quartet with either Sergio Martinez or John Santos on percussion. Of the guests, trumpeter Mike Olmos' two appearances (on a 6/4 version of "The Fruit" and uptempo "Tempus Fugit") are particularly welcome. While a couple of the pieces are only slightly recognizable (it would take a little time to identify "Bouncing with Bud"), the inventive treatments and creative piano solos mostly keep the melody intact even when the tempo and rhythms are different than one would expect. The results are enjoyable and consistently surprising.

For more information, visit [sedajazz.es](http://sedajazz.es)



**Hanamichi (The Final Studio Recording)**  
**Masabumi Kikuchi (Red Hook)**  
by Thomas Conrad

Gary Peacock once said that Masabumi Kikuchi "was continually searching for his 'voice'. It wasn't until a few years before he died that his 'voice' found him."

*Hanamichi* is Kikuchi's last studio album, recorded a year and a half before he died six years ago this month. His piano voice bypasses all nonessential matters and speaks final truths of the human heart. In the quietude of this music there is a rapt intensity. Its many silences are the most intense moments of all.

Kikuchi had a long and diverse career, first in his

native Japan, then, for 40 years, in New York. He played with some major Americans and made two late records for ECM. But the idiosyncrasies of his style kept him on the margins of the jazz scene. He was inclined toward fully improvised performances, but on *Hanamichi* he plays mostly standards. He was an intuitive artist and there is a fine line between his free pieces and his covers. His remarkable, profound, deeply moving version of "Summertime" offers much new spontaneous content. Yet when, from widely spaced piano markings, Gershwin's melody appears, in chiming brightness, it is a revelation. For 11 minutes Kikuchi pursues his meditations, within which fragments of "Summertime" keep coalescing and dissolving. "My Favorite Things" is a song about choosing joy. Kikuchi's two takes choose many emotions. Some are dark, at the left of the keyboard. More embody peace and acceptance.

When he plays "Ramona", from a 1928 silent film, there is a perfect Kikuchi moment: a seven-second delay between the first and second notes of the melody.

In kabuki theater a *hanamichi* is a long raised platform on which actors enter and exit scenes. In modern Japanese the term has become a metaphor for a perfect way to end a career, an honorable way to leave the stage. Producer Sun Chung of the new Red Hook label has expressed regret that he was not able to release the album during Kikuchi's lifetime. But *Hanamichi*, with its deep music, excellent recorded sound, insightful liner notes by Kevin Whitehead and touching photos of Kikuchi's face and hands, is a beautiful memorial to a unique artist.

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



**Coxhill '85**  
**Lol Coxhill (SLAM)**  
by Mark Keresman

Late soprano saxophonist Lol (né George Lowen) Coxhill, who died nine years ago this month, still casts a towering shadow on the UK's music scene – not just the jazz and free improvisation spheres, but the mainstream and indie rock ones as well. He played a regular/recurring role in prog-rocker Kevin Ayers' band Whole World, with UK folk icon Shirley Collins, Soft Machine bassist Hugh Hopper and a varied host of others. Like his American counterpart Steve Lacy, Coxhill concentrated exclusively on the soprano (though also playing its cousin-horn the sopranino, heard some here) and they shared a penchant for unaccompanied performances. The recording quality of this 1985 performance is very good but there is a fair amount of audience-noise to be heard throughout.

"I Thought About You" manages to strike a nice balance between pensive meandering and gutsy exploration of this well-known standard. Coxhill has a fluid approach and coaxes a big soulful, rhapsodic tone from his horn and drives the chestnut with gregarious swing. "No Stranger" finds Coxhill engaging in rich blues playing; the audience sounds on this track are a bit of a distraction but Coxhill's earnest soulfulness and potent swagger draw the listener's attention to where it belongs, his full-bodied sound, a bit rippling, somewhat tart and full of natural/unhurried swing. Speaking of swing, "My Old Sopranino" is packed with it, bristling with rollicking, good-time-y verve and so much puckish drive listeners are unlikely to miss bass and drums. "Still For Bunk" is gorgeous balladry with

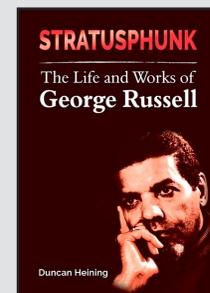
small touches of existential ache and regret.

This set also features a few tracks entitled "Dialogue", preambles containing samples/examples of Coxhill's obliquely droll verbal wit – for example, he tips his hat to the old-school showbiz-ism: "I've been asked to play...(and) been asked not to play...".

A set of solo saxophone is clearly not for the casual listener but, for devotees of Coxhill, a master of the straight reed instrument, those who cannot get enough of it and/or simply those seeking something different, *Coxhill '85* is an album that will clearly keep giving to our collective present/future.

For more information, visit [slamproductions.net](http://slamproductions.net)

## IN PRINT



**Stratusphunk: The Life and Works of George Russell**  
**Duncan Heining (Jazz Internationale)**  
by John Sharpe

This extensively revised edition of Duncan Heining's 2010 biography of composer, theorist and educator George Russell (1923-2009) shines the spotlight on a musician referred to in the introduction as "one of the most important, if overlooked, figures in jazz". That statement stems from Russell's development of one of the few theoretical texts to come from jazz, his Lydian Chromatic Concept; his influence on a generation of jazz icons, including Miles Davis, John Coltrane, Eric Dolphy and Bill Evans; as well as a body of work containing classic discs such as *Jazz Workshop* and *Ezz-Thetics*. As Heining makes clear, Russell's Concept was central to his life, but it's one that may be difficult for non-musicians to grasp, in spite of the author's best efforts. Suffice to say that it ushered in the practice of modal jazz, opening up almost limitless possibilities for improvisers, yet situating those possibilities within an organized tonal framework and, as such, has had an enormous impact on how jazz developed after bebop.

Russell's growth is traced from his groundbreaking "Cubano-Be Cubano Bop" for Dizzy Gillespie's Orchestra; participation in the conclave around Gil Evans and rise of Third Stream; celebrated late '50s-early '60s sides; five-year sojourn in the supportive environment of Scandinavia; 35-year tenure at New England Conservatory; and resurgent concert schedule in Europe towards the end of his career. Heining addresses the man as much as the music, especially when considering Russell's early years within the context of racism facing African-Americans.

Heining's account benefits from face-to-face encounters with Russell and he further supplements his thorough research with a wide-ranging series of interviews with partners, friends and colleagues, but ultimately there remains the sense of an unbreached private core. No such issues with the music, which Heining brings to vivid life. He makes you want to revisit what's known and discover what's not, including some of the later works such as "Time Spiral", the various versions of "Electronic Sonata For Souls Loved By Nature" and "The African Game", which haven't entered the canon in the same way as "Ezz-thetic" and "All About Rosie" and that really is the hallmark of any successful musical biography.

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

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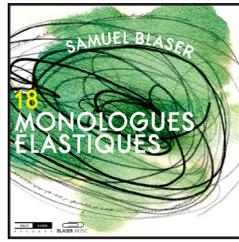
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1291

**Daniel Humair/Samuel Blaser/Heiri Känzig**  
(OutNote)

**18 monologues élastiques**  
**Samuel Blaser (OuthereMusic)**  
by Steven Loewy

Swiss trombonist Samuel Blaser, who, amazingly, given his fecundity, turns only 40 this month, has made a name for himself with his creative small-group recordings, which focus on (sometimes spectacular) advanced technique, humor, a slightly thin sound and in-and-out playing to produce clever, compelling and virtuosic recordings. Blaser occupies that less charted area between postbop and free jazz and he easily traverses the lines with consummate alacrity.

On *1291* (a nod to an early Swiss constitutional document that remains a critical legal document in modern Switzerland), Blaser reaches back in time to lead his trio and highlight the trombonist's enormous versatility on such tunes as the Original Dixieland Jazz Band's "Original Dixieland One Step", Kid Ory's "Ory's Creole Trombone" (and its glorious sister tune, "Ory's Original Creole Dixieland One Step") and Sidney Bechet's "Les Oignons", each played devilishly through the lens of the trombonist.

Nothing is quite what it seems and Blaser takes smart liberties to honor the greatness of the tunes while updating them with growls, multiphonics, mutes, expanded range and more. Backed by legendary Swiss Daniel Humair and American born, Europe-based bassist Heiri Känzig, both of whom provide superb support, this is clearly Blaser's show, as he whirls and twists with astonishing delicacy to produce original works of considerable import.

The range of colors is evident throughout the album. The traditional piece "Guggisberglid" opens quietly with acoustic bass, with trombone joining in a wistful near-whisper, jazzy and light. On "Les Oignons", the trombonist opens with a catchy melody, leading to bold multiphonics, in an overall showcase of the postbop bone. Känzig has strong chops, too, shown to good advantage on his own tunes "7Even" and "Bass Song", which also features the fast fingers of Humair, with Blaser's muted, mournful trombone taking it slow. On Humair's "Jim Dine", muted trombone, mixed with wah-wah plunges and a simple melody, spreads some impressive supercharged runs. The trombonist is best as he navigates complicated minefields, whether enlarging the breadth of the horn or simply throwing himself at a challenging piece with full vigor.

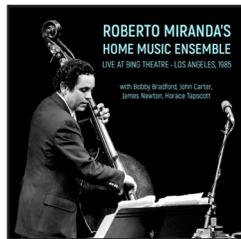
Solo jazz instrumental albums are difficult projects. Even when successful they can make for difficult listening. The best trombone solo recordings are ones that portray a huge chest of variegated technique. Blaser is so technically advanced that when he performs solo, with no backing, he seems to come into his own fully.

The numerous short selections, all Blaser originals with related painting by Joanna Rusinek and descriptive poems by Blaser, on *18 monologues élastiques* are a lesson in solo jazz trombone and each short piece comes from a different perspective. Martin Ruch, who recorded the album, played an important role in recording the trombonist in different portions of the huge Funkhaus on Nalepastrasse in Berlin, each piece thus taking on its own color and theme.

So, for example, "Missing Marc Suetterlyn Saal 3", is a tip of the hat to the late German trombonist Albert Mangelsdorff, master of multiphonics and father of

solo trombone recordings. "Grand 8 Garderoben Foyer" is full of short smears that change bit by bit. "L'Antichambre Schallschleuse zu Saal 1" toys with the impressions of breath. "Le grand numéro div", with its broad range of sound, incorporates percussive taps on the bell of the instrument, with wah-wah mutes leading to a simulated, humorous vocalizing trombone. Throughout, there is fascinating call and response between Blaser and...himself. The variety is dizzying, but Blaser has the tools and technique to keep it busy and entertaining.

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



**Live at Bing Theatre - Los Angeles, 1985**  
**Roberto Miranda's Home Music Ensemble with**  
**Bobby Bradford, John Carter, James Newton,**  
**Horace Tapscott (Dark Tree)**  
**Back Where We Came From**  
**Purple Gums (Tomato Sage Consortium)**  
by Robert Bush

Trumpet/cornet master Bobby Bradford, who turns 87 this month, is an American treasure. This has been true since the early '60s, when he first entered the public consciousness because of his association with Ornette Coleman. It was Bradford who initially won the trumpet seat in Coleman's early L.A. quartet, but a lack of work forced him into other means of support and he was subsequently replaced by Don Cherry.

Bradford's group with clarinetist John Carter yielded several albums of the most potent West Coast avant garde jazz ever released and his duos with multi-instrumentalist Vinny Golia are never short of thrilling. Two recent releases illustrate just how important a figure he represents in the wide arc of creative music.

