

AUGUST 2021—ISSUE 232

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

NYCJAZZRECORD.COM

THE NEW

JAZZ RECORD

**RENEE
ROSNES**
GIFT OF TIME

**JOHN
PIZZARELLI**

**CAMILLE
THURMAN**

**TODD
COCHRAN**

**LOWELL
DAVIDSON**

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THE NEW YORK CITY JAZZ RECORD

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Earlier this summer, a real brouhaha erupted when anti-vaxxer protesters picketed the newly reopened Springsteen on Broadway, making false and, frankly, disgustingly ignorant and privileged equivalence between the show's requirement of proof of vaccination and separate facilities for different races in the U.S. or the yellow stars Jews were forced to wear under the Nazis. While we are all desperate for art and live experience after so many months, it is just as desperate that those whose selfishness prevent them from engagement with society are not allowed to bring us back to the lockdowns and isolation that seemed never-ending just a few months ago. One would have hoped that the rare experience of fear and loss and disorientation that crossed all societal and national lines since early 2020 would have brought humanity closer, setting aside differences for a larger good yet, apparently, there is much work still to be done.

For the vaccinated, NYC is reopening at a dizzying rate: pianist Renee Rosnes (On The Cover) will be at Blue Note with Ron Carter's Foursight; guitarist John Pizzarelli (Interview) will also be there, presenting his recent project of solo Pat Metheny interpretations; and saxophonist/vocalist Camille Thurman (Artist Feature) is all over town this month at Central Park Great Hill, Bryant Park and Drom. And our CD Review section features others offering performances indoors and out. Plus, we introduce a new section for the many who may have fled the five boroughs during the pandemic: "100 Miles Out", a selection of shows (found at the end of the Event Calendar) outside the city limits since, we have come to learn, there is life outside of 10001-10314.

On The Cover: Renee Rosnes (photo courtesy of DL Media)

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FREE EVENT

GREAT JAZZ ON THE GREAT HILL

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we keep the music playing!



ALYSON WILLIAMS, EMCEE



THE ALLAN HARRIS SEPTET



CAMILLE THURMAN & THE DARRELL GREEN QUARTET



THE DIZZY GILLESPIE BIG BAND

Saturday, August 7

4:00 pm–7:00 pm

Great Hill

(Enter at 106th Street and Central Park West)

Jazzmobile and the Central Park Conservancy are thrilled to welcome back Great Jazz on the Great Hill! Enjoy an amazing lineup of world-renowned jazz performers while lounging or swing dancing in the Park. All ages are welcome.

Celebrating the 100th Birthday of Dr. Billy Taylor, a Founder of Jazzmobile!

The Great Hill is steep, but accessible by ramp. For wheelchair access, enter at West 108th Street at Central Park West traveling south down the path to the Great Hill.

This event is weather permitting and refreshments will not be sold. Performance lineup is subject to change.

For more information, contact 212.446.2242 or visit centralparknyc.org/greatjazz or jazzmobile.org.



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SUMMERFEST



AUGUST
2021 CALENDAR
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SPECIAL THANKS TO: Mayor Bill de Blasio, NY City Council Speaker Corey Johnson; Manhattan Borough President Gale Brewer; State Senator Brian Benjamin, State Assembly Member Inez E. Dickens, New York City Council Member William Bill Perkins (M), New York City Council Member Kevin Riley (Bx.), New York City Council Member I. Daneek Miller, (Q), NY City Council Member Debi Rose, (SI)



TODD COCHRAN TC3
THEN AND AGAIN, HERE & NOW

TODD COCHRAN piano
JOHN LEFTWICH bass
MICHAEL CARVIN drums

Pianist Todd Cochran emphatically marks his acoustic reincarnation after nearly Half Century solo recording hiatus

*Cochran's musical interests have always been vast in their outlook, from the avant-garde to fusions of jazz and rock. As Bayeté, his sound can be heard on albums that push the bounds of genre, from Santana and Automatic Man's arena filling rock sounds to the explosively spiritual world of his own records. The element that has never escaped Cochran's work has been the blues esthetic tied to jazz's legacy, which he re-embraces on his new recording, **Then and Again, Here & Now.***

*To assist him in his efforts, Cochran enlisted bassist John Leftwich and drummer Michael Carvin. Leftwich has been an important voice in the West Coast's vibrant music scene for decades and was introduced to Cochran twenty years ago via Freddie Hubbard. The legendary drummer became a part of the pianist's world even earlier through collaborations with Bobby Hutcherson. Together the **Todd Cochran TC3** is a tremendously vibrant and cerebral ensemble that breathes life into any piece they endeavor to touch.*



Sunnyside

www.sunnysiderecords.com

New Yorkers know that summers in the city provide a plethora of free, high-caliber jazz performances...if you know where to find them. One place is the "Piano in Bryant Park" series, running weekday afternoons, May through September. A cool, overcast but rainless day, proved the perfect setting to imbibe pianist **Joel Forrester's** delectable solo style, a mingle-mangle of boogie, stride, swing and otherwise, all served with infectious humor. On the second of a five-day run (Jul. 13th), the 75-year-old pianist (now living in France after almost four decades in the city) seemed glad to be back in town, using his swing-marching "Soldiers in the Army" as an opener, accompanying the parade of passersby as if they were actors on a silent screen. Introducing numbers with wry commentary and curious anecdotes, he ragged "In the Ring", boogied "School Blues", caressed the Thelonious Monk-inspired "Your Little Dog" and cover of Monk's "Pannonica", tangoed "I Wonder", closing the first set with minimalist "Second Nature" (in 11/4), half-waltzing "Skirmish" (in 5/4) and hard-striding "Hope". To test the audience's mettle, Forrester opened the second set with "Industrial Arts", an extended minimalistic piece modulating from 7/4 to 6/8 to fast 7/8, an exercise in morphing textures. An ad hoc blues (with guest singer Daphne Gale), rolling "Staggered Joel" (based on "Stagger Lee") and "Piano in the Park" (a commissioned piece) rounded out the eclectic yet cohesive, seriocomic concert. *—Tom Greenland*



Joel Forrester @ Bryant Park

There's a special 'neighborhoody' feeling you get at the free outdoor summer JazzMobile concerts, now back in full force after two troubled seasons. The feeling probably stems from the fact that most events are held in Harlem's Marcus Garvey Park and Morningside Heights' Grant's Tomb, so that the core group of locals who have regularly attended since the early '70s have little trouble bringing folding chairs and picnic dinners (some even bring their dancing shoes) to the shows. On the wide entry steps of Grant's Tomb (Jul. 15th) vibraphonist **Jay Hoggard**, a program veteran, led his superb quintet—reedplayer Don Byron, keyboard player James Weidman, bassist Belden Bullock and drummer Alvester Garnett—through an increasingly inspired 90+-minute performance of original tunes and a cover of JazzMobile founder Billy Taylor's "I Wish I Knew How It Would Feel to Be Free". After warming the crowd with "Swing 'Em Gates" and "Soular Power", the music seemed to plumb a deeper level somewhere during Byron's baritone saxophone solo on "Harlem Jazzbirds Swingin' and Swain'", maintaining this intensity over "Let Me Make It Clear" (with a fine solo by Hoggard), the gospel-tinged Taylor cover (which opened as a vibraphone/piano duet) and romping "God Will Guide". As the twilight darkened, Hoggard was able to squeeze in two more: an up-swinging "Sonic Hieroglyph" and the calypso "I Am Free", both stirring pairs of dancing 'jazzbirds' into action. (TG)

A stripped-down Jazz in July at 92nd Street Y (Jul. 20th) put the spotlight squarely on vocalist **Kurt Elling**, in "Standard Time", an intimate program of jazz chestnuts, which could successfully transfer to any given cabaret room. Elling, intellectual by nature and sometimes overly serious on stage, was in a particularly celebratory, animated mood, his concise and precise narrative threaded with wit and dollops of humor. Jazz in July Artistic Director/pianist Bill Charlap yielded hosting duties to the singer, assuming the function of accompanist, venturing into a percussive territory attuned to Elling's creative phrasing, including glissandi and bebop riffs. Two highly accomplished sidemen, bassist David Wong and drummer Carl Allen, with guest Steve Wilson on both alto and soprano saxophones, offered solid support throughout. A virtuosic performer and accomplished storyteller, Elling is a master of vocal stylings, most notably vocalese, which seems even to inform his clipped way of speaking. He's also a purveyor of exceptionally skilled scat, on display in "September in the Rain", which began with a slow intro, with emphasis on the lyric, before moving into a swing tempo. A slowed-down "More Than You Know" was voiced as if a 45 rpm record was spinning at 33 rpm. Encore "Somewhere" was a paragon of arranging, Wong, Allen and Wilson threading through a soulful delivery of piano and voice, Elling effortlessly demonstrating his wide range and creativity. *—Marilyn Lester*



Kurt Elling @ 92nd Street Y's Jazz in July

A full house at Birdland was never more exciting, with the pandemic lockdown over and all present elated at the return of live music. Tuba player **David Ostwald's Louis Armstrong Eternity Band**, resuming a 20th-year run of weekly gigs at the club (Jul. 14th) exuded an extra measure of rhythmic glee, each player rolling into the pocket with consummate ease. Leader and quip-master Ostwald had for this outing (the lineup rotates from week to week) top-shelf musicians to syncopate and swing: Adrian Cunningham (clarinet, saxophone), Joe Boga (trumpet), Jim Fryer (trombone), Arnt Arntzen (plectrum banjo, guitar) and Alex Raderman (drums). Bonus points were added for a bounty of vocals from Cunningham, Arntzen and Fryer, including, respectively, a notable "Mack the Knife", torchy "When Your Lover Has Gone" and, in true Jack Teagarden mode, "A Hundred Years from Today". Duke Ellington was liberally represented, including the bebop anticipator "Cottontail" and a too-little heard tune written for Louis Armstrong, "Azalea", also vocalized by Arntzen. A showstopper, "Diga Diga Doo", was a high-energy toe-tapper, with Cunningham's clarinet high-noting, Boga wailing and Ostwald delivering his only solo of the set. Boga, in particular, is so attuned to his instrument, he makes trumpet playing seem breathtakingly effortless. Closing was a full-speed-ahead "Swing That Music", complete with round-robin vocals, proving musical riches had returned to Birdland. (ML)

A steamy summer night (Jul. 16th) brought throngs out to Bryant Park for the Carnegie Hall Citywide Series "picnic performance" by the **Spanish Harlem Orchestra**. The 13-strong, 3-time Grammy Award Winning ensemble led by pianist Oscar Hernandez got things started presenting itself to the audience with its "Orquesta Del Barrio", during which Hernandez introduced the group's three singers, five-man rhythm section and five-horn players. The band then blasted off into a blistering "La Fiesta Empezo", Carlos Cascante singing the lead vocal, urging listeners to *bailar y gozar*. Marco Bermudez sang the lead on "Echa Pa'Lante", which had trumpeter Alex Norris stepping out for a lyrical solo over the churning percussion of Luisito Quintero, George Delgado and Jorge Gonzalez. "Yo Te Prometo" featured Jeremy Bosch singing the amorous lyric and Doug Beavers soloing warmly on trombone. The singers joined forces on the cha-cha "Pa Goza" before taking a break while the band stretched out on Hernandez' "Fort Apache", then returning to sing together on "Esa Nena", a rousing romp with a Colombian cumbia interlude. Bosch played flute on the classically-tinged "Como Te Quise" and with Hernandez on his "Goza El Ritmo". The band put its salsa-styled stamp on popular Mexican song "La Media Vuelta", also evident on set closers "La Banda Llego", a feature for Mitch Forman's baritone saxophone, and "La Salsa Dura", which got the crowd up on its feet dancing. —Russ Musto

From the balcony of The Cutting Room (Jul. 17th), immersed within art nouveau-turning-deco interior, the atmosphere onstage with **Louis Prima, Jr. and The Witnesses** seemed incendiary. True believers and young converts roared as "Sing, Sing, Sing", composed in 1936 by Prima, Sr., began. Like his father, Prima, Jr. is a talented entertainer whose jocular vocals led much of the action. If this was a tribute, however, it catapulted the sound into the present and these stunning Witnesses enjoyed numerous featured spots as vocalists and instrumentalists. Tireless doesn't begin to describe each perspiration-filled moment as the band not only played blistering ensemble (i.e., New Orleans) sections and spotlight solos, but smoothly incorporated bits of comedy and dance. Drummer A.D. Adams, bassist A.J. Dicharry, keyboard player Tris Duncan and guitarist Tony Italiano were unstoppable forces, as were baritone saxophonist Garrett Wingfield, trumpeter Steve Sharp and trombonist Philip Clevinger. Featured tenor saxophonist Marco Palos, the Sam Butera of this band, and Prima's trumpet powerfully shared the front with Kate Curran, who captured Keely Smith's soulfulness but truly shined when unleashed, wrapping long tones around her own R&B core. Hits "Buona Sera" and "Jump, Jive and Wail" sizzled and "That Old Black Magic" utterly throbbed, but jazz-rock like "25 or 6 to 4" and "Vehicle" and Ike and Tina Turner's "Proud Mary", among other unexpected encores, proved the band to be wonderfully relentless. —John Pietaro