*Live at Bing Theatre* is a 1985 session by the wonderful bassist Roberto Miranda (he used a grant from the National Endowment for the Arts to fund the concert, which also served as his Masters Recital Performance.) The personnel reads like a Who's Who of the West Coast avant garde jazz scene, including Bradford, Carter, James Newton (flute) and Horace Tapscott (piano). Also on board are his father Louis Miranda, Sr. (percussion), brother Louis Miranda, Jr. (drums), Buddy Toscano (drums, timbales), Cliff Brooks (timbales, congas, bongos), David Bottenbley (guitar, electric bass, percussion, vocal) and Thom David Mason (alto/tenor saxophones, clarinet).

With players like that, the bar is set to the highest rung and these cats do not disappoint. Bradford has a beautiful sound and presence and he sounds stronger than an oak on these seven selections, all composed by the leader. Buoyed by Miranda's furious walking and an ebullient Tapscott, Bradford stakes out a territory between the smearing style of Cherry and the high-note alacrity of Freddie Hubbard. Three decades later, one is particularly struck by the contribution of Newton, never less than heroic.

Fast forward 34 years and Bradford's mastery has evolved exponentially. The incendiary trio Purple Gums with William Roper (tuba, gemsbok clarinet, bovine femur trumpet, water buffalo horn, khaen, pung, lip-reed, spoken word, vocals) and tenor saxophonist Francis Wong yields *Back Where We Came From*, combining spoken word with vocals and all of it freely improvised.

Listening to the album, it all seems impossible to contemplate that this could be spontaneously created, especially the text/poetry/lyrics. The album was recorded live in 2019, a full year before the death of

George Floyd, yet the lyrics to "From Sea to Shining Sea" could have been written yesterday—"I can't breathe / I can't breathe / I felt threatened / I had to take him out". All the while, Bradford sputters and swaggers and delineates the substance of the blues like a true oracle.

Despite his age, Bradford does not appear to have lost a step as an improviser and conversationalist. Both of these documents serve as proof-positive to a legacy still in the making. The time to celebrate Bradford is long overdue.

For more information, visit [darktree-records.com](http://darktree-records.com) and [tomatosageconsortium.bandcamp.com](http://tomatosageconsortium.bandcamp.com)

ON SCREEN



IVO PERELMAN

a musical storyteller

Ivo Perelman: A Musical Storyteller  
Directed by Lionel Costa (Quieta Coisa)  
by John Sharpe

60 is both an age for taking stock and for rejoicing. Released to coincide with tenor saxophonist Ivo Perelman's celebration, *Musical Storyteller*, an hour-long documentary by Lionel Costa, charts his progression from Brazil to arrival in New York and current elevated position in the free jazz firmament. It contains interviews with Perelman and collaborators, including musicians, producers and supporters, as well as footage and stills from the breadth of his career.

Like the Musician Wren, a South American songbird whose flutey calls begin the film, Perelman appears as a natural who knew his vocation from a young age. After eight years in Los Angeles, frustrated by the strictures imposed by living as a working musician, in 1989 Perelman moved to NYC attracted by the promise of untrammelled expression and eager to play with the doyens of the scene. An early concert at the Knitting Factory with vocalist Flora Purim, pianist Geri Allen, bassist Fred Hopkins and drummer Andrew Cyrille shows Perelman delivering an impassioned set, which culminates in a Brazilian popular song, outlined ecstatically with heavy vibrato alongside Purim. At this point the rhythms and folk melodies of his homeland still heavily inform his style, traits that become less obvious as the years progress. Drummer Gerry Hemingway notes a conscious evolution in his playing, something pianist Matthew Shipp also alludes to in Perelman's desire to keep pushing forward to reveal different aspects of his persona. It's that exploratory urge which Leo Records boss Leo Feigin identifies as the reason he's issued over 50 of his titles: "He personifies the philosophy of the label. Every time he makes it new." Writer Neil Tesser also offers insight into Perelman's development, particularly his flexible altissimo register. Perelman himself explains that he derives his material from life, from emotive memories. Duets with Shipp feature prominently on the soundtrack, reflecting a restless discourse guided by intuition and decades of experience. Due to the COVID pandemic, some of the interviews suggest online testimonials lacking the opportunity to dig deeper afforded by in-person interaction. But putting that to one side, *Musical Storyteller* provides a vivid portrait of a singular talent.

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



**13 Mars 1961 (Live in Paris)**  
**Johnny Hodges (Fremeaux & Associates)**  
by Marilyn Lester

A tip of the Ellington top hat to Fremeaux & Associates for issuing previously unrecorded material with *13 Mars 1961 (Live in Paris)*. The new CD is a bonanza for lovers of Ellington's music, especially and in particular of his alto saxophone wizard Johnny Hodges. A half-century on and the material sturdily stands the test of time. Each of the 15 tracks is a jewel in a crown of elegant classics, played by a septet of the best of Ellington's men: Hodges, Ray Nance (trumpet), Lawrence Brown (trombone), Harry Carney (baritone), Aaron Bell (bass) and Sam Woodyard (drums), with Al Williams brought in to play the keys. Each shines mightily in virtuosity, each a testament to the longevity and excellence of the Ellington Orchestra and its 50 years of continuous existence under the Maestro.

In early March 1961 Ellington went to Paris to finish up scoring the music for the film *Paris Blues*. Producer/promoter Norman Granz organized a 14-day European tour of The Duke Ellington All Stars directed by Hodges, from which this CD is compiled. True to Ellington tradition, opener "Take the 'A' Train" (Billy Strayhorn) is a swinging version with all hands on deck, featuring a delightfully playful arrangement. All tracks give a fresh approach. "Mood Indigo" (Ellington-Barney Bigard-Irving Mills), with Hodges out front, interweaves voicings from the other players with subtle nuance. "Jeep's Blues" (Hodges-Ellington) likewise features Jeep (one of Hodges' nicknames) with sophisticated shadings of support playing.

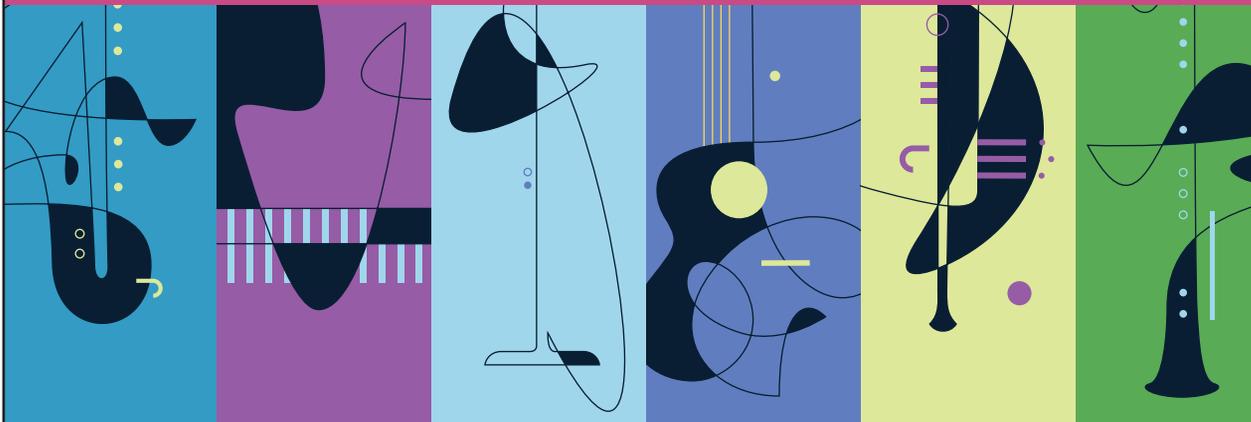
Hodges certainly deserves to be called "legendary". He possessed a tone so luminous that any theory of how he achieved it falls flat. He particularly excelled at blues and ballads. His performances on his original "Blues for Madeleine", "All of Me" (Gerald Marks-Seymour Simons) and "On the Sunny Side of the Street" (Jimmy McHugh-Dorothy Fields) can literally take one's breath away. If one of God's angels took up the alto saxophone, it would sound like Hodges, the voicing sublime and improvisational ability seemingly effortless.

Of him, Ellington said, "a tone so beautiful it sometimes brought tears to the eyes." Hodges joined Ellington in 1928 and except for a hiatus from 1951-55, played in the band until a sudden, fatal heart attack in 1970. Ellington said upon his death, "the band will never sound the same without Johnny." How could it? He was praised in life by many, including Charlie Parker, who called him the Lily Pons (an opera star) of his instrument. Listening to "I've Got It Bad (And That Ain't Good)" (Ellington-Paul Francis Webster), it's easy to understand the 'singing' nature of Hodges' solos. A treat is "Squeeze Me" (Fats Waller-Clarence Williams), with Nance's vocal and spirited drum riffs. Bell is exquisite on "Satin Doll" (Ellington-Strayhorn-Mercer).

Hodges was a taciturn man, but expressive in his music and understanding of the dynamics of making music with others. The play-out, "Perdido" (Juan Tizol-Ervin Drake-Hans Lengsfelder, not only demonstrates these qualities, but also brightly showcases each player and underscores the band's cohesive excellence. *13 Mars 1961 (Live in Paris)* has another bonus: top-notch sound quality. Fremeaux & Associates can be especially proud of its work on this gem.

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

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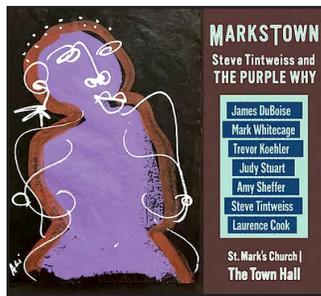
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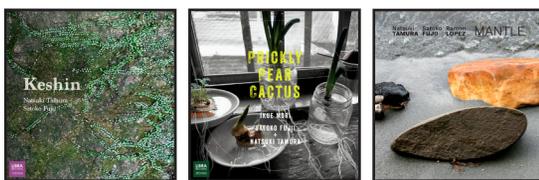
**MarksTown**  
**Steve Tintweiss and The Purple Why**  
 (INKY DoT MEDIA)  
 by Pierre Crépon

Quite rare in a field dominated by verbatim reissues, word of previously unheard music from avant garde jazz' early days is always noteworthy. This is doubly true when it constitutes the first entry in a band's discography, as is the case with The Purple Why. When he founded the group in 1967, bassist Steve Tintweiss had recorded as a sideman for ESP-Disk'. In 1970, he would contribute to what was to be Albert Ayler's final statement. This is the third release on the label Tintweiss created to issue material from his personal archives.

*MarksTown* contains two sets recorded in New York in the summer of 1968. The music is very much Tintweiss': he composes all the themes and bass holds a central position in the sonic balance, an uncommon trait in an era when the instrument often struggled just to be heard. Conversely, instead of focusing on sheer propulsive power, drummer Laurence Cook often plays accents encircling a space within which trumpeter James DuBoise and saxophonists Mark Whitecage—who passed away in March—and Trevor Koehler make measured contributions. The inclusion of vocalists Judy Stuart and Amy Sheffer adds another uncommon element to the group's lineups. With Tintweiss shouting short lines, vocals are a strong presence in the music, but they are used as devices in specific pieces, not unlike in certain contemporary music contexts.

The first set was part of a weeklong St. Mark's Church benefit for West African state Biafra where Joan Baez and Jimi Hendrix also appeared. In informative liner notes, Ben Young writes that Tintweiss opted to make the best of a last-minute time slot reduction by playing a medley of the band's repertoire. Rather than detracting from the music, the compactness of the set adds dynamic atmosphere changes. At Town Hall, on a bill shared with pianist Burton Greene—in whose band Tintweiss was a member—The Purple Why had more latitude to stretch out, giving way to solos that deserve close listening. The '60s avant garde produced more than what jazz-world structures could absorb at the time. *MarksTown* is recommended listening to anyone interested in probing the depths of that era's New York activity.