JENNIFER TAYLOR / COURTESY OF CARNEGIE HALL



Spanish Harlem Orchestra @ Bryant Park



Louis Prima, Jr. and The Witnesses @ The Cutting Room

Arturo O'Farrill's Latin Jazz Ensemble renewed its two-and-a-half-decade Sunday Birdland residency (Jul. 4th) despite the absence of its leader. Saxophonist Ivan Renta served as the musical director of an octet culled from O'Farrill's Afro Latin Jazz Orchestra: trumpeter Jim Seeley and trombonist Rafi Malkiel joining him in the frontline and Andrew Andros in O'Farrill's piano chair in the rhythm section with bassist Bam Bam Rodriguez, drummer Vince Cherico, conguero Keisel Jimenez and bongocero Carlos Maldonado. The band kicked off its sold-out set with a page out of the Spanish Harlem Orchestra repertoire: a fiery version of Oscar Hernandez' "Rumba Urbana". Seeley's "The Joker", a soulful outing with a funky electric bassline underpinning bluesy solos by the composer, Renta and a climactic conga and bongo dialogue, was up next. After that the group reached back into the Cuban classics songbook with a rendition of Ernesto Lecuona's "Siboney", which began tenderly, then erupted into explosive solos by Seeley, Malkiel and Cherico, which had the house cheering. Another Seeley piece, "The Little General", superbly blended bebopping and AfroCuban rhythms while the take on Chico O'Farrill's arrangement of "Almendra" oozed Middle Eastern-flavored exoticism. The set ended with two Arturo O'Farrill compositions: "Llorona", a dramatic outing from his *Despertidas Suite* written for the Malpaso Dance Company, and the boldly grooving "Blue State Blues". (RM)

As **The Fringe** celebrates its golden anniversary, its set at Bar Bayeux (Jul. 7th) left the room buzzing with fest and fervor. Though visitors to NYC, saxophonist George Garzone and bassist John Lockwood stand with our finest Downtown ensembles. Co-founded by Garzone, a Berklee faculty member in 1971 Boston, its lineup has been amazingly stable; Lockwood joined in 1985, marking the only shift until the sad passing of drummer Bob Gullotti last year. It took time to deal with the loss, but the addition of Francisco Mela, a regular sub for 17 years, was natural. Adjusting the ligature on his saxophone, Garzone gave the slightest nod to Mela who caressed a banshee wail from his lone cymbal. As the rhythm section percolated, Garzone's motifs poured most fluidly, reminiscent of John Coltrane's pious tenor. Mournful in tone, though not lacking in energy, the piece (a Gullotti lament?) roared once in tempo. Lockwood's blurring pizzicato turned his instrument into a second horn with constant drive. And Mela was a phenom of perpetual motion, layering cascades of Latin rhythms with deft shading, explosions and Spanish-language vocals shouted up over his kit. During three lengthy but gripping improvisations, The Fringe coursed emotions from ballad to utter fire, with Garzone threading hints of standards into the whirl of free jazz, excitedly filling the house of 20-somethings. Decades of Monday nights up north earned The Fringe legendary status in Boston. The crime is that we New Yorkers can't see them each Saturday. (JP)

WHAT'S NEWS

The **2022 NEA Jazz Masters** class has been announced: bassist Stanley Clarke, drummer Billy Hart, vocalist Cassandra Wilson and saxophonist Donald Harrison, Jr., the latter recipient of the A.B. Spellman NEA Jazz Masters Fellowship for Jazz Advocacy. The recipients will be honored in March 2022 at SFJAZZ. For more information, visit arts.gov.

The Summer Virtual Term of Jazz at Lincoln Center's **Swing University** takes place Aug. 1st-Sep. 8th. The focus will be on saxophonists, including Sonny Rollins, Sidney Bechet, Benny Carter, Vi Redd, great saxophonists of the '50s, World Saxophone Quartet and more. For more information, visit 2021.jazz.org/swing-u.

Philadelphia's Clef Club of Jazz & Performing Arts will present a series of Master Classes in the Fall of 2021: Bernard Purdie (Oct. 16th), Michele Rosewoman (Nov. 20th) and Oliver Lake (Dec. 18th). For more information, visit clefclubofjazz.org/pcc-events.

The United States Post Office has released a set of five stamps celebrating tap dancing, including ones featuring **Michela Marino Lerman** and **Max Pollak**.

The **New Jersey Performing Arts Center** has announced its Fall 2021 schedule, which will begin in September with Gregory Porter (Sep. 24th) and "Salsa Meets Jazz" with Tito Nieves, Arturo O'Farrill & The Afro Latin Jazz Orchestra and Eddie Palmieri Salsa Orchestra (Sep. 25th). For more information, visit njpac.org.

The **Alternative Guitar Summit Camp 2021** with Julian Lage, Kurt Rosenwinkel, Gilad Hekselman, Jerome Harris, Tim Miller, Joel Harrison and guests John Scofield and Sheryl Bailey will take place Aug. 23rd-27th at Full Moon Resort in Big Indian, NY. For more information, visit alternativeguitarsummitcamp.com.

Idris Ackamoor and Cultural Odyssey has received a \$400,000 grant from the Mayor's Office of San Francisco in support of African American Theater Alliance for Independence.

Brooklyn Conservatory of Music has named Jordyn Davis and Charenée Wade as recipients of the inaugural Jazz Leaders Fellowship. Both will receive \$12,500 and have a year-long opportunity to work closely with BKCM students and faculty. For more information, visit bkcm.org/jlf.

Composer Michael Yezerski and trumpeter **Ambrose Akinmusire** will score the upcoming Starz original series *Blindspotting*.

The inaugural **Magos Herrera Young Woman Immigrant Musician Award**, presented by International Human Rights Arts Festival, has been announced. The award is created "to support an outstanding young female immigrant musician based in USA trying to make a difference and to develop a musical career." The submissions deadline is Aug. 15th. For more information, visit ihraf.org/magos-herrera-award.

The **DC Jazz Festival** has announced the 2021 DCJazzPrix Finalists: Giveton Gelin Quintet; Camilla George; and Dayramir Gonzalez & Habana enTRANCÉ. The finalists will take part in the 17th Annual DC JazzFest on Sep. 5th. For more information, visit dcjazzfest.org.

The corner of Broad and William Streets in Newark, NJ across from Newark City Hall has been named **Woody Shaw, Jr. Plaza**, through the efforts of the late trumpeter's son Woody Shaw III.

Pianist **Andy Milne** has won the 2021 JUNO Award in the Best Group Jazz Album category for his recent album, *The reMission* (Sunnyside).

Submit news to ahenkin@nycjazzrecord.com

JESSICA MOLASKEY / COURTESY OF THE ARTIST



JOHN PIZZARELLI

BY KYLE OLEKSIUK

Over the course of his nearly 40-year-long career, prolific jazz guitarist, singer and composer John Pizzarelli has become one of the most celebrated modern interpreters of the Great American Songbook (GAS), a love for which he acquired from his father, the also-celebrated guitarist Bucky Pizzarelli. Pizzarelli's eminence as a player of GAS tunes needs little introduction: it should suffice to say that he features prominently throughout Paul McCarthy's 2012 album of GAS songs, *Kisses on the Bottom*. While most of Pizzarelli's recordings are within the GAS tradition, over the course of the COVID-19 pandemic he recorded an album of songs from a very different songbook: that of guitarist Pat Metheny. That album, the occasion for this interview, is *Better Days Ahead (Solo Guitar Takes on Pat Metheny)*, released in April by Ghostlight Records. This interview was conducted over the phone while Pizzarelli and his wife, singer Jessica Molaskey, drove out of New York towards their cabin upstate.

The New York City Jazz Record: What's the story behind the new album?

John Pizzarelli: I had wanted to make a solo guitar record, but none of it was planned. [My wife and I] had escaped from New York City on Mar. 13th, 2020 and made our way up to where we're going now—a little cabin that we have—because we're older people and we didn't want to get sick. So the first thing that I started doing was just playing standards for a while. But then I started playing Pat Metheny tunes, because I could practice all day and the phone wasn't going to ring saying, "Hey, we need you next Friday at a gig" because there weren't going to be any gigs.

So I started playing these Pat Metheny tunes and I posted a couple of them on Instagram. And my buddy, Rick Haydon, the co-producer of the record, saw them. And he said, "no more posting of the Pat Metheny songs...we're going to record this record and I'll talk you through it on your iPad, don't just give it away. You've got the beginnings of something really good."

In the meantime, my parents passed away, my father on Apr. 1st [2020, of complications from COVID-19] and my mother on Apr. 8th and Pat Metheny wrote me a couple of beautiful condolence notes. And I started talking to him about music and things and guitar and told him I was playing some of his tunes. And eventually he sent me lead sheets, so I didn't have to slow down the records anymore to figure them out. I actually had the music from the guy and that was a big deal.

So everything fell into place and recording it was fun. I'd wake up and go into this little room, it was my daughter's bedroom, but she's older now. I had the iPad on the bed and that's what we did. It was a fun process and it really got my mind off everything that was going on that was driving me crazy, so it really was, what's the word? Cathartic.

TNYCJR: Why Pat Metheny songs?

JP: I've been a fan of Pat's forever. I love melodies and I think that's what attracted me to Pat Metheny's music. There's always beautiful harmonic things that go on within the chords, but the melodies are so memorable and well written. It's not a vamp, it's not like two chords and he fakes it. He's always got some great ideas and little tricks that he throws at you, so every day was a brainteaser. It really was a revelation to me to put those things together and just play guitar solo. It was fun to practice and I'm excited to play [these tunes] live, which I haven't done yet.

TNYCJR: Did you attempt any other new musical ventures this year while everything was shut down?

JP: I also started doing these little concerts every Thursday night at 6 pm on my Facebook page. Once I finally figured it out, I realized it was fun to go on Facebook on Monday and say, "I'm going to do a concert on Thursday. What do you want to hear?" And people would start to request songs. And then they got to hear their name announced and we put together a setlist and it became something really interesting. People from Brazil and Portugal and Spain and New Zealand were listening and people around the States, who were all home by themselves.

It was just me sitting on my couch and then my wife Jessica would sing with me at the end of all the programs. I would do requests and then a little bossa nova section and then I would sing "You've Got To Be Carefully Taught" from Rodgers and Hammerstein and then Jessica would close it out and sing a couple of numbers at the end. It's usually about an hour to 75 minutes each week. It's a fun little bit of business and I'm still doing them. I go back to work on Aug. 1st, but whenever I'm off the road, I think that I might continue to do them because they're really fun to do.

TNYCJR: How did you first get interested in Swing and the Great American Songbook?

JP: My father was a jazz guitarist. He played with Benny Goodman and all those people. So that was where I came from, I came from that school of thought. I grew up with my father playing with people like Zoot Sims and Les Paul and Clark Terry and Slam Stewart and Hank Jones, so there was always music and great musicians around the house. I started to play that kind of music because I heard it played. And if you played it well they would pay attention to you, so that you just kept striving to do better and better.

TNYCJR: Are there any records or musicians you go back to over and over?

JP: I listen to Nat King Cole a lot. I love Oscar Peterson and his trio. I like listening to different guitar players, so if it's not Pat Metheny it might be George Van Eps, who invented the seven-string guitar, or Oscar Moore

or George Barnes. Sometimes Toninho Horta, who is a great Brazilian jazz guitar player, and João Gilberto. I really love a lot of bossa nova, so any Jobim music is always fun to listen to. There's always something you hear different each time you hear those records.

TNYCJR: Did you ever consider an instrument other than the guitar?

JP: No. I played the trumpet from fourth grade to college and I had a really good college trumpet teacher and when he really leaned on me to play the instrument I fell in love with it but I realized it's too hard to play the trumpet. The trumpet goes with your cup of coffee every morning. You've got to play your long tones and you've got to work on all that stuff, whereas the guitar forgives you. If you don't play it, you miss a day, the guitar forgives you. The trumpet doesn't.

TNYCJR: You've recorded a lot over the course of your life. Have you noticed any major changes in the studio process? Any developments, good or bad?

JP: There's a couple of things. Obviously it's a digital world now, so there is no tape per se and everything gets recorded onto a hard drive and punching in and punching out and editing and all that is a much easier process now.

I think the real problem is that we're giving our music away constantly on Spotify. You know, people think that you're supposed to give your music away for free, like you're not trying to make a living or anything. So there is that element of making a record where you do all that work and then people just listen to it for free, like it's no big deal, after you sweat and

(CONTINUED ON PAGE 13)

FREE
 Marcus Garvey Park
 Friday, August 27 | Doors: 6 PM
 Jazzmobile and City Parks Foundation present **BIRD AT 100: FEATURING GARY BARTZ, VINCENT HERRING & BOBBY WATSON, WITH DAVE KIKOSKI, YASUSHI NAKAMURA AND CARL ALLEN / ANTONIO HART QUARTET**
 Saturday, August 28 | Doors: 5 PM
CHARLIE PARKER WITH STRINGS: THE DONALD HARRISON QUARTET AND THE HARLEM SYMPHONY ORCHESTRA / SHENEL JOHNS
 Sunday, August 29 | Doors: 5 PM
WILLIE JONES III - A CHARLIE PARKER CENTENNIAL CELEBRATION FEATURING SARAH HANAHAN, GODWIN LOUIS, JUSTIN ROBINSON, ERENA TERAKUBO WITH DONALD VEGA AND ENDEA OWENS / SAMARA JOY
 In Association with Jazz at Lincoln Center
 Visit charlieparkerjazzfestival.org for more information
 Watch the [one-time only livestream at summerstageanywhere.org](#)

PHOTO COURTESY OF THE ARTIST



CAMILLE THURMAN

BY JORDANNAH ELIZABETH

New York City native Camille Thurman has been making an impact on the jazz world for the past decade as both a tenor saxophonist/flutist and vocalist. She is the first female member of the Jazz at Lincoln Center Orchestra (JLCO) and is ascending into jazz stardom with infinite grace and creativity. Thurman can be heard on her own recordings for Hot Tone Music and Chesky as well on albums by the JLCO, Dianne Reeves, Mimi Jones, Rachel Eckroth, Jerome Jennings, Shirazette Tinnin and Michael Olatuja. Among the honors she has received are runner-up in the 2013 Sarah Vaughan International Vocal Competition, ASCAP Herb Alpert Young Jazz Composers Award, Fulbright Scholars Cultural Ambassador Grant and Chamber Music of America Performance Plus Grant from the Doris Duke Charitable Foundation.

As with all the other musicians working to readjust and bounce back from the isolation of the pandemic, the past year-plus has not been easy or linear for Thurman. "The toughest thing that I had to overcome was being still," said Thurman. "As musicians we're always moving, we're always working on projects, especially as freelance artists, we're always creating, figuring out how to make it work and how to present and where to present it. The pandemic kind of put everything to a halt and made all of us try to figure out what was really important, but also made us think about what we're actually doing and reevaluating the things we do that keep us busy and the meaning behind it."

Matters became more triggering as the pandemic was layered with social justice issues, spawning international unrest, leaving Thurman and her musician husband feeling a bit helpless and unable to serve their community in ways that were hands-on and collaborative. "We found a way to speak out by composing music and getting out the emotions and the thoughts that we were processing during the time of being in quarantine. It became an outlet and a way to bring discussion to those issues. We've known for many years artists like Max Roach, Abbey Lincoln and Nina Simone used music as a conduit for expression but also conversation on those things that hit home. I found myself diving into that and focused on a few pieces that dealt with what was happening with Breonna Taylor and people who were senselessly killed."

Thurman has ways to combat the hardships of the world when day-to-day life becomes tense. "I love nature. I majored in geological science, so I always feel at home going out into nature because there's something honest about it. Despite everything we have going on in life, when you go out in nature, there's nothing else but that to deal with. You can't help but to be in awe of the wonder and beauty around you and being able to take time and inhale the fresh air and seeing the interaction between the animals and sounds. It transports you out of the hustle and bustle into a world of peace." Thurman continues, "In nature there's music all the time whether it's the rain falling or the rumbling of the earth or even that still eerie feeling

you get when in nature, but at the same time, it's at the brink of creating something new. The weather system is so dynamic. You can see how beautiful this world is and music is that way too. It's dynamic and it's beautiful to see things change."

Thurman has had to come to terms with her early experiences as a jazz student in high school, where she experienced sexism, causing her to take another route in college before delving deeply into a conscious pursuit of jazz. "Part of the reason why I didn't go right into pursuing music was because of an experience I had in high school that discouraged me from wanting to play, which was sexism. For me, it took having to get out of that environment and finding a safe space to learn where I could get the encouragement and support that I needed. For a lot of young women in their teens, those years are so critical as they try to find their confidence and figure out who they are. Sometimes, it can be intimidating being in an environment where you're the only one or they might encounter people who are very extroverted and confident in their expressions."

Thurman reflects on her own experience as a young musician: "In my situation, I was dealing with outright sexism. It was verbal and exclusionary. There were instances where a few of us girls had to wait to play. We had to take turns playing in the saxophone section because there were only five spots in the big band and we had seven players. There are times when me and another young lady would find ourselves waiting to play for 45 minutes just to play one tune and that was if the guy who was playing in the chair decided to let us play. This was way before #MeToo so the administration wouldn't do anything. Because we weren't being assaulted there was no problem."

It is fortunate that Thurman found a community of musicians and teachers who nurtured her. Without the serendipitous experience of meeting scientists who were also immersed in the world of music, she may have missed the chance to become a thoughtful and successful artist who deserves respectful treatment as all women and femme beings in jazz do. "It wasn't until I left high school where I met great mentors and was able to find my musical family that helped give me the confidence I needed. They were helpful in helping me to find my strength. In order to move forward in that you need people in your life that are willing to invest the time to give you the tools. I unfortunately found that much later, after high school, but it was just in time to be able to encourage me to actually pursue it."

With live performances returning, Thurman is keeping busy and moving forward with her work. "Right now, I'm working on a few things, I'm working on a project I'm looking forward to and I guess you could say testing the waters a bit. It's the music of Burt Bacharach. It's called Burt Bacharach Revisited where I take a few pieces that I like and reintroduce the music in a different way, an interpretation of the popular songs that a lot of people recognize, love and enjoy." ❖

For more information, visit camillethurmanmusic.com. Thurman is at Central Park Great Hill Aug. 7th, Bryant Park Aug. 14th and Drom Aug. 19th. See Calendar.

Recommended Listening:

- Camille Thurman – *Origins* (Hot Tone Music, 2011/2013)
- Shirazette Tinnin – *Humility: Purity of My Soul* (Hot Tone Music, 2013)
- Camille Thurman – *Inside The Moment* (Chesky, 2017)
- Camille Thurman – *Waiting for the Sunrise* (Chesky, 2017)
- Jazz at Lincoln Center Orchestra – *Rock Chalk Suite* (Blue Engine, 2019)
- Jerome Jennings – *Solidarity* (Iola, 2019)

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RENEE ROSNES

GIFT OF TIME

BY KEN DRYDEN



COURTESY OF DL MEDIA

Renee Rosnes exudes self-assurance and total command of her instrument, whether as a bandleader, soloist or part of another's group. Since the gifted pianist arrived on the New York jazz scene in the mid '80s, she has built a formidable discography with Joe Henderson, J.J. Johnson, Slide Hampton, Gerald Wilson and Dizzy Gillespie All-Star Big Band and leader dates for Blue Note, Smoke Sessions and Japanese labels.

The Canada native began classical piano lessons at three and violin at five, encouraged by her music-loving parents. Bob Rebagliati, her high school band director, introduced her to jazz. Rosnes explained, "He led a first-class band program and was a big influence on many of his students who went on to pursue successful jazz careers, including Darcy James Argue, bassist Brandi Disterheft and singer/pianist Laila Biali. After high school, I attended the University of Toronto as a classical performance piano major. There was no jazz degree program but I was in a big band. I knew then that my passion lay in improvised music."

Western Canada had an active jazz scene in the early '80s: "There were concerts in large theaters and several clubs regularly presenting American jazz stars. One venue had two-week engagements featuring legends like Sarah Vaughan, Dizzy Gillespie, Ella Fitzgerald, Joe Williams, Oscar Peterson and others. I remember meeting Wynton Marsalis, who had recently left Art Blakey and the Jazz Messengers and was just beginning his meteoric solo career. I was so enthralled hearing him with the great Kenny Kirkland, Branford Marsalis, Jeff "Tain" Watts and the late bassist Charles Fambrough. Hearing such great art at that club on a regular basis was an education in itself."

There were a number of musicians who helped shape Rosnes' development. "Vancouver guitarist Oliver Gannon taught me a great deal through his playing. Bassist Wyatt 'Bull' Ruther was from Pittsburgh. He'd played with giants like Erroll Garner and Gerry Mulligan. He took me under his wing and often hired me to play duets with him. Clarinetist and composer Phil Nimmons, whom I first met when I attended the Jazz Summer Workshop at the Banff School of the Fine Arts, was instrumental in encouraging me to move east to attend the U of T."

The opportunities to hear American jazz stars increased her desire to pursue a career. Rosnes recalled, "While still in Vancouver, I remember hearing Woody Shaw's band with an incredible young pianist named Mulgrew Miller, then there was Freddie Hubbard's band with the brilliant Billy Childs, Betty Carter with John Hicks or one of my all-time heroes Cedar Walton with Milt Jackson, Ray Brown and Mickey Roker. I was just beginning to work with American artists when they came through town, including two separate stints with the great saxophonists Joe Farrell and Dave Liebman. By then, I was eager to experience living in the mecca of jazz, New York City. In the mid '80s, I was awarded a Canada Council of the Arts grant, which enabled me to move to the city to live and study for one year."

After arriving in New York City, Rosnes immersed

herself in the thriving jazz environment "I attended the master classes of Barry Harris at the Jazz Cultural Theater and met for lessons with several pianists, all who inspired me by their own examples of greatness: Mulgrew Miller, James Williams, Joanne Brackeen, Cedar Walton and Jim McNeely, who also shared and discussed his compositional process with me. I was excited to hear other musicians and often mesmerized by how fantastic they sounded. I thought that I would soon be returning to Canada and never imagined that I would end up making New York my home."

Within a few months an invitation by trumpeter Ted Curson to join the rhythm section for the late-night jam sessions at the Blue Note led to increased exposure and opportunities for Rosnes. "As I met and played with more musicians of like-mind and age, I realized it was going to be harder to pull myself away from the city, then I began to work more substantially. My first 'break-out' gigs were with the Blue Note label-organized band Out of the Blue and soon after Joe Henderson called to ask me about joining his quartet for a European tour. Subsequently, I was a member of the bands of James Moody, J.J. Johnson, Wayne Shorter, Buster Williams and Bobby Hutcherson. Each of these masters had characteristics in common: definitive, identifiable sounds with personalized approaches to phrasing, harmony and rhythm and an amazingly high level of consistency from night to night. Each could also be described as almost childlike in nature regarding their art, in the sense of maintaining an unrestrained creativity, being curious, perpetually expanding their knowledge and also desiring to remain open to new ideas. I learned that playing for any one of these magnificent bandleaders meant that they musically trusted me and in doing so encouraged me to fully explore all the musical possibilities. That was an extraordinary gift that I carry with me still."

Rosnes first played with bassist Ron Carter at Rudy Van Gelder's studio for her first record date as a leader for Blue Note. "I was in my late 20s and thrilled to be recording with one of my heroes. Throughout the years, I'd played with him in various contexts, but I was delighted when he invited me about 10 years ago to join his Foursight Quartet. His living contribution to the history of jazz cannot be overstated and I learn something every time we play."

While the pandemic eliminated everyone's opportunities, Rosnes took advantage of the down time. "Having an unusual amount of quietude to work kept me creatively motivated. The world was turned upside down and there was anxiety and stress, but I tried to look at it as a gift of time. The knowledge that I would soon be recording a new album was inspiring and I composed every track for *Kinds of Love* [which will be released in September on Smoke Sessions]. It features dear friends Chris Potter, Christian McBride, Carl Allen and Rogério Boccato. It was a reunion of sorts for myself, Christian and Chris, who were featured on my 1997 Blue Note release *As We Are Now*. Now, almost 25 years later, the musical conversation continues. I've worked with Carl numerous times over

the years in various contexts. Rogério is a newer friend whom I first met through working with the wonderful Jimmy Greene. It was thrilling to experience the humanity of making music again in the moment with such enlightened spirits."