For more information, visit [spacelightband.com/discs.html](http://spacelightband.com/discs.html)



**Keshin**  
 Natsuki Tamura/Satoko Fujii (Libra)  
**Prickly Pear Cactus**  
 Ikue Mori/Satoko Fujii/Natsuki Tamura (Libra)  
**Mantle**  
 Natsuki Tamura/Satoko Fujii/Ramón López (Not Two)  
 by Steven Loewy

Satoko Fujii and Natsuki Tamura (who turns 70 this month), musical collaborators through the years, continued their massive and consistently remarkable output through the months of COVID. With more than a half-dozen recordings as a duo and many trio and larger group outings, the pianist/trumpeter team has

proved to be one of the most inventive and prolific in modern jazz. With her compositional skills and brilliant piano and his cocksure, fat-toned trumpet, the two perform with prescient alacrity, their playing almost merged as one. These three outstanding 2020 recordings, a duo and two trios, are superb examples of their recent work, giving a glimpse of diversified performance and wide palette of sound.

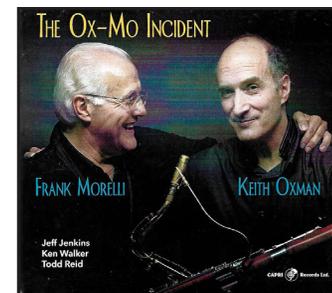
In some ways, *Keshin* represents the culmination of the Fujii/Tamura partnership. The pieces are accessible, mostly relaxed, often melodic, with brilliant use of space, changing tempos, alternately intense and soft-spoken solos and always the wondrous innocence of naked discovery. One enters, the other fades, then they play off one another and so forth, the results being an almost perfect display of duo performance. They submerge individual egos and, after performing so often together, anticipate each other's moves, filling the space with child-like wonder. There are moods galore, with "Dreamer" a good example of a stunningly gorgeous sound, opening slowly with piano, before trumpet enters and the two resist showmanship in favor of stellar beauty. The intimate, spellbinding conversations are never-ending, appearing as one sound. Fujii has built such a strong reputation as a composer and arranger it is easy to forget her enormous skill as a freestyle improviser. Similarly, Tamura, with an attractive rough sound, proves himself once again to be one of the great trumpet stylists. On "Three Scenes", he cries like a baby, with pinched notes juxtaposed against swooshes and faux farts, contrasted with innocent, simple and quiet piano lines; Fujii's solo encompasses a dense and meaty construction, with classical training in full display. The piece increases the velocity as Tamura immerses himself in a hardbop vein. The album is filled with riches, as opener "Busy Day" offers a tip-of-the-hat to Carla Bley as it conjures some of the workings of her classic and quirky *I Hate to Sing*, although without the slapstick. The results throughout *Keshin* are respite for the soul, as this lovely, thoughtful recording is sheer joy.

After a European tour and a recording session in New York in early 2020, Fujii, Tamura and electronicist Ikue Mori found themselves in the midst of the COVID crisis, unable to perform in public. Instead, they performed remotely, "switching" and "overdubbing" audio files after strategizing through Zoom, email and cell phone. The results on *Prickly Pear Cactus* are surprisingly upbeat, fresh and exciting, in part due to the way in which Mori weaves her wondrous electronics against flowing piano lines and rough, alluring brass. The recording is stunningly beautiful, with rolling piano statements boldly leading to pounding keys and whooshing splashes from trumpet. The focus is often on slow, in-depth pure sound and, although Fujii performs lovingly, she can erupt at any time, as she does effectively on "Guerrilla Rain", where Mori sets down an electronic tablecloth on which Fujii plates increasingly wild bursts of kinetic energy. Throughout, Fujii explores various timbre, moods, time signatures and tempo, with Mori always peeking through with deceptively simple, though disruptive, splashes, clanks and tinkles, tasteful yet surreptitiously subversive, while Tamura lets his presence be known with heavenly whispers and Fujii explores the full range of the keyboard, in and out. This is a splendid recording: enriching, sensitive, orchestral and just subversive enough to discomfit the uninitiated. Because of the continual changes and both the simplicity and complexity of the pieces, this *Prickly Pear Cactus* may sting, but its taste delights with a magnificent, stately and sweet sheen.

*Mantle* was recorded in 2019 after a short Japanese tour, with Spanish percussionist Ramón López added to the Fujii/Tamura mix, expanding the dynamics of the duo and opening them up. The highly attuned Lopez impresses with pleasantly surprising sensitivity

that lifts Tamura and Fujii in different directions. During their tour, each of the players took turns writing an original piece to perform each evening and they each selected three pieces for this recording. López' "Metaphors" opens with exquisite unaccompanied Tamura, whose unique style conjures the plump offerings of trumpeters Lester Bowie and even Henry "Red" Allen, but distinctively his own. When Fujii joins him, they are purely hand-in-glove, notes following notes as if magically perfectly placed. Tamura's "Encounter" is a tour de force, with Lopez featured in a long, sensitive, often riveting percussion solo, which energizes the trio, Fujii adding muscular block chords and Tamura bursting forward, seemingly from out of nowhere. Along the ride there are so many shifts in tempo, volume and sensitivity that the piece grabs and never lets go. Another standout, Tamura's intense "Came, Left", opens with delicate snares, leading to a simple trumpet dirge in the middle register, dancing over the drums and leading to a feverish Fujii showing wildly free chops, as trumpet and percussion intertwine with splendid abandon.

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



**The Ox-Mo Incident**  
 Frank Morelli/Keith Oxman (Capri)  
 by Marco Cangiano

The pairing of bassoon and tenor saxophone, if not a first, is certainly a rare event in jazz. While occasional incursions of classically-trained musicians into jazz territory are not new, the reverse is less frequent. This effort by chamber bassoonist/Juilliard alumnus Frank Morelli and hardbopping saxophonist Keith Oxman is, therefore, not only welcome but also refreshing. Morelli is a world-class player with an impressive resumé but this is his first outing into the jazz realm. The meeting was the outcome of a chance event, which saw Oxman's wife Susan, a bassoon specialist herself and a student of Morelli's, playing the role of *deus ex machina* and also writing the very insightful liner notes. The success of this CD goes largely to the band—pianist Jeff Jenkins, bassist Ken Walker and drummer Todd Reid—and the material, a mix of standards such as "The Surrey With the Fringe on Top" and "I Could Have Danced All Night" with Oxman originals, like the title track and "A Wasp in Search", and classic pieces like Fauré's "Pavanne", arranged by Morelli, and "Three for Five", based on Brahms' Symphony No. 3.

The most intriguing aspect of this album is the rediscovery of standards derived from themes of classical repertoire: "Baubles, Bangles and Beads"; based on a theme from Alexander Borodin's String Quartet, No. 2, it is executed in a bossa feel; "Poor Butterfly" is, not surprisingly, based on Puccini's *Madame Butterfly*; and "Full Moon" comes out of Rachmaninoff's Piano Concerto, No. 5. All this may sound overly engineered, but the result is a date of unusual lightness and joyfulness, reminiscent of the sound of West Coast cool jazz of the late '50s and experiments à la Third Stream.

Bassoon is the star while tenor sounds a bit restrained. Whether this CD is a one-off event or the beginning of a new musical partnership one cannot say, but this reviewer is clearly rooting for the latter.

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

## BOXED SET



*The Complete Louis Armstrong Columbia and RCA Victor Studio Sessions 1946-1966*  
**Louis Armstrong (Mosaic)**  
 by George Kanzler

Trumpeter-singer Louis Armstrong was active on the jazz scene for over five decades, although his pioneering work in creating the parameters of jazz as we know it in his first decade (early 1920s-early 1930s) often overshadows that he continued to be a creative force well into his last (1961-71). This comprehensive boxed set exhaustively presents his studio recordings from post-World War II to 1966 for two of the major labels with which he was associated. The latter '40s were the years when he transitioned from fronting a big band (throughout the '30s and WWII) to returning to a small-band format, The All-Stars. The mid '50s was also when he made two of his most important and artistically successful LP albums.

Those two albums, *Louis Armstrong Plays W.C. Handy* and *Satch Plays Fats*, comprise three-and-a-half of the seven CDs in this set. Not only are the two presented in their original LP released sequences,

but we get to hear all the alternate takes, false starts and even some of the studio conversations between Armstrong, the All-Stars and producer George Avakian. The set also includes a third LP, *The Real Ambassadors*, an album for a projected Broadway show by Dave and Iola Brubeck, recorded in 1961 by a cast that included Brubeck's band, Armstrong's All-Stars, Lambert, Hendricks & Ross and Carmen McRae. Numerous alternate and partial takes from that project are also included. *The Real Ambassadors* comes off today as rather dated and didactic and while Armstrong and other musicians are obviously having fun, it sounds more like a middle-school civics class lesson than a Broadway musical.

The balance of the set, the first two CDs, consist of singles mostly recorded in 1946-47, save for the 1955 All-Stars session that produced "Mack the Knife". Among the highlights are the two sides of a single by the Esquire All-American 1946 Award Winners featuring Armstrong with pianist Duke Ellington and soloing in a sequence with alto saxophonist Johnny Hodges. There are some fine Armstrong vocals and trumpet solos with rather pedestrian big bands, including "I Wonder, I Wonder, I Wonder", but the zenith of the singles from the '40s are sessions by Armstrong's Dixieland Seven and the first All-Stars recordings. The former, reuniting Armstrong with trombonist Kid Ory for the first time since the 1920s, gives us his first recording of what would be a staple of his live repertoire, "Do You Know What It Means to Miss New Orleans", while the latter produced the famous vocal duet by Armstrong and trombonist Jack Teagarden on "Rockin' Chair". "Mack the Knife" includes numerous alternates and false starts, demonstrating

Armstrong's varied approach to the lyrics, from declarative to interrogatory, on both his hit solo version and lesser-known duet with Lotte Lenya.

Both the W.C. Handy and Fats Waller songbook albums feature the same edition of the All-Stars: Armstrong joined by trombonist Trummy Young, clarinetist Barney Bigard, pianist Billy Kyle, bassist Arvell Shaw, drummer Barrett Deems and singer Velma Middleton. The Handy album begins with nine minutes of "St. Louis Blues" in a medium tempo slower than Armstrong's Swing Era romps. It is a rousing performance, with memorable solos from Young and Armstrong, as well as vocals from Armstrong and Middleton that add improvised lines to the lyrics. Avakian created the master mostly from the third take, also included, along with an almost equally vibrant fourth take, in the skein of alternatives. "St. Louis Blues" is one of 11 Handy tunes, all indelibly performed, ranging from the familiar ("Memphis Blues", "Careless Love") to the much less so: "Hesitating Blues", "Chantez-Les Bas", that latter Armstrong's favorite from the album, adding that he, like Young, "got carried away" on the final choruses.

While some of the Handy material was instrumental, all nine tunes of the Fats Waller LP featured Armstrong's vocals, sometimes in duet with Middleton, but the trumpet work is also extraordinary, from the sprightly "Keepin' Out of Mischief Now" and "Ain't Misbehavin'" to the ballads. "Blue Turning Grey Over You" is Armstrong at his very best, tender in his vocal, caressing yet authoritative on both open and muted trumpet.