In addition to her own bands, Rosnes is enthusiastic about the allstar female supergroup ARTEMIS: "The genesis of ARTEMIS was in 2016, when a European promoter asked if I would assist him in assembling an all-woman band to perform two concerts, in Paris and Luxembourg, in celebration of International Women's Day. Both engagements were very successful and there was the suggestion of perhaps doing more together. The next summer, under the heading of 'Woman To Woman', the band made a 14-city tour of the European jazz festivals. Then we decided to make the group official, naming it ARTEMIS. After appearing at the 2018 Newport Jazz Festival, Blue Note President Don Was invited us to be on the label. Our first album was released last September and we played to a full Stern Auditorium at Carnegie Hall in December 2019. We were set to do a lot of touring in support of the new album, but shortly after that, the pandemic hit and everything was cancelled. We're excited to be together again, having just performed up at the Saratoga Jazz Festival to a sparsely attended but enthusiastic crowd! With Ingrid Jensen, Anat Cohen, Nicole Glover [the newest member], Noriko Ueda and Allison Miller, we're really looking forward to getting back out on the road and recording another album soon."

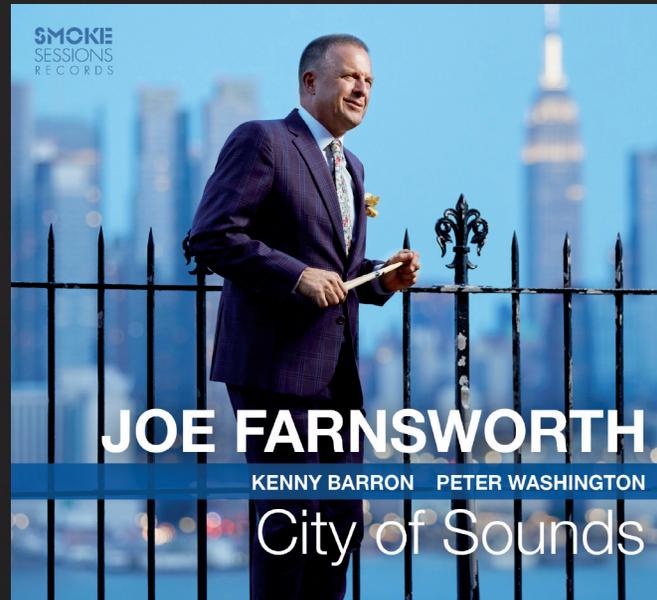
Rosnes also plays piano duets with her husband, Bill Charlap. Their 2009 Blue Note CD *Double Portrait* drew rave reviews, as did their duets on Tony Bennett's *The Silver Lining*. She shared, "I'm sure that Bill and I will eventually record another album together. Our next live performance as a duo will be in Chautauqua, New York and later this year in Boise, Idaho." Charlap is effusive in his praise for his wife: "Renee Rosnes is a master musician, a virtuoso pianist with a seemingly effortless flow of ideas. She is a true composer, a dazzling improviser, her time is brilliant and she is the best listener there is. Like Bird and Brahms, Renee is what I call a perfect musician. She is also my best friend and the love of my life." ❖

For more information, visit reneerosnes.com. Rosnes is at Blue Note Aug. 4th-8th with Ron Carter. See Calendar.

Recommended Listening:

- Renee Rosnes—*For the Moment* (Somethin' Else-Blue Note, 1990)
- Niels-Henning Ørsted Pederson Trio (featuring Renee Rosnes)—*Friends Forever (In Memory of Kenny Drew)* (Milestone, 1995)
- Renee Rosnes—*Renee Rosnes with the Danish Radio Big Band* (Blue Note, 2001)
- Bobby Hutcherson—*For Sentimental Reasons* (Kind of Blue, 2006)
- Bill Charlap/Renee Rosnes—*Double Portrait* (Blue Note, 2009)
- ARTEMIS—*Eponymous* (Blue Note, 2019)

THE SOUND OF SMOKE





TODD COCHRAN

BY JIM MOTAVALLI

Todd Thomas Cochran, born in 1951, got an early start in music, beginning piano lessons at just three years old. From a cultured family, he was immersed in the classics of music and literature almost from birth. “All of my teachers were immigrants,” Cochran said. “Mrs. Gilbertson was Polish and a great coffee drinker. I associate her with coffee and taking the streetcar. My other teachers were both French-Canadian concert pianists and I was lucky to have them.”

He learned the classical repertoire but then—a pivotal moment—a cousin turned him on to jazz. He remembers hearing Willie Bobo, Wes Montgomery and Gabor Szabo. “There was a strong emotional language,” he said. “After I heard jazz, I went to the piano and sat down, and had to figure out how to get those sounds out of the instrument. What I heard was infused with the poetics of the blues, and it transported art to another dimension. There is a deep truth to that musical expression. The true, unfiltered history of America is embedded in jazz.”

The San Francisco native has vivid memories of a rich cultural milieu, which included the counter-culture and arts institutions like the American Conservatory Theater. “I’m a product of that period,” he says. “My parents met at a music lecture in Chicago; they worked very hard to give me a middle-class upbringing. They had fortitude. I was a big reader and became an accidental activist, always culturally keyed in and involved. There was always that thread.”

Cochran was just 21 in 1972 when his album *Worlds Around The Sun*, featuring vibraphonist Bobby Hutcherson and tenor saxophonist Hadley Caliman, was released on Prestige. He offers a shout-out to producer/mentor Saul Zaentz, then at the label:

“He was a serious seeker, a cultural maven and married to Charles Mingus’ ex-wife Celia,” Cochran said. By then, the keyboard player was already a veteran jazz musician, having joined Hutcherson’s band (and composing much of the music for the vibraphonist’s 1971 Blue Note album *Head On*), and, starting at 17, gigging regularly with saxophonist John Handy, who became a mentor. “He was very disciplined, a champion of nuance,” Cochran said. “I wrote a suite for him that was played at the Concord Jazz Festival.”

Cochran has always been a seeker. In his early years, he was known as Bayeté (a traditional Zulu royal salute). “I felt that something lost or hidden needed to be discovered within,” he said. *Worlds Around The Sun* is far from a traditional jazz album. The composer plays electric keyboards and the music is infused with funk and in many ways prefigures what Herbie Hancock did on *Headhunters* a couple of years later. Santana covered the album’s “Free Angela” and hip-hopsters like De La Soul and Damu the Fudgemunk and Raw Poetic have sampled it.

Cochran sees a difference between “recreative” and “creative” music and he’s firmly in the latter class. “With creative music, you clear your reference points in the most open way, then go and deliver what comes to you in the moment,” he said. Obviously, his ears were wide open at a young age.

While still a teenager, he befriended pianist Mike Nock, a New Zealander breaking barriers with his fusion band The Fourth Way. Filling in for Nock on a Fourth Way gig at the Fillmore West raised his profile in the jazz community. He wrote music for and played on Caliman’s Mainstream album *Iapetus* and worked with tenor saxophonist John Klemmer. In 1974, he worked on another groundbreaking fusion album, trombonist Julian Priester’s *Love, Love* (ECM).

Cochran’s career soared in the ‘70s-80s. He recorded with everyone from Aretha Franklin and Peter Gabriel to Stanleys Clarke and Turrentine. He made a wide turn into art rock, joining Santana drummer Michael Shrieve in Automatic Man and—during a sojourn in England—recorded with Bill Bruford (ex-King Crimson) and the Phil Collins fusion band Brand X. He was also a member of PM with

Emerson, Lake and Palmer drummer Carl Palmer. “The rockers love jazz, man,” Cochran said. “You have no idea how deep it goes. [Elton John composer] Bernie Taupin is a jazz scholar.”

Cochran’s strong abilities as a composer led him into film work, beginning with a collaboration with Herbie Hancock on *The Spook Who Sat by the Door* (1973). His film credits are extensive, including work on dozens of movies and TV shows. “I became comfortable arranging any worthy composer’s music,” he said. “The interplay of the music and the storytelling was very attractive to me.”

In 2012, Cochran’s life changed. He found himself the sole caregiver of his son, now 20, and became a full-time father after his wife died. “I had to step away,” he said. “I couldn’t have a career and give him what was required. He’s turned into a fine young man.” A well-schooled clarinet player, the young Cochran looks to be headed for a music career too.

Cochran has reemerged with a new trio, TC3, with drummer Michael Carvin (the two go way back) and bassist John Leftwich. There’s also a fine new album on Sunnyside, *Then and Again, Here and Now*, with Cochran on piano playing standards, his own compositions and even some classical (J.S. Bach) supported by Leftwich and Carvin.

“It’s a concept album, about performing,” Cochran said. “We rehearse constantly as a trio, taking on a very strong personality. They’re wonderful musicians and there’s tremendous chemistry. I formed a band because I wanted to be in one.” ❖

For more information, visit toddcochran.com

Recommended Listening:

- Bobby Hutcherson—*Head On* (Blue Note, 1971)
- Bayeté (Todd Cochran)—*Worlds Around The Sun* (Prestige, 1972)
- Bayeté Umbra Zindiko—*Seeking Other Beauty* (Prestige, 1972)
- Arthur Blythe—*Put Sunshine In It* (CBS, 1984)
- Todd Cochran—*TODD* (Vital, 1990)
- Todd Cochran TC3—*Then and Again, Here and Now* (Sunnyside, 2020)

LEST WE FORGET



LOWELL DAVIDSON

BY ALEX HENDERSON

31 years have passed since jazz pianist and organ player Lowell Davidson died on Jul. 30th, 1990 at only 48. The native Bostonian was not as well known as some of the pianists who influenced him directly or indirectly—a list that includes, among others, Cecil Taylor, Paul Bley, Herbie Nichols, Sun Ra and Thelonious Monk—and he only recorded sporadically but musicians who are familiar with Davidson’s work remember him as an adventurous, broad-minded player capable of both intensity and nuance.

Davidson was born on Nov. 20th, 1941 in Boston’s Roxbury section, where he began playing organ at the Zion Temple Fire Baptized Holiness Church of God when he was 12. And even after he reached adulthood and became involved in the avant garde jazz scenes in Boston and New York City, Davidson continued to play at Zion (where his parents were pastors).

In the late ‘50s, Davidson (who also played drums and bass) received a scholarship to study biochemistry

at Harvard University. But the scholarship was withdrawn when the time Davidson was spending playing with alto saxophonist Ornette Coleman in New York detracted from his studies. Without those scholarship funds, Davidson could no longer afford Harvard and had to drop out. But his involvement with avant garde jazz continued and the ‘60s found him playing drums in an early lineup of the New York Art Quartet. It was Coleman who brought Davidson to the attention of ESP-Disk’. Davidson’s eponymous leader debut was recorded for the label in 1965, a set of five Lowell compositions. Accompanying the pianist were bassist Gary Peacock during his period with Albert Ayler and drummer Milford Graves who had recently worked with Paul Bley, both of whom were all over ESP-Disk’ LPs of the era.

Guitarist Joe Morris, who played with Davidson for eight years, says of the late explorer, “I think he was on par with Ornette as a completely original and brilliant thinker. I was together with them once and their dialogue was abstruse, but casual and easy for them, as if it was easier for them to be ‘out there’ together than not. I believe that Ornette understood that Lowell was a unique and brilliant musician just like him. Lowell admired Ornette for the same reason. They both just played their idea of what music should be. In practical ways, Ornette arranged for him to record his one trio record on ESP. His connection with Ornette during OC’s ‘retirement’ connected him with

other musicians in New York.”

Although Davidson, much to the regret of his admirers, was only recorded on rare occasions, his excellence as an improviser is evident in documents with Morris and Boston-based pianist/vibraphonist Richard Poole.

Davidson is featured on bass and drums on Morris’ *Graffiti in Two Parts* (RogueArt), a live recording from 1985. “Lowell never mentioned a particular pianist as an influence in the eight years that I knew him and played with him,” Morris explains. “He studied piano technique with Madame Chaloff, who was a noted classical teacher. The bassist John Voigt, who knew him longer than I did, has said that his early compositions showed that he may have been influenced by Herbie Nichols. I always figured that Paul Bley may have had an impact on Lowell. The bassist Buell Neidlinger used to play with Lowell in Boston; he called me once to talk about Lowell and spoke with great respect for his skill and artistry on piano, but made a point to say that he was an original.”

Poole recorded with Davidson in 1988—a session that came about thanks to Bley but wasn’t released until 2014. “I became acquainted with Lowell through my friend Paul Bley, who mentioned Lowell might be willing to record with me,” Poole recalls. “I had heard Lowell play in Somerville at Ball Square with a trio. He looked conservative with a sport jacket and glasses.

(CONTINUED ON PAGE 13)

AUT

BY GEORGE GRELLA

The first impression of AUT Records is that it's another one of the numerous small, truly independent European jazz labels. Just into its second decade, AUT has built a catalogue of 80 releases, well beyond any fledgling stage. But there are two details that distinguish the label, one of which is its business model, the other the intriguing balance between free music and releases that fall into a more formal mainstream of modern jazz.

But there are further quirks to each of these features. As Davide Lorenzon, a saxophonist and clarinetist who founded and runs the label, explained from his home in northeast Italy during a conversation through Skype in early July, how the label describes itself is less important than the idiosyncrasies it has established. The label's website states: "AUT Records is a not-for-profit, cooperative record label dedicated to experimental and research music." In real life, things are a little more interesting.

"Non-profit, I actually don't know if it's the exact word but I think is a way of saying that our aim is a collective enterprise," he explains.

"We went through different phases, the labor went through different phases. And so in the beginning, I started alone. And then after moving to Berlin, this project became more collaborative and then in constant transformation. But at the base of it, there was...I think that it will be always shared between

artists and me as a producer, or as art director, if you want, and the graphic designer, and so on," Lorenzon continues. "So it clearly never was a project to make money for this reason. I want to stress these things." Like an official, American non-profit, the musicians are paid and Lorenzon himself is paid (it's in no way a living), but as a business, AUT is out to distribute music and survive, not to turn a profit for any C-suite. "It's not a profit in that sense," and in the usual sense too—the label gets by, like pretty much all of jazz.

Free playing is so prominent in the 21st century that it's no surprise to see it as the focus for any label. AUT is true to that in both its catalogue and the spirit behind it all, which Lorenzon describes as the classic "DIY approach, because we wanted to release an album for the group that I was in at that time," which was in 2010. "I wanted to self-produce this album. And so, without too many thoughts about it, I decided to put it inside a larger concept. I wanted to release it not only as a production for [my] career," which meaning musically, but a product of a complete view of the labor of making a record, including graphics, packaging, etc. That album, AUT 001, *Bootstrap Paradox*, credited to the combo Kongrosian (with Lorenzon playing alto and tenor saxophone), and clarinetist Oreste Sabatin, became AUT.

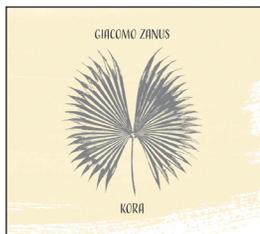
The label's unusual name works on several levels. It's a Latin word that means "or" but for Lorenzon the feeling is one of opposition, of being outside something else. Pronounced almost exactly like "out", the name pegs both the aesthetic vision and contents of the label. "It was a do-it-yourself attitude, mixed with a little naïveté," Lorenzon adds. "I was not so clever in the

beginning, then I started to understand how the business was working." He points out that "there is a little bit of these attitudes that is still alive. I, for example, don't ask musicians to sign a contract. It's more about how people are contacting me, because of the trust that I gain in the scene, it's informal."

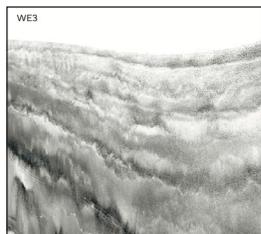
That scene is contemporary improvised, jazz-based music, an approach that has become a specifically European strain of jazz descended from the legacy of ECM Records and the impression that free players from America have made as they have toured the continent through the years. Examples of AUT's heavily improvisatory releases include *Live at Kühlspot* from the Heisenberg Quartet, *Materia* by the BlueRing Improvisers Orchestra and *Doublethink* by Mountweazel. It's not all free though: there is a new release by Giacomo Zanus, *Kora*, with formal pieces that follow from Pat Metheny and Bill Frisell, and the funk rock rave-ups of Casino di terra's *Cosa potrebbe accadere*. Lorenzon points out that, though he himself comes out of free playing, his own approach has been opening up and he's grown more interested in structured musical ideas, for himself and the label. That variety comes from the basic idea of "or"; AUT has free music, or, maybe something else? It also comes from the way Lorenzon builds the catalogue, which is largely through collaboration and word of mouth.

He gets recordings and works "as a filter of what arrives to me." Musicians send in "demos...masters... I can also discuss with them about the music or what I think about, maybe I think that something could be changed or something like that. But always the last

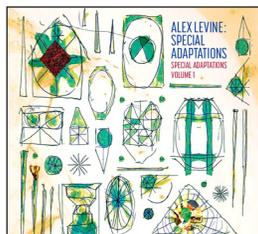
(CONTINUED ON PAGE 13)



Kora
Giacomo Zanus



S/T
WE3



Special Adaptations, Volume 1
Alex Levine



Phylum
Nazareno Caputo



Crater 44
Crater 44

VOXNEWS

THE RIGHT MIXTURA

BY SUZANNE LORGE

Let's say you like swing more than salsa, or vice versa, or both equally. To accommodate, singer **Rubén Blades** offers three different editions of his newest album, a pulsating, horn-driven release with his frequent collaborators, Panama City-based bandleader Robert Delgado and his Orquesta. The first edition, called *SALSWING!*, contains the record's full gamut of swing and salsa numbers interspersed. The second, *SALSA PLUS!*, offers up just the salsa tracks with a smattering of the swing. And the third, *SWING!*, features just the swing tunes with a couple of the salsa numbers thrown in. This genre-on-demand approach to curation—implemented through Blades' self-titled record company—isn't a gimmick so much as a statement: Blades, not the marketplace, defines his artistry. Blades the artist escapes easy categorization, which is why he intrigues. Known primarily as a salsero, or salsa musician, when he first started singing and composing in the '70s, by the '80s he was performing popular music with the likes of Elvis Costello, Lou Reed and Sting; playing Broadway in Paul Simon's *The Capeman*; and winning his first Grammy Awards for Latin music. In 1983, he launched what would become an impressive

acting career, going on to appear in such notable films as Robert Redford's *The Milagro Beanfield War*, Spike Lee's *Mo' Better Blues* and HBO's *The Josephine Baker Story*. Somewhere in the midst of all this productivity, he found time to earn degrees in political science and law from the University of Panama and Harvard. (Three honorary doctorates would come later.) With such an expansive resumé, it's easy to see why Blades would balk at any whiff of stereotypical limitations. "Perhaps the most important point is to exemplify that, as artists, we address our music to the world, not just to a specific segment of its population," he said in the new album's press release. What he exemplifies on *SALSWING!* is a cross-cultural deftness that he calls "mixture", an amalgam, in this case, of related but discrete musical styles. With Blades' crisp vocals in the foreground, Delgado's big band provides rhythmic heat that smooths any jarring dissimilarities in the singer's musical statements. Thus the ferocious percussiveness of "Paula C." complements the infectious sway of "Do I Hear Four?", both of which appear in all three editions, while tunes like the adrenalized "Contrabando" and crooning "The Way You Look Tonight" land on opposite ends of the salsa-to-swing spectrum. The required sonic leap is nothing short of thrilling.

Though best known for her tongue-in-cheek pop hit "Midnight at the Oasis" from the '70s, multi-award-winning vocalist **Maria Muldaur** has spent much of her career singing American roots music: early blues, jazz,

jug band, bluegrass and Appalachian folk. You can hear all of these influences on *Let's Get Happy Together* (Stony Plain), a 12-song retrospective of traditional music from the '20s-'30s. Backed by the New Orleans band Tuba Skinny, Muldaur soars on the syncopated ebullience of the title cut, digs into a gritty blues on "Got the South in My Soul" and gives a winking turn on the upbeat "Big City Blues". Her vocal timbre, darker after four decades, suits these earthy songs, wrapping them in just the right amount of smoke and shine.

Every August, the Vermont Jazz Center offers a weeklong workshop that gives singers an opportunity to absorb "bebop to free bop" wisdom directly from jazz legends **Sheila Jordan** and **Jay Clayton**. This year, too, **Camille Thurman**, a rising star vocalist in her own right, joins the faculty to teach saxophone and flute. With this lineup, it's a pity to miss both the in-person teaching with these vocal masters and the final concert they'd present. But you can still catch all three on stage elsewhere: Clayton plays Maureen's Jazz Cellar in Nyack (Aug. 7th); Thurman will be at Central Park Great Hill (Aug. 7th), Bryant Park (Aug. 14th) and Drom (Aug. 19th); and Jordan headlines at Jazz in the Park at the Peekskill Riverfront (Aug. 22nd).

Other jazz mainstays in and out of town: pianist/singer **Champion Fulton** will grace Birdland (Aug. 12th-14th); **Paul Jost** performs at Soapbox Gallery (Aug. 10th) and then Pangea (Aug. 25th); and **Samara Joy** sings at Jazz Forum Arts in Tarrytown (Aug. 6th-7th). ❖

BURTON GREENE

BY ANDREY HENKIN



Burton Greene, pianist on the forefront of avant garde jazz on two continents, first in New York and then his adopted home of Amsterdam, died Jun. 28th at 84.

Greene was born Jun. 14th, 1937 in Chicago and studied piano as a child, returning to it in his teens. As he told Clifford Allen for this gazette in 2004, "I just felt the immediacy of improvising music from this time. Of course that brought me to jazz; I first heard what was available then. Unfortunately, I grew up way on the North Side of Chicago and everything was happening on the South Side."

After a brief post-college sojourn to San Francisco, Greene moved to New York in 1962, eager to be part of the burgeoning New Thing, first living with an aunt in Queens. "I used to stare across the street at these fantastic elm or oak trees, there would be a storm and they would be all over the place. I'd be listening to Vaughan Williams and I loved the polyphony and polymodality in those pieces and I got all kinds of crazy ideas...I said I could get it from the trunk, that's like A minor. I love A minor, so that trunk, those roots are A minor. And you get the branches going out everywhere, that's like B going against A; you can modulate in different keys out of A and still come back to it. I developed a thing called the tree system of tonality." Soon he met bassist Alan Silva and with him helped found the Free Form Improvisation Ensemble, one of New York's earliest free jazz groups.

In 1966, Greene put out his first record, a quartet date for ESP-Disk', which was followed by a live album for same (and including his "Tree Theme" based on the aforementioned modality system) and then an unlikely major label release for Columbia in 1968. Soon, however, he was one of the many musicians leaving for Europe, first to Paris, then eventually Holland. The move was a beneficial one. He recorded with Gong, Peter van der Locht/Boy Raaymakers, Lol Coxhill, Archie Shepp and Jacques Coursil and steadily released his own albums for Futura, Button-Nose, Circle, Horo, All Life, Karma, Fore, Nimbus West, Cadence Jazz, CIMP, Drimala, Tzadik, Porter, NoBusiness, Long Song, Improvising Beings and Astral Spirits well into the new millennium. Additionally, he reconnected with his Jewish musical heritage, exploring the nexus of Klezmer and the avant garde with his projects Klez-Thetics, Klez-Edge and Klezmokum.

Greene summed up his philosophy: "The discovery I made not just intellectually but soulfully is that whatever comes and goes on the outside—this gig or that gig, this girlfriend or that girlfriend, no girlfriend, money or no money—there's a tremendous wellspring of resources within your own interior or your own soul. If you come from the wellspring within, or you understand yourself, you really get down into the depths of what it's all about from within yourself and you let go and dive in."



FRANÇOIS GRILLOT (Mar. 23rd, 1955 - Jun. 5th, 2021) The bassist started out playing fusion in his native France but, after relocating to New York in 1980, moved into avant garde jazz, recording with Earth People, Matt Lavelle, Steve Swell, Chris Kelsey, Ras Moshe, Dom Minasi, Michael Marcus, Giuseppe Logan, Jason Kao Hwang and others alongside his own and/or collaborative albums on 56Kitchen, Clockwork Mercury Press and Glitch. Grillot died Jun. 5th at 66.