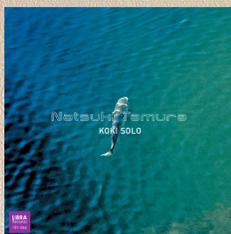
For more information, visit [mosaicrecords.com](http://mosaicrecords.com)

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*Hazuki* (Libra 201-063)

Satoko Fujii -piano

*Keshin* (Libra 102-064)

Natsuki Tamura -trumpet, Satoko Fujii -piano

*Moon On The Lake* (Libra 203-065)

Satoko Fujii -piano, Takashi Sugawa - bass, cello,  
 Ittetsu Takemura - drums

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## Thursday, July 1

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Birdland 8 pm \$30
- Eric Krasno Trio with Eric Finland, Eric Kalb  
Blue Note 8, 10:30 pm \$55
- Pasquale Grasso, Ari Roland, Leroy Williams  
Bodeguita BK 8 pm  
Bryant Park 12:30 pm
- ★ Daryl Sherman
- Vin Scialla and Brooklyn Raga Massive  
Culture Lab LIC 6:30 pm
- Misha Piatogorsky Trio; Etienne Charles Quintet  
The Django at Roxy Hotel 7, 9 pm
- ★ David Binney Chris Potter, Adam Rogers, Chris Fishman, Dan Weiss, Daryl Johns  
Nublu 151 8, 10 pm
- Tim Hegarty Quartet with Charlie Sigler, Dishan Harper, Winard Harper  
Smalls 7, 8:30 pm \$20
- ★ Sheila Jordan/Cameron Brown
- ★ Mike Freeman ZonaVibe  
Soapbox Gallery 8 pm  
St. Marks Church 12:30 pm

## Friday, July 2

- ★ Hearing Things: Matt Bauder, JP Schlegelmilch, Vinnie Sperrazza  
Barbès 10 pm \$20
- ★ Emmet Cohen Trio with Russell Hall, Kyle Poole  
Birdland 7, 9:30 pm \$30  
Blue Note 8, 10:30 pm \$45  
Bryant Park 12:30 pm
- Brasstracks
- ★ Daryl Sherman
- Dan Aran Band; Ken Fowser Quintet  
The Django at Roxy Hotel 7, 9 pm
- ★ Craig Harris and Harlem Nightsongs with guest Marty Ehrlich  
Greater Calvary Baptist Church 7 pm \$15
- ★ Steve Slagle/Bruce Barth
- Porterfield  
Rockwood Music Hall Stage 3 10 pm \$10
- Aaron Seeber Quintet with Stacy Dillard, Max Light, Isaac Wilson, Ugonna Okegwo  
Smalls 7, 8:30 pm \$20
- David Bixler, Jon Cowherd, Ike Sturm, Rogério Boccato  
Soapbox Gallery 8 pm
- ★ Gerry Eastman Ensemble with Greg Lewis, Taru Alexander  
Williamsburg Music Center 9:30 pm \$10

## Saturday, July 3

- Pedro Giraudo Tango Quartet with Nick Danielson, Rodolfo Zanetti, Ahmed Alom  
Barbès 8 pm \$20
- ★ Emmet Cohen Trio with Russell Hall, Kyle Poole  
Birdland 7, 9:30 pm \$30  
Blue Note 8, 10:30 pm \$45
- Brasstracks
- ★ Ed Cherry Trio; Jerry Weldon Sextet  
The Django at Roxy Hotel 7, 9 pm
- ★ Peter Evans/Levy Lorenzo  
Green Lung Studio 7 pm \$25
- ★ Uri Caine, Mark Helias, Ben Perowsky  
Mezzrow 7:30, 9 pm \$20
- Georgia Weber and The Sleeved Hearts with Kenji Herbert, Nathan Ellman-Bell  
Rockwood Music Hall Stage 3 10 pm \$10
- Adam Larson Quartet with Taylor Eigsti, Matt Clohesy, Jimmy Macbride  
Smalls 7, 8:30 pm \$20  
Soapbox Gallery 8 pm
- ★ Ethan Iverson/Ingrid Jensen
- ★ Gerry Eastman Ensemble with Greg Lewis, Taru Alexander  
Williamsburg Music Center 9:30 pm \$10

## Sunday, July 4

- ★ Arturo O'Farrill & the Afro Latin Jazz Ensemble  
Birdland 7 pm \$30  
Blue Note 8, 10:30 pm \$45
- ★ Eddie Palmieri
- Stefano Doglioni Quartet with Zaid Nasser, Ari Roland, Taro Okamoto  
Smalls 7, 8:30 pm \$20

## Monday, July 5

- ★ Binky Griptite  
Bar Lunático 9:10:30 pm \$20
- Nadav Peled's Unseen Country with Ran Livneh, Eran Fink  
Barbès 7 pm \$20  
Barbès 9 pm \$20  
Blue Note 8, 10:30 pm \$45  
Bryant Park 12:30 pm  
Smalls 7, 8:30 pm \$20
- Madeleine Peyroux
- Eddie Palmieri
- Charlie Judkins
- ★ Rodney Green

## Tuesday, July 6

- Trio Catarina with Mauro Refosco  
Bar Lunático 9:10:30 pm \$20
- ★ Maurice "Mobetta" Brown  
Blue Note 8, 10:30 pm \$35  
Bryant Park 12:30 pm  
Mezzrow 7:30, 9 pm \$20  
Smalls 7, 8:30 pm \$20
- Charlie Judkins
- Naama Gheber
- ★ Josh Evans Quintet

## Wednesday, July 7

- ★ The Fringe: George Garzone, John Lockwood, Francisco Mela  
Bar Bayeux 8, 9:30 pm
- Pedro Giraudo Tango Quartet  
Bar Lunático 9:10:30 pm \$20
- ★ Matt Munisteri with Jon-Erik Kellso and The EarRegulars  
Birdland 8 pm \$10  
Blue Note 8, 10:30 pm \$35  
Bryant Park 12:30 pm
- Naama Gheber; Vuyo Sotashe
- ★ JazzMobile: Houston Person
- Ehud Asherie, Paul Sikivie, Charles Goold  
Mezzrow 7:30, 9 pm \$20
- ★ Sheila Jordan/Cameron Brown  
Pangea 6 pm \$25
- Jocelyn Medina Quartet with Pete McCann, Evan Gregor, Ross Pederson  
Rockwood Music Hall Stage 3 7 pm \$15
- ★ Michael Blake Quartet with Chris McCarthy, Ben Allison, Allan Mednard  
Smalls 7:30, 9 pm \$20  
Soapbox Gallery 8 pm
- Toru Dodo solo

## Thursday, July 8

- Dida Pelled Quartet with Andrew Forman, Dan Pappalardo, Guy Paz  
Barbès 8 pm \$20
- Allan Harris Septet with Arcoiris Sandoval, Marty Kenney, Norman Edwards, Bruce Harris, Irwin Hall, Jhair Sala, Gregoire Maret  
Birdland 8 pm \$30
- ★ John Scofield Trio with Vicente Archer, Bill Stewart  
Blue Note 8, 10:30 pm \$45
- Ai Murakami, Zaid Nasser, Lee Hudson, Tardo Hammer  
Bodeguita BK 8 pm  
Bryant Park 12:30 pm
- Charlie Judkins
- ★ Dave Kikoski Trio; Django All-Stars  
The Django at Roxy Hotel 7, 9 pm
- Arthur Green  
Faber Park 3 pm
- ★ Gilad Hekselman  
The Jazz Gallery 7:30, 9:30 pm \$25-35
- Lawrence Clark Quintet with Duane Eubanks, Greg Murphy, Joris Teepe, Darrell Green  
Let Love Inn 8 pm

- Underground Horns  
Nublu 151 10:30 pm
- Paul Sikivie Sextet with Brandon Lee, Caleb Curtis, Nicole Glover, David Gibson, Ben Zweig  
Smalls 7, 8:30 pm \$20
- ★ Rob Garcia 4 with Noah Preminger, Leo Genovese, Kim Cass  
Soapbox Gallery 8 pm

## Friday, July 9

- Dana Lynn's Baby Octopus  
Barbès 8 pm \$20
- Allan Harris Septet with Arcoiris Sandoval, Marty Kenney, Norman Edwards, Bruce Harris, Irwin Hall, Jhair Sala, Gregoire Maret  
Birdland 8 pm \$30
- ★ John Scofield Trio with Vicente Archer, Bill Stewart  
Blue Note 8, 10:30 pm \$45  
Bryant Park 12:30 pm
- Charlie Judkins
- Anwar Marshall Trio; Ken Fowser Quintet  
The Django at Roxy Hotel 7, 9 pm  
Drom 7:30 pm \$25
- Pedrito Martinez
- ★ Craig Harris and Harlem Nightsongs with guest Don Byron  
Greater Calvary Baptist Church 7 pm \$15
- Cobalt: Lesley Mok, David Leon, Steve Long, Henry Fraser  
The Jazz Gallery 7:30, 9:30 pm \$25  
Marcus Garvey Park 7 pm
- ★ JazzMobile: Jeremy Pelt
- ★ Ed Cherry, John DiMartino, Kenny Davis  
Mezzrow 7:30, 9 pm \$20  
Minton's 7, 9 pm \$10
- ★ Itai Kriss' Televana
- Endless Field; Sara Caswell Quartet; 9 Horses  
ShapeShifter Lab 7 pm \$20
- Jared Gold Trio with Dave Stryker, McClenty Hunter  
Smalls 7, 8:30 pm \$20
- Melt All the Guns: Ralph Alessi, Angelica Sanchez, Devin Gray  
Soapbox Gallery 8 pm
- ★ Gerry Eastman Ensemble with Greg Lewis, Taru Alexander  
Williamsburg Music Center 9:30 pm \$10

## Saturday, July 10

- Charlie Rosen's Roaring 20s Octet 54 Below 9:45 pm \$35-75
- Allan Harris Septet with Arcoiris Sandoval, Marty Kenney, Norman Edwards, Bruce Harris, Irwin Hall, Jhair Sala, Gregoire Maret  
Birdland 8 pm \$30
- ★ John Scofield Trio with Vicente Archer, Bill Stewart  
Blue Note 8, 10:30 pm \$45
- David Gibson Quartet; Mike Ledonne Quartet  
The Django at Roxy Hotel 7, 9 pm
- ★ Aaron Rubinstein/Michael Larocca; Michael Bisio/Stephen Gauci  
Downtown Music Gallery 6:30, 8 pm
- Noah Becker's Underthought with Alex Levine, Tyrone Allen, Stephen Boegehold  
The Jazz Gallery 7:30, 9:30 pm \$15
- Greg Murphy
- Louis Armstrong House Museum Block Party  
Louis Armstrong House 11 am
- ★ Jonny King, Steve Wilson, Ed Howard  
Mezzrow 7:30, 9 pm \$20  
Minton's 7, 9 pm \$10
- Benny Benack III Quartet
- Aaron Neumenwirth, Daniel Carter, Claire de Brunner; Tamio Shirashi  
Oliver Coffee 2 pm \$10
- Tommy Campbell and Vocal-Eyes with Kevin Burke, Marya Lawrence, Quintin Zoto, Jeb Patton, Boris Kozlov  
Smalls 7, 8:30 pm \$20
- Pete Rodriguez Quintet with John Ellis, Luis Perdomo, Ricky Rodriguez, Rudy Royston  
Soapbox Gallery 8 pm
- ★ Gerry Eastman Ensemble with Greg Lewis, Taru Alexander  
Williamsburg Music Center 9:30 pm \$10