NOBUO HARA (Nov. 19th, 1926 - Jun. 21st, 2021) The tenor saxophonist was one of the first jazz bandleaders in his native Japan (Sharps & Flats, whose notable members were Koji Suzuki, Shuzo Morikawa, Takao Naoi, Teruyuki Fukushima, Toshihiko Ogawa and Yoshio Nakamura), releasing dozens of albums on King, CBS, Takt, Columbia, Victor, Liberty, Toshiba, Three Blind Mice and other labels, including meetings with Hōzan Yamamoto, Sadao Watanabe and Oliver Nelson. Hara died Jun. 21st at 94.



JON HASSELL (Mar. 22nd, 1937 - Jun. 26th, 2021) The trumpeter and composer worked in his self-created Fourth World aesthetic on albums since the late '70s with players like Nana Vasconcelos, William Winant, Miroslav Vitous, Adam Rudolph, Eivind Aarset, Jacky Terrasson and Kenny Garrett. Hassell died Jun. 26th at 84.



WOJCIECH KAROLAK (May 28th, 1939 - Jun. 23rd, 2021) The Polish pianist/keyboard player got his start in the early '60s with Andrzej Kurylewicz, Jan Ptaszyn Wróblewski and Wanda Warska and led his own bands from 1962 on with over a dozen albums on Polskie Nagrania, PolJazz, Helicon, GOWI, Polskie Radio and JSR, plus numerous sideman credits with Don Ellis, Michał Urbaniak, Jarek Śmietana, Zbigniew Namysłowski, Tomasz Szukalski and others. Karolak died Jun. 23rd at 82.



FREDERIC RZEWSKI (Apr. 13th, 1938 - Jun. 26th, 2021) The pianist and composer, a founding member of Musica Elettronica Viva, the groundbreaking ensemble with albums on Polydor, BYG, Mainstream, Horo, IRML, Matchless and Victo, had his own releases on Opus One, Finnadar, Vanguard, Nonesuch, New Albion, hatART, Music & Arts, Otoroku and other labels, plus collaborations with Gruppo di Improvvisazione Nuova Consonanza, Instant Composers Pool, Garrett List, Anthony Braxton, Steve Lacy, Laboratorio Della Quercia and Irène Aebi. Rzewski died Jun. 26th at 83.



BOB SANDS (1966 - Jun. 29th, 2021) The Madrid-based saxophonist worked with Carlos Barretto, Bernardo Sasseti, Miguel Blanco, Monkfish and Paquito D'Rivera and released two albums on Fresh Sound-New Talent and SteepleChase. Sands died Jun. 29th at 55.



CHRISTIAN SCHEUBER (Nov. 11th, 1960 - Jun. 20th, 2021) The German drummer had a 2011 CD for Double Moon, collaborative dates with Andrei Kondakov and Richie Beirach and membership in the City West Quartet, Extreme Trio and 3 Im Roten Kreis. Scheuber died Jun. 20th at 60.



ALEX SCORIER (Jun. 6th, 1931 - Jun. 12th, 2021) The Belgian saxophonist/flutist had '70s albums on Polydor, Epic and Phillips to go with credits since the '50s under Johnny Kay, Fred Bunge, Johnny Dover, Hazy Osterwald and others plus membership in Placebo, Belgian Big Band and BRT Big Band. Scorier died Jun. 12th at 90.



RAOUL DE SOUZA (Aug. 23rd, 1934 - Jun. 13th, 2021) The Brazilian trombonist had albums since the '60s on RCA Victor, Milestone, Capitol, RGE, Mix House, Tratore, Biscoito Fino, PAO, Selo SESC, Gramofone and other labels and sideman credits under Luiz Henrique, Sérgio Mendes, Flora Purim, Sonny Rollins, Azar Lawrence, Airtro Moreira, Milton Nascimento, George Duke, Hermeto Pascoal, Toninho Horta, Egberto Gismonti, João Donato and Eumir Deodato. De Souza died Jun. 13th at 86.



MABI THOBEJANE (1947 - Jun. 3rd, 2021) The South African percussionist and traditional music champion was a member of Phillip Tabane's Malombo as well as Sakhile and Juno Reactor and worked with Duke Makasi, Siphon Gumede, Robert Doc Mthlale and others. Thobejane died Jun. 3rd at 74.



HIDEFUMI TOKI (Feb. 1st, 1950 - Jun. 26th, 2021) The Japanese saxophonist had early work with Toshiyuki Miyama's New Herd and Terumasa Hino, going on to make records for Three Blind Mice, Frasco, RCA (a duo with percussionist Warren Smith), Baystate, Discomate (his AfroCuban band Pacific Jam), Columbia, Meldac (all with his funk-jazz band ChickenShack), Fun House, Ragmania, Vivid Sound and Sound of Delight to complement credits with Kazumi Watanabe, Naoya Matsuoka, Joe Chambers, Toots Thielemans, Hiromi Nakamura, Horii Katsumi, Motohiko Hino, Masahiko Satoh and many more. Toki died Jun. 26th at 71.



GABOR WINAND (1964 - Jun. 15th, 2021) The Hungarian saxophonist/singer had several albums in the new millennium on BMC Records, membership in ESP Group and Quartet and credits with Gyárfás István, Jazz Consort, Hárs Viktor and Elsa Valle. Winand died Jun. 15th at 57. ❖

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All concerts 7PM at Pier 84

8/11 - Bertha Hope 5tet
8/25 - Abdou Mboup & Waakaw
8/26 - Whitney Marchelle

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.

(INTERVIEW CONTINUED FROM PAGE 6)

you try to get all that stuff right and then everybody says, "Hey, I heard a little piece of your record." Whereas when I was younger, much younger than I am today, we used to go wait for the records to come out of the record store and it was a big deal. You know, when somebody made a new record, like Jackson Browne or Bruce Springsteen or The Allman Brothers, you always got excited over those kinds of things. What the hot new record was. So it's sort of not like that anymore.

TNYCJR: So what is your plan now that you're going back on the road?

JP: I have a gig Aug. 1st in Rockport, Massachusetts, and then the next night I'm out on the Cape. Those are two solo concerts and then I'm also doing a solo concert at the Blue Note Aug. 13th-15th and then on the 16th I go to the West Coast, where I'll play in Oakland, Seattle, Los Angeles, Newport Beach and Phoenix. I'll be home by the end of August and then a lot of local gigs. So it's starting to hopefully pick up and remain picked up for a while. I'll keep my fingers crossed.

TNYCJR: Are you going to be playing the music from this album over the coming weeks and months of your performances? Or have you been performing it on the streams?

JP: Yeah, a little bit on the streams, but mostly the concerts in the first days. The Rockport and the Cape and the three Blue Notes are primarily the Pat Metheny material, with some other things mixed in, but yes, I will be. And then once I get to the West Coast, it's a combination of Nat Cole stuff that I was supposed to do last year there and the Metheny. So maybe I'll play it in a 75-minute set somewhere in the middle of it. I'll play four or five Metheny numbers and then take it from there, you know, and then bring the band back, just the trio.

TNYCJR: Did you ever consider an art form other than music?

JP: To make a living? Not that I can say. I thought I could be a teacher of some sort, but I sort of do that a little bit now. I'm much more generous with my teaching now, getting to be 60 years old and people wanting to learn what it is that I do, whether it's rhythm guitar or single-note-playing or chord-melody stuff. I probably thought maybe 20 years ago, well, why should I give away all the stuff that I worked on? And now it's sort of like, why not let people in on it and teach them what it is? But I think being an entertainer, a musician, the guy who goes out on the road, is basically what I've been bred to do.

TNYCJR: What's your process when it comes to composing?

JP: You know, it's funny, I don't write as much as I used to write years and years ago, but I do find that I'm starting to write titles down a little more and it's more in spurts, you know. Like I wrote a tune a couple of weeks ago and I was like, you know, this is cool. So it's good to write things down. I think that process, it takes a little more time, you know, writing, thinking about songs but I'm starting to realize that people sort of like original songs and what you have to say in them and that's sort of been a fun part of what we do is putting up our original music out there for people to hear and it's been received well. It's something we should do a little more, I think (laughs).

TNYCJR: Is there any question that you wish someone would ask you that you've never been asked? Is there

anything you find yourself talking to yourself about in the middle of the day but you have nobody to say it to?

JP: No, not really. I do talk to myself, but I never ask myself any questions. [His wife: How did I get such a beautiful wife?] How did I get that? Very good question. ❖

For more information, visit johnpizzarelli.com. Pizzarelli's solo *Pa Metheny* project is at *Blue Note Aug. 13th-15th*. See *Calendar*.

Recommended Listening:

- John Pizzarelli—*I'm Hip (Please Don't Tell My Father)* (Stash, 1983)
- John Pizzarelli—*My Blue Heaven* (Chesky, 1990)
- John Pizzarelli—*All Of Me* (RCA Novus, 1992)
- John Pizzarelli Trio—*Live at Birdland* (Telarc, 2002)
- Bucky and John Pizzarelli—*Family Fugue* (Arbors, 2010)
- John Pizzarelli—*Better Days Ahead (Solo Guitar Takes on Pat Metheny)* (Ghostlight, 2020)

(LEST WE FORGET CONTINUED FROM PAGE 10)

I invited him to record with me at a studio that had a nice grand piano. I played vibraphone. Shortly after we began recording, I realized he was multi-dimensional. The singing was something I did not expect. Also, he talked constantly and shortly took over the session. He had an unusual aura; a cloud of white sparks traveled with him as he walked around the studio talking to himself. I was planning on recording two days, but Lowell was more than a handful. Lowell made Sun Ra look normal."

Pianist Eric Zinman, a veteran of the Boston jazz scene, remembers that him and Davidson had many mutual acquaintances in that city: "Everybody I worked with played with Lowell. He had a trio for many years with John Voigt and [drummer] Laurence Cook. They schooled me about Lowell... I only met Lowell a few times. I talked with him in the street about piano... When I saw Lowell play, the amount of nuance and control he had on the instrument was rare and advanced. What he could do with triads was fresh and original and he hit hard like Monk and Bud Powell. But like the greats, he could be very pretty with the pedal but never light. His touch was amazing."

Lowell suffered from mental illness and at one point during the '80s was hospitalized in Boston City Hospital's psychiatric unit. When Lowell died in 1991, Coleman was among the musicians who attended his funeral.

Morris recalls, "My general memory of him is that he was one of the most unusual and brilliant people I have ever met. He was troubled, afflicted with mental illness. He could be incredibly recondite in conversation, hilariously funny, kind and scary because of his psychosis. He was the most interesting musician I have ever known. And that is really saying something because I know everyone. Lowell was an incredible mix who could only be described as a genius, a scientific, artistic, musical and psychedelic visionary. And he was hard to deal with sometimes, but usually sweet, kind and considerate." ❖

For more information, visit espdisk.com/1012.html

Recommended Listening:

- Lowell Davidson—*Lowell Davidson Trio* (ESP-Disk', 1965)
- Joe Morris Quartet—*Graffiti in Two Parts* (RogueArt, 1985)
- Lowell Davidson/Richard Poole—*Rediscovered Session of 1988* (Music Artist Company, 1988)

(LABEL CONTINUED FROM PAGE 11)

word on the music is from the musician side. I come from that free improvisation, radical improvisation," he says, "And then I think, at the same time, my ideas on music, my style, my approach opened up and wanted to be with other kinds of more structured music. And I think that also the scene around me a little bit shifted to these ideas." He adds, "from the beginning, there was the idea of not focusing on a particular style but the opposite way"—the "or"—"we wanted to find and promote music that is going beyond the strict definitions, the strict boundaries. You zig-zag and so on."

The most recent zig, or zag, is that Lorenzon wants "to have more experimental electronic music in the catalog," and even music with a "prog-rock" point of view. He himself has been part of that, putting out albums from his own Echo Chamber trio like *Antinodal*, with drummer Chris Hill and the synthesizers and electronics of Michele Pedrazzi. There also new releases like *S/T* from WE3, which mixes winds, violin, drums and electronics, the heavy signal processing of *Raw Volumes* by ASTMA/MEANZA and Phase Duo's album, also titled *S/T*, with Eloisa Manera's violin and Stefano Greco playing a monochord and working with electronics. These albums bring AUT full circle, with improvisation mixing with experimental electronics and not a few beats.

For Lorenzon, it follows his interest in "New media and new ways of producing music on one side and not the other. I think that the more electronic-oriented musicians are really on another scene," and with AUT, he wants to bring that "or" together with jazz.