## Sunday, July 11

- Charlie Rosen's Roaring 20s Octet 54 Below 9:45 pm \$35-75
- Arthur Kell and Friends with Brad Shepik, Nate Radley, Allan Mednard  
Bar Lunático 9:10:30 pm \$20  
Barbès 7 pm \$20  
Barbès 9 pm \$20
- ★ Arturo O'Farrill & the Afro Latin Jazz Ensemble  
Birdland 7 pm \$30
- ★ John Scofield Trio with Vicente Archer, Bill Stewart  
Blue Note 8, 10:30 pm \$45
- Sonny Singh; Brian Woodruff Sextet with Duane Eubanks, Hashem Assadullahi, John Yao, Pete McCann, Matt Clohesy and guest Elisabeth Lohninger  
Culture Lab LIC 4:30, 6:30 pm  
Lorenzo's 12 pm
- Greg Murphy
- Irwin Hall Organ Trio with Mark Whitfield  
Minton's 7, 9 pm \$10  
Smalls 7, 8:30 pm \$20
- Bruce Harris Quintet

## Monday, July 12

- Charlie Rosen's Roaring 20s Octet 54 Below 9:45 pm \$35-75
- ★ Sunny Jain's Red Baraat!  
Barbès 10 pm \$20
- ★ Keyon Harrold  
Blue Note 8, 10:30 pm \$35  
Bryant Park 12:30 pm
- ★ Joel Forrester
- ★ Anders Nilsson, Ken Filiano, Jeremy Carlstedt, Juan Pablo Carletti, Yoni Kretzmer, Charlotte Greve, Rick Parker, Jake Henry, Kenneth Jimenez; Stephen Gauci, Adam Lane, Colin Hinton; Tony Malaby, Brandon Lopez, Sean Ali, Billy Mintz; Sean Conly, Michael Attias, Francisco Mela  
Bushwick Public House 7 pm \$10  
Smalls 7, 8:30 pm \$20
- Ari Hoenig Trio
- Pedro Giraudo Big Band with Alejandro Aviles, Todd Bashore, Luke Batson, Jeremy Powell, Carl Maraghi, Jonathan Powell, Tatum Greenblatt, Josh Deutsch, Nicole Davis, Ryan Keberle, Mike Fahie, Mark Miller, Jennifer Wharton, Jess Jurkovic, Franco Pinna  
Terraza 7 7 pm

## Tuesday, July 13

- Charlie Rosen's Roaring 20s Octet 54 Below 9:45 pm \$35-75
- ★ Keyon Harrold  
Blue Note 8, 10:30 pm \$35  
Bryant Park 12:30 pm
- ★ Joel Forrester
- ★ Vanisha Gould Trio  
Mezzrow 7:30, 9 pm \$20
- Jerry Weldon Sextet with Alonzo Demetrius, Dion Tucker, Mike Bond, Jason Maximo Clotter, Evan Sherman  
Smalls 7, 8:30 pm \$20  
Soapbox Gallery 8 pm
- Paul Jost Quartet

## Wednesday, July 14

- David Ostwald's Louis Armstrong Eternity Band  
Birdland 7 pm \$10  
Blue Note 8, 10:30 pm \$35  
Bryant Park 12:30 pm
- Dan Manjovi
- Vanessa Perea; Richard Cortez
- ★ JazzMobile: Jay Hoggard
- ★ Lew Tabackin
- Jenn Jade Fedesna Quartet  
Minton's 7, 9 pm \$10  
Pangea 6 pm \$25  
Pier 84 7 pm
- Kate Baker Trio
- ★ Sylvia Cuenca

- Roni Ben-Hur Quartet with George Cables, Harvie S, Victor Lewis  
Smalls 7, 8:30 pm \$20
- Vinicius Gomes Quintet with Jon Cowherd, Massimo Biolcati, Ari Hoenig, Rogério Boccato  
Soapbox Gallery 8 pm

## Thursday, July 15

- ★ Delfeayo Marsalis Quintet  
Birdland 8 pm \$30
- ★ Keyon Harrold  
Blue Note 8, 10:30 pm \$35
- Saul Rubin, Mark Lewandowski, Charles Goold  
Bodeguita BK 8 pm  
Bryant Park 12:30 pm
- ★ Joel Forrester
- ★ Akiko Tsuruga Trio; Ian Hendrickson-Smith Quintet  
The Django at Roxy Hotel 7, 9 pm
- ★ Samara Joy and Pasquale Grasso Trio with Ari Roland, Keith Balla  
The Jazz Gallery 7:30, 9:30 pm \$25
- Jostein Gulbrandsen Trio with Mike McGuirk, Ronen Itzik  
Scandinavia House 7:30 pm \$15
- ★ Virginia Mayhew Quartet with Roberta Piket, Harvie S, Billy Mintz  
Smalls 7, 8:30 pm \$20
- Anne Cowherd, Jon Cowherd, Paul Brandenburg  
Soapbox Gallery 8 pm
- Pedro Giraudo Tango Quartet with Nick Danielson, Rodolfo Zanetti, Ahmed Alom  
Terraza 7 7 pm

## Friday, July 16

- ★ Delfeayo Marsalis Quintet  
Birdland 7, 9:30 pm \$30
- ★ Joel Forrester  
Bryant Park 12:30 pm
- Spanish Harlem Orchestra  
Bryant Park 7 pm
- Ginetta's Vendetta  
Clove Lakes Park 6 pm
- ★ JazzMobile—Taylor Made - Celebrating the 100th Birthday of Dr. Billy Taylor: Antonio Hart, Chip Jackson, Winard Harper and guests  
Damosch Park at Lincoln Center 8 pm
- Stacy Dillard Trio; Ken Fowser Quintet  
The Django at Roxy Hotel 7, 9 pm
- ★ Craig Harris and Harlem Nightsongs with guest Curtis Stewart  
Greater Calvary Baptist Church 7 pm \$15
- Morgan Guerin with Bart Plateau, Adam Cordero, Marlana DeStefano, Kalia Vandever, Chern Hwei Fung, Mario Gotoh, Joanna Mattrey, Mike King, Or Bareket, Tyshawn Sorey  
The Jazz Gallery 7:30, 9:30 pm \$25-35
- JazzMobile: Jazz Power Initiative  
Marcus Garvey Park 7 pm
- ★ Aaron Diehl  
Mezzrow 7:30, 9 pm \$20
- Joe Dyson Quintet  
Minton's 7, 9 pm \$10
- ★ Sylvia Cuenca Quintet with Freddie Hendrix, Craig Handy, Dave Kikoski, Essiet Essiet  
Smalls 7, 8:30 pm \$20
- Hayes Greenfield/Dean Johnson  
Soapbox Gallery 8 pm
- ★ Gerry Eastman Ensemble with Greg Lewis, Taru Alexander  
Williamsburg Music Center 9:30 pm \$10

## Saturday, July 17

- Shoko Nagai's Tokala with Stomu Takeishi, Satoshi Takeishi  
Barbès 8 pm \$20
- ★ Ken Peplowski Quartet with Ted Rosenthal, Peter Washington, Matt Wilson  
Birdland 7, 9:30 pm \$30
- Louis Prima Jr. and The Witnesses  
The Cutting Room 7 pm \$30-40
- Joe Saylor Quartet; Barry Stephenson Quintet  
The Django at Roxy Hotel 7, 9 pm
- Morgan Guerin with Bart Plateau, Adam Cordero, Marlana DeStefano, Kalia Vandever, Chern Hwei Fung, Mario Gotoh, Joanna Mattrey, Mike King, Or Bareket, Tyshawn Sorey  
The Jazz Gallery 7:30, 9:30 pm \$25-35
- Greg Murphy
- Brandon McCune  
Mezzrow 7:30, 9 pm \$20
- ★ E.J. Strickland Quintet  
Smalls 7, 8:30 pm \$20
- Steve Sandberg/Jay Rodriguez  
Soapbox Gallery 8 pm
- ★ Gerry Eastman Ensemble with Greg Lewis, Taru Alexander  
Williamsburg Music Center 9:30 pm \$10

## Sunday, July 18

- Scott Reeves Quintet with Russ Spiegel, Mike Holoher, Howard Britz, Andy Watson  
55Bar 6 pm  
Barbès 9 pm \$20
- ★ Stephane Wrembel
- ★ Arturo O'Farrill & the Afro Latin Jazz Ensemble  
Birdland 7 pm \$30
- Hector Martignon Quartet  
Minton's 7, 9 pm \$10
- ★ Ray Blue Quartet with Greg Murphy, Belden Bullock, Steve Johns  
Riverbank State Park 3 pm  
Smalls 7, 8:30 pm \$20
- Joe Magnarelli Quintet

## Monday, July 19

- Sunny Jain's A.G.E.S. with Adam O'Farrill, Greg McMurray, Eva Lawitts  
Barbès 10 pm \$20  
Blue Note 8, 10:30 pm \$45  
Bryant Park 12:30 pm
- ★ Eddie Palmieri
- Dan Manjovi
- ★ David Leon, Yuma Uesaka, Aaron Quinn, Stephen Boegehold; Jonathan Millberger, Caleb Duval, Michael Larocca; Stephen Gauci, Adam Lane, Colin Hinton; Wendy Eisenberg, Gabby Fluke Mogul, Nick Neuberg; Elijah Shiffer, Dan Lehner, Ben Rolston, Colin Hinton; Flip City: David Aaron, Nick Panoutsos, David Gould  
Bushwick Public House 7 pm \$10
- Joe Farnsworth Quartet  
Smalls 7, 8:30 pm \$20

## Tuesday, July 20

- ★ Jazz in July—Standard Time: Kurt Elling and Bill Charlap with Steve Wilson, David Wong, Carl Allen  
92nd Street Y 7:30 pm \$35-50
- ★ James Carter Quartet with James Hurt, Gerald Cannon, Kahlil Kwame Bell  
Blue Note 8, 10:30 pm \$35  
Bryant Park 12:30 pm
- Dan Manjovi
- Marianne Solivan Trio  
Mezzrow 7:30, 9 pm \$20
- Abraham Burton Quartet  
Smalls 7, 8:30 pm \$20
- Lee Tomboulion Trio

## Wednesday, July 21

- ★ Vanisha Gould  
Bar Bayeux 8, 9:30 pm
- ★ Tony Malaby, Kenny Warren, Billy Mintz, Flin van Hemmen  
Barbès 8 pm
- David Ostwald's Louis Armstrong Eternity Band  
Birdland 7 pm \$10
- ★ James Carter Quartet with James Hurt, Gerald Cannon, Kahlil Kwame Bell  
Blue Note 8, 10:30 pm \$35  
Bryant Park 12:30 pm
- Dan Manjovi
- Hilary Gardner; Ahsley Pezzotti
- ★ JazzMobile: Danny Mixon
- Steve Carrington Quartet  
The Django at Roxy Hotel 7, 9 pm
- Tessa Souter/Luis Perdomo  
Grant's Tomb 7 pm
- Pete Zimmer Quartet with Stacy Dillard, Miki Yamana, David Wong  
Minton's 7, 9 pm \$10  
Pangea 6 pm \$25  
Smalls 7, 8:30 pm \$20  
Soapbox Gallery 8 pm
- Jim Ridl

## Thursday, July 22

- Joe Alterman Trio Birdland 8 pm \$30
- Lamy Istrefi, Jr., Josh Evans, Dezron Douglas, James Hurt Bodeguita BK 8 pm  
Bryant Park 12:30 pm
- Dan Manjovi Bushwick Inlet Park 6 pm
- George Braith The Django at Roxy Hotel 7, 9 pm
- Nir Felder Trio; Mark Whitfield Trio J. Hood Wright Park 6 pm
- Antoine Roney The Jazz Gallery 7:30, 9:30 pm \$25-35
- David Virelles Trio with Matt Brewer, Eric McPherson Vision Festival: Opening Healing Ceremony with William Parker, Patricia Nicholson, Jean Carla Rodea, Michael T.A. Thompson; Dave Sewelson's Music for a Free World with Aquiles Navarro, Ava Mendoza, Dave Hofstra, Steve Swell, William Parker, Marvin Bugalu Smith; Cooper-Moore solo; Dave Burrell/Darius Jones; Matthew Shipp String Trio with Mat Maneri, William Parker Pioneer Works 6 pm \$65
- Brian Charette with Alexander Claffy, Kush Abadey Smalls 7, 8:30 pm \$20
- Eri Perez Quartet with Hyuna Park, Yoshi Waki, Charles Goold Soapbox Gallery 8 pm

## Friday, July 23

- Joe Alterman Trio Birdland 7, 9 pm \$30
- Dan Manjovi Bryant Park 12:30 pm
- Craig Harris and Harlem Nightsongs with guest Lee Odum Greater Calvary Baptist Church 7 pm \$15
- Ray Gallon Trio; Ken Fowser Quintet The Django at Roxy Hotel 7, 9 pm  
The Jazz Gallery 7:30, 9:30 pm \$25-35
- Tivon Pennicott
- JazzMobile: Billy Taylor Centennial Celebration Marcus Garvey Park 7 pm  
Mezzrow 7:30, 9 pm \$20
- Ben Paterson Minton's 7, 9 pm \$10
- Tamir Shmerling Quartet Vision Festival—Celebrating Amina Claudine Myers: Amina Claudine Myers Voice Octet; Tyehimba Jess; Generation IV: Amina Claudine Myers, Richarda Abrams, Pyeng Threadgill, Luna Threadgill-Morderbacher; Amina Claudine Myers Trio with Jerome Harris, Reggie Nicholson Pioneer Works 6:30 pm \$65
- Huntertones Rockwood Music Hall Stage 2 9 pm \$22
- Valery Ponomarev Alto Madness Sextet with Chris Hemingway, Todd Bashore, Mamiko Watanabe, Boris Kozlov, Jerome Gillespie Smalls 7, 8:30 pm \$20
- Jason Walker Trio with Jeremy Brown, Fred Cash Soapbox Gallery 8 pm

## Saturday, July 24

- Joe Alterman Trio Birdland 7, 9 pm \$30
- Vision Festival: Creative Vision Youth Ensemble; Composers Workshop Ensemble: Warren Smith, Lloyd Harber, Rod Williams, Larry Roland, Joe Daley, Jack Jeffers, Omar Kabir, Don Slatoff, Claire Daly, Nigel Inniss, Lee Odum; ElectroFLUTTER: Fay Victor, Nicole Mitchell, Jamaaladeen Tacuma; Tracie Morris/Cecilia Smith; Joe Morris/Tomas Fujiwara; Tony Malaby's Sabino Quartet with Ben Monder, Michael Formanek, Tom Rainey Clemente Soto Vélez Cultural Center 5:30 pm \$65
- Burnt Sugar The Arkestra Chamber Damrosch Park at Lincoln Center 8 pm
- Aaron Kimmel Trio; Joe Farnsworth Quartet The Django at Roxy Hotel 7, 9 pm  
The Jazz Gallery 7:30, 9:30 pm \$25-35
- Tivon Pennicott
- Greg Murphy
- Denise King Quintet
- Matt Mottel 40th Birthday Celebration Oliver Coffee 2 pm \$10
- Summerstage: Sun Ra Arkestra; Sistazz of the Nitty Gritty: Angel Bat Dawid, Anaiet Sivad, Brooklyn Skye Scott Rumsey Playfield in Central Park 7 pm
- Stephen Gauci, Wendy Eisenberg, Francisco Mela Scholes Street Studio 8, 9:30 pm \$15
- Mike LeDonne Trio with Alexander Claffy, Joe Farnsworth Smalls 7, 8:30 pm \$20
- Gerry Eastman Ensemble with Greg Lewis, Taru Alexander Williamsburg Music Center 9:30 pm \$10

## Sunday, July 25

- Stephane Wrembel Barbès 9 pm \$20
- Arturo O'Farrill & the Afro Latin Jazz Ensemble Birdland 7 pm \$30
- Vision Festival: Whit Dickey Trio with Rob Brown, Mat Maneri; Pheeroan akLaff Liberation Unit with Michael Gregory Jackson, Adegoke Steve Colson; Raymond Nat Turner; Third Landing: Ava Mendoza, Abiodun Oyewole, Devin Brahja Waldman, Alexis Marcelo, Luke Stewart, Ches Smith; James Blood Ulmer Odyssey with Charles Burnham, Warren Benbow Clemente Soto Vélez Cultural Center 6 pm \$65
- Harlem Blues & Jazz Band with Ray Blue, Greg Murphy Dana Discovery Center 3 pm
- Ralph Lalama and Bop-Juice Smalls 7, 8:30 pm \$20
- Gerry Eastman Ensemble with Greg Lewis, Taru Alexander Williamsburg Music Center 9:30 pm \$10

## Monday, July 26

- Sunny Jain's Wild Wild East Barbès 10 pm \$20
- Michel Camilo Blue Note 8, 10:30 pm \$55
- Russ Kasoff Bryant Park 12:30 pm
- Prawit Sriwat, Daniel Durst, Abel Taberes; Aron Namenwirth, Daniel Carter, Luisa Muir, Ayumi Ishito, Eric Plaks, Yutaka Takahashi, Zach Swanson, Jon Panikkar; Stephen Gauci, Adam Lane, Sandy Ewen, Colin Hinton; Jeff Davis, Tony Malaby, Jonathan Goldberger, Matt Pavolka; Sean Ali/Flin Van Hemmen Bushwick Public House 7 pm \$10

## Tuesday, July 27

- Jazz in July—Standard Time: Dianne Reeves and Bill Charlap Trio with Peter Washington, Kenny Washington 92nd Street Y 7:30 pm \$35-50  
Bar Lunático 9:10:30 pm \$20
- Aruán Ortiz/Don Byron Bar Lunático 9:10:30 pm \$20

- Russ Kasoff Bryant Park 12:30 pm
- Jamile Trio Mezzrow 7:30, 9 pm \$20
- Lawrence Fields/Yasushi Nakamura Soapbox Gallery 8 pm

## Wednesday, July 28

- Randy Ingram Trio with Drew Gress, Jochen Rueckert Bar Bayeux 8, 9:30 pm
- David Ostwald's Louis Armstrong Eternity Band Birdland 7 pm \$10  
Blue Note 8, 10:30 pm \$35
- Joe Lovano Quartet Bryant Park 12:30 pm
- Russ Kasoff The Django at Roxy Hotel 7, 9 pm
- Emily Braden; Alexa Barchini Don't Tell Mama 7 pm \$20
- Acute Inflections
- Mars: Tim Berne, David Torn, Craig Taborn, Ches Smith Drom 8 pm \$20  
Grant's Tomb 7 pm  
Mezzrow 7:30, 9 pm \$20
- Jerome Gillespie, Jr. Trio Minton's 7, 9 pm \$10
- Alex Leonard Trio Pangea 6 pm \$25
- Steve Blum Molecular Jazz Quartet Pier 84 7 pm
- Zach Brock Quartet with Jim Ridl, Yasushi Nakamura, Clarence Penn Soapbox Gallery 8 pm

## Thursday, July 29

- John Minnock with Sean Mason, Carlos Mena, Pablo Eluchans and guest Dave Liebman 54 Below 9:45 pm \$30-70
- Orrin Evans Quartet with Immanuel Wilkins Birdland 8 pm \$30  
Blue Note 8, 10:30 pm \$35
- Joe Lovano Quartet Bodeguita BK 8 pm
- Julia Banholzer/Neal Caine Bryant Park 12:30 pm
- Russ Kasoff
- Nick Hempton Trio; Freddy DeBoe Quintet The Django at Roxy Hotel 7, 9 pm  
Drom 8 pm \$20
- Mingus Big Band
- Peter Evans' Being & Becoming with Joel Ross, Nick Jozwiak, Savannah Harris JACK 8 pm \$25
- Joe Dyson Look Within with Kenyatta Beasley, Emilio Modeste, Mike King, Barry Stephenson The Jazz Gallery 7:30, 9:30 pm \$25
- Vision Festival: Elder Ones: Amirtha Kidambi, Matt Nelson, Eva Lawitts, Max Jaffe; James Brandon Lewis Quartet with Aruán Ortiz, Brad Jones, Chad Taylor; Rock Paper Twister: Julie Ezelle Patton, Janice Lowe, Paul Van Curen, William Parker, Abou Farman and guest Vinie Burrows; Mara Rosenbloom Flyways with Anaïs Maviel, Rashaan Carter; Trio 3: Oliver Lake, Reggie Workman, Andrew Cyrille and guest Pioneer Works 6 pm \$65
- Oskar Stenmark/Alex Pryodny Scandinavia House 7:30 pm \$15
- Alex Claffy Trio with Mike Ledonne Smalls 7, 8:30 pm \$20
- Benjamin Furman Soapbox Gallery 8 pm

## Friday, July 30

- Orrin Evans Quartet with Immanuel Wilkins Birdland 7, 9 pm \$30  
Blue Note 8, 10:30 pm \$65
- Al DiMeola Bryant Park 12:30 pm
- Russ Kasoff
- The Memory of Water: Sunken Cages: Ravish Momin/Ishita Mili and Miggy Miyajima Quintet with Steve Wilson, Freddie Hendrix, Pete McCann, Noriko Ueda Damrosch Park at Lincoln Center 8 pm
- Craig Harris and Harlem Nightsongs with guest Shanyse Strickland Greater Calvary Baptist Church 7 pm \$15
- Jason Tiemann Quartet; Ken Fowser Quintet The Django at Roxy Hotel 7, 9 pm
- Greg Osby Quartet; Oran Etkin Open Arms Project Drom 8 pm \$20
- Peter Evans' Being & Becoming with Joel Ross, Nick Jozwiak, Savannah Harris JACK 8 pm \$25
- Sachal Vasandani The Jazz Gallery 7:30, 9:30 pm \$25-35
- JazzMobile: Phil Young Marcus Garvey Park 7 pm
- Curtis Nowosad Quartet Minton's 7, 9 pm \$10
- Vision Festival: Brandon Lopez Trio with Gerald Cleaver, Steve Baczkowski; Ingrid Laubrock's Monochromes with Jon Irabagon, Zeena Parkins, Tom Rainey; Jaimie Branch's FLY or DIE with Lester St. Louis, Jason Ajemian, Chad Taylor; Fred Moten, Brandon Lopez, Gerald Cleaver; David Murray Octet Revival with DD Jackson, Mingus Murray, Rashaan Carter, Russell Carter, Curtis Stewart, Lee Odum, Josh Evans, Vincent Chancey Pioneer Works 6 pm \$65
- Gerry Eastman Ensemble with Greg Lewis, Taru Alexander Williamsburg Music Center 9:30 pm \$10