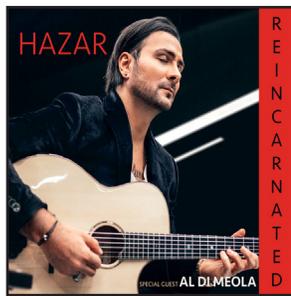
For more information, visit autrecords.com

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Reincarnated (Special Guest Al Di Meola)
Hazar (IAN Productions)
 by George Kanzler

A master of the saz, a three-stringed lute of Turkish-Arabic provenance, by his early 20s (Ulas) Hazar was hailed for playing music on saz that had been considered beyond the instrument's range and limitations, from Paganini to bebop. When in his 30s (he's 44 now), Hazar heeded a suggestion by John McLaughlin, taking up and eventually switching to the acoustic guitar. This is his first album on that instrument.

Hazar owes a lot to the gypsy jazz guitar tradition of Django Reinhardt; five of the nine tracks here are from that oeuvre while such others as Chick Corea's "Spain" reference it. Hazar brings a formidable command and massive technique to his acoustic guitar in this program, flawlessly executing intricate figures and extended runs with precise articulation and a never-wavering, clarion tone. His command of acoustic guitar, like his former mastery of the saz, is exemplary, bordering on phenomenal.

Al DiMeola is listed on the album cover as a featured guest artist, but the American guitarist only appears on one track, "Spain", a duet, prominent as much on cajón (the box-like percussion instrument) as guitar. Nonetheless, it is an exhilarating rendition of a now iconic piece. Another iconic theme, Luiz Bonfá's "Black Orpheus", evokes some of Hazar's most intensely lyrical playing; his guitar is framed by Mike Roelos' piano, beginning obliquely in a rubato solo, and the hand percussion of Mehmet Katay.

The same trio dominates the gypsy jazz tunes, foremost guitarist Dorado Schmitt's "Bossa Dorado", full of sparkling interplay, and a Hazar solo intricately pitting treble against bass lines. On George Gershwin's "Summertime" Hazar's rendering of the theme is shadowed by obbligati from bass clarinetist Piotr Torunski on the only quartet track. The album ends with an engaging solo excursion on the traditional "La Vieux Tzigane" ("The Old Gypsy") conjuring up memories of Reinhardt.

For more information, visit hazar.de. Al Di Meola is at Blue Note through Aug. 1st. See Calendar.



Heart Sounds (The Piano Album)
 Daniel Carter/Matt Lavelle (s/r)
 New York United, Volume 2
 Daniel Carter, Tobias Wilner, Djibril Toure,
 Federico Ughi (577 Records)
 by James Ilgenfritz

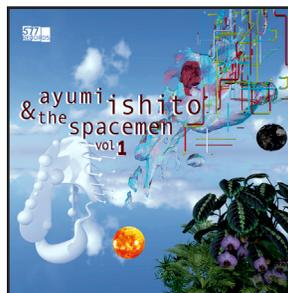
Multi-instrumentalist Daniel Carter has been ubiquitous in New York's improvised music community for decades. From Gunter Hampel and Bob Moses in the '70s to more recent work with Yo La Tengo, David Grubbs and his own groups TEST and Other Dimensions in Music, Carter changes context as frequently as he changes instruments (few performers bring as many instruments to the gig and Carter frequently moves

among flute, trumpet, clarinet and any number of saxophones). Carter has always been a serial collaborator, seeking new situations in which to share his creative voice. Two recent albums showcase more surprising shades of his creative voice.

Together with his longtime friend Matt Lavelle, the duo produced *Heart Sounds: The Piano Album*, an unusual context, both for Carter to be performing duo with piano and for Lavelle exclusively on piano rather than his customary bass clarinet and trumpet. The latter's approach is profoundly evocative, often surprisingly fluid: textures move into and out of tonality almost imperceptibly. The same is so often true for Carter and this makes their duo work here especially cohesive. Also critical to the success is both musicians' nuanced sense of timing and phrasing. Their work ebbs and flows in near unison, with continuous undulating density. "Enter The Heart" is a flute feature suggesting what could have happened if Jimmy Giuffrè had brought the instrument into his trio work with Paul Bley. The folk hues of "Enter The Ocean" shift tonalities in extremely subtle ways and, again, Carter's delicate pacing and use of silence is captivating. "Enter The Woods" finds him on clarinet and again the seamless transitions between loose phrasing and strong pulse reveal a partnership borne of deeply shared affinities.

577 Records has celebrated Daniel Carter's work for years now. New York United is a quartet of 577 co-founders Carter and drummer Federico Ughi, joined by electronic producer Tobias Wilner and bassist Djibril Toure (a frequent contributor to music from Wu-Tang Clan). Its second release demonstrates Carter's remarkable ability to adapt his improvisational vocabulary to unusual situations. Wilner's lush electronic soundscapes on such tracks as opening "New York Flower" or "Day Dream" provide an expansive, cinematic network of layered textures, both practical and electronic. The overtones of electronic dance music provided by Wilner and Toure create a lush ambient soundscape, with drums and wind instruments shining through a luminous veil. "The Grind" suggests another dynamic entirely, as though Lifetime-era Tony Williams had joined the Philip Glass Ensemble. Carter's clarinet here is subtle, as one would associate with Miles Davis' approach on *In A Silent Way*. Tracks like "The Corner" or closing "Sunrise at Browner Park" place Carter and Ughi's vocabularies as improvisers in a more ambient context and what emerges is a clear sense of how compelling a pairing it can be to blend the aesthetics of improvised and ambient electronic musics.

For more information, visit mattlavelle.bandcamp.com and 577records.com. Carter is at Bushwick Public House Aug. 2nd with Ayumi Ishito and Aug. 9th and Oliver Coffee Aug. 7th. See Calendar.



Vol. 1
 Ayumi Ishito & The Spacemen (577 Records)
 by Elliott Simon

The last offering from tenor saxophonist Ayumi Ishito was the single "Ocean Park Café" (2020), a beautiful piece of exotica that used a side-trip to the cosmos as a mood changer. With her new band, The Spacemen, that earlier junket expands into a full-fledged astral excursion. On board with Ishito are Nebula and the Velvet Queen on theremin, drummer Steven Bartishev,

guitarist/bassist Jake Strauss and synth player-cum-vocalist Theo Woodward. Together, they gaze heavenward and create a spacious milieu giving these improvisations structure.

Ishito uses her saxophone as a colorizer, similar to a drummer, and through effects blurs lines and eschews the familiar world of head-solo-head. What is most striking about this project though is the group dynamic informing these pieces. People into her earlier work may balk at the openness of the session but after repeated listening, especially with headphones or in an immersive sound environment, the journeys are enjoyed individually and for their relationship to the whole. The band creates unique sonic settings, as on opener "Looking Through Ice", which floats into an Eastern-informed galaxy where chanting, synth and theremin evoke an ancient religiosity.

Theremin, percussion and synth fashion an otherworldly sense on "Hum Infinite", which Strauss tames with an earthy bass solo. At the end there is a taste of John Coltrane but such jazz signifiers and acquaintances are few. Trumpet sounds on "Misspoke" morph into saxophone set adrift for brief tentative encounters with other sonic chameleons while "Folly to the Fullest" presents rhythms and instrumental characters that allow Ishito to showcase her gorgeous tone. After further sonic explorations, "Night Chant" introduces funkier environs more fully realized on closer "Constellation Ceiling".

Ishito introduces space music to cosmic jazz and in the process shapes a musical region where Sun Ra and Martin Denny enjoy each other's company.

For more information, visit 577records.com. Ishito is at Bushwick Public House Aug. 2nd and 30th and Funkadelic Studios Aug. 8th. See Calendar.

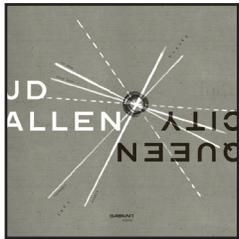
RECOMMENDED NEW RELEASES

- Jessica Ackerley – *Morning/mourning* (Cacophonous Revival)
- JD Allen – *Queen City* (Savant)
- Sylvie Courvoisier/Ned Rothenberg/Julian Sartorius – *Lockdown* (Clean Feed)
- Satoko Fujii Tokyo Trio – *Moon on the Lake* (Libra)
- Mark Masters Ensemble (featuring Art Baron and Tim Hagans) – *Masters & Baron Meet Blanton & Webster* (Capri)
- André Matos – *Estelar* (Robalo Music)
- Yusuf Mumin's Cosmic Force – *Sketches of the Invisible* (A Tribute to Albert Ayler) (Phillips Enterprise)
- Mario Pavone – *Blue Vertical* (Out Of Your Head)
- Rich Perry – *Happy Destiny* (SteepleChase)
- Amanda Whiting – *After Dark* (Jazzman)

Laurence Donohue-Greene, Managing Editor

- Duck Baker – *Confabulations* (ESP-Disk')
- Dahveed Behroozi – *Echos* (Sunnyside)
- Jaimie Branch – *FLY or DIE LIVE* (International Anthem)
- Lol Coxhill – *Coxhill '85* (SLAM)
- Thomas Heberer/Joe Fonda/Joe Hertenstein – *Remedy* (Sluchaj Fundacja!)
- Il Sogno – *Graduation* (Auand)
- João Madeira/Hernâni Faustino – *db Duet* (FMR)
- Roscoe Mitchell/Mike Reed – *The Ritual and The Dance* (Astral Spirits)
- Yusuf Mumin's Cosmic Force – *Sketches of the Invisible* (A Tribute to Albert Ayler) (Phillips Enterprise)
- Iain Sinclair and London Experimental Ensemble – *Dark Before Dark* (577 Records)

Andrey Henkin, Editorial Director



Queen City | Toys/Die Dreaming
JD Allen (Savant)
by George Grella

JD Allen is a classicist. That in no way makes him any less contemporary in terms of his formal sense, aesthetics and expression. On his records, one hears a tenor saxophonist in touch with the joys and rages of daily life in a country that is fighting a cold civil war between American democracy and racist authoritarianism; a man who relishes the jazz tradition and seeks to expand it; and a musician who pushes into harmonic and timbral freedom when expressive needs demand it.

He is also a master of jazz language and this is the classicism that comes through on his new solo CD, *Queen City*. All the elements that form the vocabulary, syntax and grammar of jazz are there in his playing: articulation; the way he punches into phrases and swings them; the postbop turns and grace notes; the meaty tone that can be blunt one moment and velvety the next. Through a concise sequence (recorded in January of this year) of standards and originals, Allen sounds like he is rediscovering his pleasures in the language of the music.

There are parts, like “Gem And Eye”, which sound like he is exploring the techniques of soloing (as in playing jazz in order to create a solo statement), improvising variations out of thematic material, but most of this album is much simpler in aim. This is a solo album but it is not about soloing; it is about playing the horn and making jazz alone, what Allen points out in his liner notes is the original state of jazz musicians, playing on their own to prepare for group situations and even to please themselves with the sound of jazz.

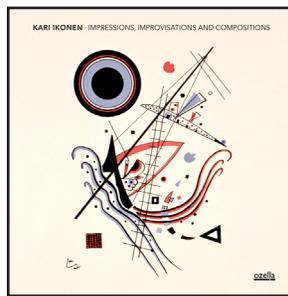
This is also a pandemic album, coming out of Allen questioning the point of making music when one is alone. *Queen City* seems to answer the point is jazz is a wonderful genre and playing it and hearing it played is a fulfilling and touching experience. The lack of a big concept—other than just play—makes this a deceptively modest, rewardingly deep, pleasure.

Toys/Die Dreaming (released in 2020) is another in a series of trio albums from Allen, all of them strong, with plenty of staying power. As good as Allen sounds solo, this format brings out the best in him. There is extra punch as he plays with and against the rhythms of bassist Ian Kenselaar and drummer Nic Cacioppo and more edge to his sound, which is a deeply evocative mix of John Coltrane’s keening reach and Dexter Gordon’s

sensual masculinity. Allen is brawny and brainy, equally.

Rhythm is a great reward from this trio, the rolling beats and pulses from Kenselaar and Cacioppo, Allen dropping notes in between, delaying an entrance here, stretching a note there, the tension adding to the beauty of the playing. The fervor, power and hints of darkness in the opening, intense take on Jay Gorney-Sidney Clare’s “You’re My Thrill” (highly abstracted in mood if not manner from the original) puts the listener in the same place that “The Night Has a Thousand Eyes” on *Coltrane’s Sound* does. The company is appropriate, because while Coltrane and Gordon expanded jazz language, they bore the tradition with them and played with a pleasure in the sound of jazz. And so does Allen.

For more information, visit jazzdepot.com. Allen is at Bar Bayeux Aug. 4th. See Calendar.