## Saturday, July 31

- Orrin Evans Quartet with Immanuel Wilkins Birdland 7, 9 pm \$30  
Blue Note 8, 10:30 pm \$65
- Al DiMeola Bryant Park 7 pm
- Riley Mulherkar and Ella Bric
- Vision Festival—Tribute to Milford Graves: Andrew Cyrille solo; Joe McPhee Octet with Jason Kao Hwang, Rosie Hertlein, James Keepnews, Brandon Lopez, Michael Bisio, Warren Smith, Jay Rosen; Shahzad Ismaily solo; John Zorn solo; William Parker, Lee Mixashawn Rozie, DD Jackson, William Hooker, Francisco Mela Clemente Soto Vélez Cultural Center 6 pm \$65
- Raga Maqam: Amir ElSaffa and Brooklyn Raga Massive Damrosch Park at Lincoln Center 8 pm
- Victor Gould Trio; Michael Arenella Quintet The Django at Roxy Hotel 7, 9 pm  
Drom 8 pm \$20
- Groove Collective
- Peter Evans' Being & Becoming with Joel Ross, Nick Jozwiak, Savannah Harris JACK 8 pm \$25
- Lea Bertucci Sensemble with Chris Pitsiokos, Ben Bennett, Shayna Dunkleman Jacob Riis Beach Handball Courts 2, 4, 6 pm  
The Jazz Gallery 7:30, 9:30 pm \$25
- Vanisha Gould
- The Missing Element/The Afro-Latineers Little Island 1 pm  
Minton's 7, 9 pm \$10  
Smalls 7, 8:30 pm \$20  
Soapbox Gallery 8 pm
- Ted Nash Trio
- Rachel Z
- Jason Yeager
- Gerry Eastman Ensemble with Greg Lewis, Taru Alexander Williamsburg Music Center 9:30 pm \$10

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- Louis Armstrong House Museum 34-56 107th Street, Queens (718-478-8274) Subway: 103rd Street-Corona Plaza [www.louisarmstronghouse.org](http://www.louisarmstronghouse.org)
- Marcus Garvey Park 122nd Street and Mt. Morris Park West Subway: 2, 3, 4, 5, 6 to 125th Street
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- Minton's 206 W. 118th Street (between St. Nicholas Avenue and Adam Clayton Powell Jr. Blvd) (212-243-2222) Subway: B, C to 116th Street [www.mintonsharlem.com](http://www.mintonsharlem.com)
- Nublu 151 151 Avenue C (212-979-9925) Subway: 6 to Astor Place [www.nublu.net](http://www.nublu.net)
- Oliver Coffee 5 Oliver Street Subway: F to East Broadway [www.olivercoffee.com](http://www.olivercoffee.com)
- Pangea 178 Second Avenue (212-995-0900) Subway: L to First Avenue [www.pangeanyc.com](http://www.pangeanyc.com)
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(INTERVIEW CONTINUED FROM PAGE 6)

a break we played "On Green Dolphin Street" together and on the basis of that he hired me to be in his band. The next thing I remember is doing Wayne Shorter's album *Odyssey of Iska* and feeling totally unprepared to play with these amazing musicians. But I overcame my feelings of inadequacy and just played what I thought was appropriate. It was my first recording on electronic vibes, which were very unusual for that time. And my friend Steve Khan, the guitar player, came to the studio and helped me set up the equipment.

Most amazing was when I was 23 and 24, playing on the Leonard Bernstein Mass with 12 or 13 other percussionists from the New York Philharmonic, the Met and the New York City Ballet. Bernstein was conducting. I was playing vibraphone. During the break I was noodling around, playing changes, and all of a sudden I turned around and there was Bernstein. He said, "I bet you didn't learn that at Juilliard." I wonder how he knew I went to Juilliard.

TNYCJR: When did the studio era end for you?

DF: Around 1986 everything was petering out, musicians were working in smaller studios and there was more work with synthesizers. I went to Germany in 1987 and it was mostly the end of my commercial music career, but not the end of my recording career. It wasn't totally the end of the studio work, because there was a jingle producer named David Horowitz who told me, "Whenever you're coming to the States give me a call and I'll get you something." He was true to his word and whenever I came back to New York there were some recordings for me.

TNYCJR: Why did you go to Germany specifically?

DF: I met a woman and she lived in Germany. And I was very lucky to get an offer to teach at the university and create their very first jazz department. I had had a classical musical education and never a jazz lesson in my life. But I was considered an expert pedagogue. I did everything intuitively and still do.

TNYCJR: I love your new album with the Berlin Mallet Ensemble. It's gorgeous.

DF: They are my former students. They are beautiful arrangers and they are rhythmic players who really know how to play together. There are ensembles that play what is written and interpret new music. In this case there are arrangements, but they are only springboards for the improvisation that happens. I'm proud of all these mallet players and I guess I feel I had something to do with their development. They're amazing to play with, open, spontaneous and genuine virtuosos on their instruments.

The record came out and then COVID hit, so we've never done a gig but we'd like to. Taiko Saito is the organizer and she instigated the whole project. She is a wonderful composer and vibraphone player who became my student in 1990. We have a Japanese woman, an Austrian guy, a couple of Germans. I'm the only American.

TNYCJR: I think of Europe as being jazz-friendly and hospitable to musicians in general, with grants and other support.

DF: Absolutely. And there are quite a few American musicians here and everywhere in Europe, at the moment. Quite a few. Now we're seeing the clubs and concert halls opening here and teachers are giving lessons live and not online.

I just did a four-day online workshop with Joe Locke, Stefon Harris, Warren Wolf and Tony Miceli. We only did it online because of COVID. Otherwise we

would have done it somewhere in the States and I would have come over. I've done a lot of streamed concerts, but I'm totally sick of them. I just want to play live or stay home. Some poor people are on Zoom all day long.

TNYCJR: Do you think the future of mallet percussion is in good hands, with all the young players?

DF: Absolutely. To name a few, Joel Ross, Simon Moullier, Sasha Berliner.

TNYCJR: Would anything lure you back to the U.S to live?

DF: [Immediately] No. Did I wait long enough before answering? I love living here. I have a beautiful rooftop apartment with two terraces. I like the lifestyle here. During the Trump period, it was terrible, I suffered, watching CNN every day. I would turn off the sound when he came on the TV. ❖

For more information, visit [david-friedman.de](http://david-friedman.de)

#### Recommended Listening:

- Wayne Shorter — *Odyssey of Iska* (Blue Note, 1970)
- Double Image — *Dawn* (ECM, 1978)
- Chet Baker — *Peace* (Enja, 1982)
- David Friedman — *Air Sculpture* (Traumton, 1994)
- Daniel Humair, Marvin Stamm, David Friedman, Sébastien Boisseau — *Ear Mix* (Sketch, 2002)
- David Friedman Generations Trio — *Thursday* (Malletmuse, 2014)

(LEST WE FORGET CONTINUED FROM PAGE 8)

with Brooks leading a quintet (Shaw, tenor saxophonist Carlos Garnett, pianist Harold Mabern and McBee) at Baltimore's Famous Ballroom. In support of Black Lives Matter, proceeds from the release go directly to the Detroit Sound Conservancy, a non-profit for the preservation, education and conservation of Detroit's musical heritage. Historian Mark Stryker, the album's liner notes author, astutely and succinctly captures Brooks' legacy, writing that *Understanding* "shines a long-overdue spotlight on Brooks. A product of Detroit's mid-century jazz explosion, Brooks was a deeply swinging drummer of uncommon creativity, flexibility, fire and conceptual imagination." ❖

#### Recommended Listening:

- Horace Silver — *Horace-Scope* (Blue Note, 1960)
- Yusef Lateef — *A Flat, G Flat And C* (Impulse!, 1966)
- Roy Brooks — *Understanding* (Reel to Real, 1970)
- Roy Brooks & The Artistic Truth — *Ethnic Expressions* (Im-Hotep, 1973)
- Max Roach — *M'Boom* (Columbia, 1979)
- Roy Brooks — *Duet in Detroit* (Enja, 1983, 1984, 1987, 1989)

(LABEL CONTINUED FROM PAGE 9)

duets series of recordings. It was tricky because, at first, musicians were reluctant to get in a room and play, no matter how many precautions. What I realized within the first two weeks was that the pandemic is the great equalizer. Everyone was out of business. For a start up like Gaucimusic, that can be an opportunity to put out some great programming while the other stations are 'out for lunch'. That's the idea of *Pandemic Duets* from the promotional/publicity side. They act as a way to keep the label and social network growing and as a bridge until things open up."

Even with the uncertainty that still surrounds the performing arts scene of New York City, Gaucimusic

has plenty on its plate for the remainder of 2021. This includes additional *Pandemic Duets* with Lane, Shea, Eli Wallace, Kenneth Jimenez, Lisa Hoppe, Cooper-Moore and also a solo Gauci recording. In addition to this, Gauci is planning on several Bushwick Series releases with the series itself coming back this month. With his signature positivity, Gauci states, "Bach would go right back to the table, light a candle and write through the night, regardless of [the] outcome. So will I." ❖

For more information, visit [gaucimusic.bandcamp.com](http://gaucimusic.bandcamp.com). Gauci's Bushwick Series is at Bushwick Public House Mondays. Gauci is also at Downtown Music Gallery Jul. 10th and Scholes Street Studio Jul. 24th. See Calendar.

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[www.jazzfoundation.org](http://www.jazzfoundation.org)

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Faber Park, 3PM  
7/16 - **Ginetta's Vendetta**  
Clove Lakes Park, 6PM  
7/22 - **Antoine Roney**  
J. Hood Wright Park, 6PM

**Jazz @ Pier 84**  
in partnership with Hudson River Park Trust  
All concerts 7PM at Pier 84

7/14 - **Sylvia Cuenca**  
7/28 - **Steve Blum Molecular Jazz Quartet**

**Bushwick Inlet Park**  
In partnership with Friends of Bushwick Inlet Park  
7/22 - **George Braith, 6:30PM**

**GrowNYC Greenmarkets**  
Acoustic performances  
11AM-1PM  
July Artists TBD  
7/9 - **Fordham Greenmarket**  
7/16 - **Parkchester Greenmarket**  
7/18 - **Domino Park**  
7/23 - **Corona Greenmarket**

This project is supported in part by an award from the National Endowment for the Arts, the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council and by the Howard Gilman Foundation.

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ON THIS DAY

by Andrey Henkin



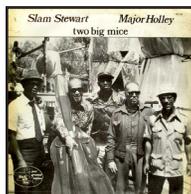
British Festival of Jazz Concert  
Various Artists (Decca)  
July 14th, 1951

London's Royal Festival Hall was the site of this concert, made under the auspices of the National Federation of Jazz Organisations. Six bands performed, all in the Dixieland/trad-jazz style popular at the time, excerpts of their sets compiled on this 10" LP. The most famous were those led by trumpeter/clarinetist Humphrey Lyttelton and pianist Graeme Bell (the latter actually from Australia) but appearing were some other future names in trombonist Keith Christie, cornet player Ken Colyer, pianist Stan Butcher and drummer John Sangster.



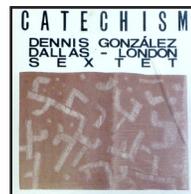
Miles in Tokyo  
Miles Davis (CBS/Sony)  
July 14th, 1964

In 1964, trumpeter Miles Davis, five months after playing Lincoln Center for an NAACP benefit, made his first trip to Japan, performing in Tokyo and Kyoto. It came at a transitional period for Davis. His quintet was in flux, with Sam Rivers, recommended by the group's drummer and fellow Bostonian Tony Williams, in on tenor saxophone for a recently departed George Coleman, but leaving right after, replaced by Wayne Shorter. The band, with pianist Herbie Hancock and bassist Ron Carter, plays music harking back to Davis' '50s ensembles.



Two Big Mice  
Slam Stewart/Major Holley (Black And Blue)  
July 14th, 1977

Slam Stewart (b. 1914, Englewood, NJ) and Major Holley (b. 1924, Detroit, MI) were bassists both known for singing along to their bowed solos (as well as playing with Coleman Hawkins 18 years apart). This is the first of two co-led LPs, the second coming in 1981. On both is drummer Oliver Jackson while this one includes pianist Hank Jones and, if two basses weren't enough, a third played by George Duvivier (b. 1920, NYC). Both leaders bring tunes, the set filled out by Cole Porter, André Persiani and nursery rhyme "Three Blind Mice".



Catechism  
Dennis González (DAAGNIM)  
July 14th, 1987

Dallas is hardly known as a jazz city, especially next to nearby and much smaller Fort Worth. Trumpeter Dennis González, hailing from Abilene, 200 miles west, has made it his creative homebase though since the late '70s, founding the Dallas Association for Avant-Garde and Neo Impressionistic Music (DAAGNIM). But this album was made far away in London and with a mixed cast of Keith Tippett, Elton Dean, Marcio Mattos and Louis Moholo (UK) alongside Kim Corbett and Ron Blakeslee (Texas) playing mostly González' music.



Live in Vitoria-Gasteiz  
Linda Sharrock (Amadeo)  
July 14th, 1995

Linda and Sonny Sharrock collaborated on a few records in the late '60s-mid '70s then, after divorcing, both left music for a few years. Linda would restart her career in Europe, singing with various groups and leading her own projects. A regular partner has been Austrian reedplayer Wolfgang Puschnig, who appears on this live set from the titular Spanish festival. Completing the trio is Turkish percussionist Arto Tunçboyacıyan for collaborative originals, Ornette Coleman's "Ramblin'" and Billie Holiday's "God Bless The Child".

BIRTHDAYS

**July 1**  
†Earle Warren 1914-94  
†Rashied Ali 1935-2009  
†Ndugu Chanceler 1952-2018  
Erik Friedlander b.1960  
Sameer Gupta b.1976  
Brandee Younger b.1983

**July 2**  
†Charlie Kennedy 1927-2009  
Richard Wyands b.1928  
Ahmad Jamal b.1930  
†William Fielder 1938-2009  
Mike Abene b.1942  
Gary Dial b.1954

**July 3**  
†Johnny Coles 1926-96  
Ronnell Bright b.1930  
†Ron Collier 1930-2003  
†Pete Fountain 1930-2016  
Rhoda Scott b.1938  
Dr. Lonnie Smith b.1942  
John Klemmer b.1946

**July 4**  
†Aaron Sachs 1923-2014  
Conrad Bauer b.1943  
Butch Miles b.1944  
Fred Wesley b.1943  
Matt Steckler b.1974

**July 5**  
†Ray Biondi 1905-81  
†Bruce Turner 1922-93  
Sha b.1983

**July 6**  
†Betty Smith 1929-2011  
Chris White b.1936  
Klaus Kugel b.1959  
Torben Waldorff b.1963

**July 7**  
†Tiny Grimes 1916-89  
†Frank Rehak 1926-87  
Doc Severinsen b.1927  
†Hank Mobley 1930-86  
†Joe Zawinul 1932-2007  
Sue Evans b.1951  
Michael Henderson b.1951  
JA Granelli b.1966  
Orlando le Fleming b.1976

**July 8**  
†Bill Challis 1904-94  
†Louis Jordan 1908-75  
†Johnny Mince 1912-97  
†Billy Eckstine 1914-93  
†Ken Hanna 1921-82  
Roy Babbington b.1940  
Sakari Kukko b.1953  
Russ Johnson b.1965  
Kendrick Scott b.1980  
Tyshawn Sorey b.1980  
Matt Wigton b.1980

**July 9**  
†Joe Darensbourg 1906-85  
†June Richmond 1915-62  
†Duke Burrell 1920-93  
†Alex Welsh 1929-82  
†Frank Wright 1935-90

**July 10**  
†Noble Sissle 1889-1975  
†Ivrie Anderson 1905-49  
†Cootie Williams 1910-85  
†Milt Buckner 1915-77  
†Dick Cary 1916-94  
†Major Holley 1924-90  
†Buddy Clark 1929-99  
†Arnie Lawrence 1938-2005  
†Lee Morgan 1938-72  
Brian Priestley b.1940

**July 11**  
Henry Lowther b.1941  
†Tomasz Stanko 1942-2018  
Travis Sullivan b.1971  
Will Vinson b.1977

**July 12**  
†Sam "The Man" Taylor 1916-90  
†Paul Gonsalves 1920-74  
†Conte Condoli 1927-2001  
†Big John Patton 1935-2002  
†Jean-François Jenny-Clark 1944-98  
Mark Soskin b.1953  
Ken Thompson b.1976  
Ron Caswell b.1977

**July 13**  
†George Lewis (cl) 1900-68  
†Bengt-Arne Wallin 1926-2015  
†Leroy Vinnegar 1928-99  
†Albert Ayler 1936-70  
†Earl Grubbs 1942-89  
George Lewis (tb) b.1952

**July 14**  
†Billy Kyle 1914-66  
†Alan Dawson 1929-96  
Lauren Seavian b.1979

**July 15**  
†Philly Joe Jones 1923-85  
†Joe Harriott 1928-73  
†Henry P. Warner 1940-2014  
Rodrigo Amado b.1964  
Petros Klampanis b.1981

**July 16**  
†Teddy Buckner 1909-94  
†Cal Tjader 1925-82  
Bobby Previte b.1957

**July 17**  
†Mary Osborne 1921-92  
†Ray Copeland 1926-84  
†Vince Guaraldi 1928-76  
†Joe Morello 1928-2011  
†Ben Riley 1933-2017  
†Nick Brignola 1936-2002  
Chico Freeman b.1949  
Mark Feldman b.1955

**July 18**  
†Charlie LaVere 1910-83  
†Ray McKinley 1910-95  
†Don Bagley 1927-2012  
†Carl Fontana 1928-2003  
†Buschi Niebergall 1938-'80s  
†Dudu Pukwana 1938-90  
William Hooker b.1946  
Theo Croker b.1985

**July 19**  
†Buster Bailey 1902-67  
†Cliff Jackson 1902-70  
†Charlie Teagarden 1913-84  
Bobby Bradford b.1934  
†Carmell Jones 1936-96  
Didier Levallet b.1944

**July 20**  
†Bill Dillard 1911-95  
†Joachim Ernst Berendt 1922-2000  
†Ernie Wilkins 1922-99  
Peter Ind b.1928  
†Charles Tyler 1941-82  
Samuel Blaser b.1981

**July 21**  
Helen Merrill b.1930  
†Sonny Clark 1931-63  
Plas Johnson b.1931  
Scott Wendholt b.1965

**July 22**  
†Al Haig 1924-82  
†Bill Perkins 1924-2003  
†Keter Betts 1928-2005  
†Junior Cook 1934-92  
†Johannes Bauer 1954-2016  
Al Di Meola b.1954

**July 23**  
†Emmett Berry 1915-93  
†Johnny Hartman 1923-83  
†Claude Luter 1923-2006  
Bill Lee b.1928  
†Richie Kamuca 1930-77  
†Steve Lacy 1934-2004  
Daoud-David Williams b.1943  
Khan Jamal b.1946  
Loren Schoenberg b.1958  
Achille Succi b.1971

**July 24**  
†Joe Thomas 1909-84  
†Billy Taylor 1921-2010  
Ronnie Lang b.1927  
†Rudy Collins 1934-88  
Mike Mainieri b.1938  
Charles McPherson b.1939  
Jon Faddis b.1953  
Barry Romberg b.1959  
James Zollar b.1959  
Etienne Charles b.1983

**July 25**  
†Darnell Howard 1895-1966  
†Johnny Wiggs 1899-1977  
†Johnny Hodges 1907-70  
†Jef Gilson 1926-2012  
†Annie Ross 1930-2020  
†Don Ellis 1934-78  
Günter Lenz b.1938  
Brian Blade b.1970  
Mike DiRubbo b.1970

**July 26**  
†Gus Aiken 1902-1973  
†Erskine Hawkins 1914-93  
†Louie Bellson 1924-2009  
†Charli Persip 1929-2020  
Joanne Brackeen b.1938  
Natsuki Tamura b.1951

**July 27**  
†Charlie Queener 1923-97  
Charlie Shoemaker b.1937  
Carl Grubbs b.1944  
Joel Harrison b.1957  
Jean Toussaint b.1960

**July 28**  
†Corky Corcoran 1924-79  
†Jim Galloway 1936-2014  
Nnenna Freelon b.1954  
Delfeayo Marsalis b.1965

**July 29**  
†Don Redman 1900-64  
†Charlie Christian 1916-42  
†Joe Beck 1945-2008

**July 30**  
†Hilton Jefferson 1903-68  
†Roy Porter 1923-98  
†Frank Smith 1927-74  
†Vernell Fournier 1928-2000  
James Spaulding b.1937  
Hal Smith b.1953  
Kevin Mahogany b.1958

**July 31**  
†Hank Jones 1918-2010  
†Ahmet Ertegun 1923-2006  
†Bjarne Nerem 1923-91  
Kenny Burrell b.1931  
Michael Wolff b.1952  
Stanley Jordan b.1959



SHA  
July 5th, 1983

Mysterious, single-named bass clarinetist Sha was born Stefan Haslebacher in Bern, Switzerland. His formal music education came at the MHS Luzern and in private study with Don Li, John Voirol, Nat Su and Sujay Bobade. In 2003, he first recorded with countryman pianist Nik Bärtsch's Ronin on *Rea* (Ronin Rhythm Records), a relationship that would flower into five more albums with Ronin (all for ECM) as well as two with Bärtsch's Mobile (one each on Ronin Rhythm and ECM) and a duo project. Additionally, Sha has recorded with Zimoun, Stvn Wlsn and Markus Reuter and released four of his own albums on Ronin Rhythm: *Chessboxing Volume One* (2008), *Greatest Hits* (2011), *Feckel For Lovers* (2015) and *Monbijou* (2020). (AH)

CROSSWORD

	1	2	3	4		5	6	7	8	
9						10				11
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	37					38				

ACROSS

- Jazz before it was jazz
- It and JALC present Summergarden concerts
- Drummer Drake
- Concert tickets used to yield these
- Japanese alto saxophonist Sakata
- Soul-jazz saxophonist Prince Billy \_\_\_\_ Wright
- Filipino-American vocalist David
- Saalfelden Jazz Festival country (abbr.)
- Central and Prospect Parks both have one
- Chicago-based quartet of which 9 Across was a member
- Chet Baker and Bud Shank led the band for his story
- Jim Pepper jazz standard "Witchi-\_\_\_\_-To"
- Jazz festival held in Abbiatograsso, Italy
- Turkish bandleader İşmen
- Hellish Lublin jazz festival
- Amiri Baraka and Steve Dalachinsky
- Lennie Tristano > Sal Mosca > Larry \_\_\_\_
- Jazz opponent?
- Homebase of ODIN Records

DOWN

- Danish guitar Bro

- Pianist/singer Claudine Myers
- Charles Thompson or Roland Hanna
- Take 6 were all members of this church (abbr.)
- UWS college with a noted jazz program
- Omar Sosa record label
- The M in AACM?
- Cellist Wadud
- You want this in your sandwich not on your bandstand
- Kenny Dorham tune "Baby \_\_\_\_"
- Billy Bang fought there
- Repeated, singer Bridgewater
- Portuguese trumpet monogram
- Pianist O'Brien
- Central Dutch town hosting an annual jazz festival
- Bass clarinetist Stein
- Singer Cyrille
- Bassist Ahmed \_\_\_\_-Malik
- Puerto Rican percussionist Ubaldo
- Jazz musicians take it from here
- English tenor saxophonist/clarinet/flutist Vic
- Phone co. that partnered with the Monterey and Sonoma jazz festivals
- Label founded by Nadja Salerno-Sonnenberg releasing albums by Clarice Assad and New Swing Sextet
- Treme broadcaster
- Late bassist Victor Bailey suffered from it

Jul 22 - 31, 2021

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