Impressions, Improvisations and Compositions
Kari Ikonen (Ozella)
by Marco Cangiano

Kari Ikonen is quite an original in today’s jazz panorama. A recipient of the 2013 Yrjö Award as the Finnish Jazz Musician of the Year, he is currently active as solo pianist, with his own trio, in duo with Louis Sclavis and with other groups like Orchestra Nazionale della Luna and quartet Ajaton. His approach is quite unique, blending postbop mainstream, spacey Nordic landscapes, contemporary classical and Middle East influences into a very personal style.

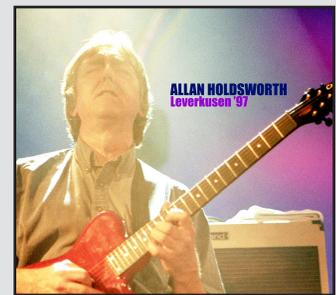
This is Ikonen’s first solo outing. According to him, it is inspired by Wassily Kandinsky’s opus, which can be divided in three categories: impressions, or spontaneous expressions of internal moods; improvisations dictated by external influences, such as nature; and compositions or expressions of inner visions, but more consciously designed. The overall sense is one of fragmentation, not without a certain rawness, which makes the recording all the more appealing, original and ultimately very rewarding; a naked artist with his instrument in a rare portrait of honesty.

The album features prominently the “maquiano”, Ikonen’s own micro-tuning device, which enables the pianist to play Arabic scales or *maqam* and other micro-intervals. The sounds, scales and overall approach on such a modified piano is reminiscent of Anouar Brahem: compositions like the brief opening “Imprologue”, “Maqtu’ah on Maqam Rast”, “Taqsım on Maqam Saba” and “Trance Oriental” are variations on Middle Eastern scales where the maquiano mimics traditional instruments like the oud and saz.

But there is much more, in spite of relative brevity (40 minutes). “Koto” is a rhapsodic episode in which strummed strings introduce and close dramatic configurations. Ikonen’s use of the full range of the instrument, as in “Rausch”, is very much an element of the composition and never left to self-serving sound experimentation. “Oppressive” recalls contemporary classical music while Ikonen’s Nordic roots emerge in “Blue”, an almost minimalistic impression, and closing epilogue “The Evergreen Earth”. His interpretations of a jazz standard, Wayne Shorter’s “Pinocchio”, peppered with traces of Chick Corea, is exquisite and yet innovative. A successful recording, with much to absorb.

For more information, visit ozellamusic.com. This project live-streams Aug. 6th at porgy.at/en/events/10514.

UNEARTHED GEM



Leverkusen '97
Allan Holdsworth (Manifesto)
by Brian Charette

The late ‘90s were a very productive period for British guitarist Allan Holdsworth, who was living in California at the time and would have turned 75 this month (he died in 2017). This CD/DVD, the fourth in Manifesto’s Holdsworth live CD/DVD series, was made with an incredible trio featuring a fresh-faced drummer, Chad Wackerman. The latter has an informative interview on the DVD where we learn that Leverkusen is the home of a German pharmaceutical company Bayer and that it was very uncommon for Holdsworth to allow himself to be videotaped. Wackerman speaks lovingly about Holdsworth, the chemistry of the group and the high quality of the production staff at the Leverkusen Forum. He also gives interesting insight into the tunes, with helpful tips on how to count the changing time signatures. The music is recorded and filmed very well with lots of great camera angles and closeups.

On opener “The Sixteen Men of Tain”, Holdsworth rips effortlessly as Wackerman and six-string electric bassist Dave Carpenter swing under his flying distorted runs. The sound is open with no comping aside from occasional chord pops from Carpenter. Holdsworth dips in and out of the harmony with exotic scales as Wackerman answers with great technique and control. Holdsworth is always very relaxed in his fret hand, which is often fanned to reach his uncommon chord shapes. His sound is distorted but creamy and soulful, often mixed with synth sounds for even more textures. The beat of the rhythm section is relentless and always driving the leader.

“Above and Below” gets a washy volume swell intro with spacey augmented chords and meditative chorused playing suggesting an FM synthesizer. Brushes stir as lovely chords percolate over bass sliding up and down under lush sonorities. Carpenter answers in the cracks with a subtle triplet. The rhythm section gets to stretch out in “Water on the Brain”: fast off-beat hits stab as the bridge melody floats over a hemiola; Carpenter plays great lines, Jaco Pastorius’ harmonics and vibrato mixed into his own lyrical system; Wackerman plugs as Holdsworth peppers with voicing jabs. A cool coda segues to Wackerman’s solo with deep snare work.

“Letters of Marque” has a memorable melody with high altered notes sitting on top of unsuspecting chords. Holdsworth mixes a little synth in with his searing tone, which morphs smoothly from chorused chords to synth axe shredding. “Texas” feigns rock but quickly settles into plucky Lydian fingerstyle, which uses string skips and sweep-picking balanced with well-placed lyricism and a surprising vocoder sound on the tag.

This great live set captures Holdsworth in his prime playing some of his most loved compositions with an amazing trio. The rarity of high-quality live Holdsworth makes this package even more valuable.

For more information, visit manifesto.com

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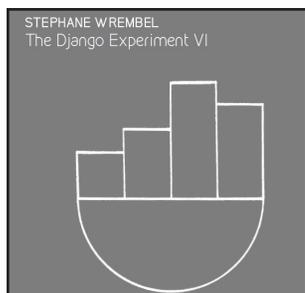
Firefly
Alexa Tarantino (Posi-Tone)
 by Dan Bilawsky

There's a lingering luminescence in alto saxophonist Alexa Tarantino's third date for Posi-Tone. It could be easy to chalk that up to elevated levels of warmth and wonder carried through her horns, the presence of Behn Gillece's argent vibraphone and the contributions of a trio of familiars – pianist Art Hiraahara, bassist Boris Kozlov and drummer Rudy Royston – helping to carry things aloft. There's truth to that thinking, without a doubt, but there's also something deeper at work. Simply put, Tarantino projects a light of understanding. With serious knowledge, purpose and passion behind everything she creates, this shining star consistently finds new ways to illuminate her surroundings.

Opening with Hiraahara's "Spider's Dance", Tarantino plays to the arachnoid allusion in her surname in entrancing fashion. Then she picks up her alto flute for Gillece's aptly named "Mindful Moments", absorbs and refracts energy on Royston's lively "Move of the Spirit" and delivers a spellbinding take on Wayne Shorter's "Iris", which positively rejects the weight of the world with its floating form. That sequence of selections makes for an incredibly inviting opening and, despite having written none of those pieces, Tarantino owns all four.

The aforementioned first act, given completely unto the music of others, stands in contrast to the lengthier second, which introduces Tarantino's "A Moment in Time" suite. Detailing a day in the life of an artist, this collection of music highlights the differences between perception and reality, the nature of discovery and the ups and downs that come with it all. "Daybreak" delivers on morning's potential with understated soul. Kozlov's "Surge Fughetta" – a fugue for alto flute, vibraphone and bass – introduces the leader's "Surge Capacity", a driven number representing the fire(s) of inspiration. "La Donna Nel Giardino" brings a lighthearted and playful nature to the fore. And the electrified "Rootless Ruthlessness" explores the role(s) that self-consciousness and anxiety play in the creative process. A bewitching stroll through Shorter's "Lady Day" serves as a brief step outside of the suite, but Tarantino quickly returns to the theme and brings everything home on the bossa-based "Violet Sky", leaning toward a sun-setting state of rejuvenation, and "The Firefly Code", a closer glimmering with all the hope and possibility the song and album title imply.

For more information, visit posi-tone.com. Tarantino is at Bryant Park Aug. 14th with Young Stars of Jazz. See Calendar.



The Django Experiment VI
Stephane Wrembel (Water Is Life)
 by Scott Yanow

While there are scores of brilliant acoustic guitarists who are part of the gypsy jazz movement (particularly

in Europe), using French guitarist Django Reinhardt as their musical role model, Stephane Wrembel has found his own way within the idiom. His Django Experiment has been documented not just on six CDs thus far but also on *Live In Rochester* and a unique set of 17 of Reinhardt's solo pieces, *Django L'Impressionniste* (the latter also the subject of a book of transcriptions done by Wrembel).

While Wrembel can very closely duplicate Reinhardt's solos and style, he has always felt free to expand on the guitarist's legacy, whether exploring his late '40s electric guitar pieces or bringing Reinhardt's music into more modern jazz. On *The Django Experiment VI*, Wrembel performs five Reinhardt originals, three standards, a traditional number and Henri Texier's more recent "Laguna Laita".

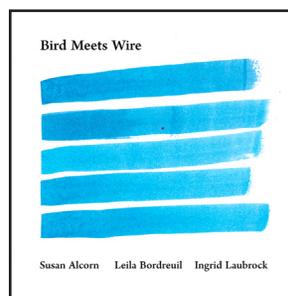
Wrembel is joined on various selections by Nick Driscoll (alto/tenor/soprano saxophones, clarinet, bass clarinet), violinist Daisy Castro, rhythm guitarist Thor Jensen, bassist Ari Folsman-Cohen and drummer Nick Anderson. The opening selection, "Naguine", is a relatively brief unaccompanied solo and Edward P. Moran-Jimmie Lunceford-Sy Oliver's "Dream Of You" has the quartet (without violin) playing the '30s piece as Reinhardt would have.

Reinhardt's "Impromptu" is a bit different, taken at a blazing tempo and given a much more modern treatment with Driscoll on soprano and Wrembel creating impressive solos. "Nuages", Reinhardt's most famous original, is slightly faster than usual but very much in the Reinhardt style with Castro recalling Stephane Grappelli.

The next few numbers are among the highpoints: "Swing de Paris" is given a rollicking treatment; "St. James Infirmary" is interpreted as a dirge with a highly expressive violin solo; and "La Valse des Niglos" is a charming uptempo waltz. While the drone piece "Laguna Laita" is a bit dreary, Cole Porter's "What Is This Thing Called Love" is happily exuberant. The program concludes with a second version of "Naguine", this time played as a medium-tempo blues by Wrembel and the rhythm section.

While not the most adventurous set in the series, *The Django Experiment VI* is filled with enjoyable music and easily recommended to Django Reinhardt fans.

For more information, visit stephanewrembel.com. This project is at Drom Aug. 22nd. See Calendar.



Bird Meets Wire
Susan Alcorn/Leila Bordreuil/Ingrid Laubrock
(Relative Pitch)
 by Stuart Broomer

Pedal steel guitarist Susan Alcorn, saxophonist Ingrid Laubrock and cellist Leila Bordreuil range from sustained collective improvisations to original approaches to traditional material. They create music of subtle delicacy and intriguing formal resilience, an unhurried unity of musical purpose in which voices will rise and part, energy and calm contrast, but coherence persists.

Opening "Area 41" is a work of continuous evolution, Alcorn creating a sustained, resonating field of eerie, ambiguous pitches that sounds orchestral, almost choral, an ethereal, trance-like zone the group seems to inhabit naturally, creating almost pietistic improvisation. Bordreuil bows long tones or wispy harmonics, combining with Alcorn in a wall of sound

that can become a slow glissando moving incrementally in pitch. Laubrock contributes similarly to this sonic field before moving to free melodic extrapolation.

The acute listening and music building continues with the title track, highlighted by Laubrock's subtly mimetic approach to her soprano, creating sounds that are not only bird-like but also flute-like. In the shimmering "Fourth World", pedal steel continuum suggests bowing, its bright metallic sound first combining with the darker sound of bowed cello, later matching the abstracted saxophone lines.

The sense of community that marks these improvisations assumes explicit social dimension with two tracks that take root in traditional materials. "Cañones (El Pueblo Unido)" begins in quietly abstracted sound, gradually assuming a tempo to become the Chilean populist anthem before passing again into improvisation; the performance resonates with the recently deceased Frederic Rzewski's "The People United Will Never Be Defeated", a series of 36 variations for piano on the same theme.

The other traditional melody, "Indigo Blue (Wayfarin' Stranger)", is halfway between ballad and hymn, again beginning in a confluence of sounds, pedal steel sounding like bells whose pitches bend sorrowfully until tenor lightly abstracts the melody.

The ideal of free improvisation often reduces to a series of coded sub-genres, but this music avoids the habitual, achieving a special state of simultaneous convergence and divergence. Parts move at once towards and apart from one another, continuously creating new relationships among them, though at times the notion of parts itself disappears.

For more information, visit relativepitchrecords.com. Laubrock is at Scholes Street Studio Aug. 27th. See Calendar.

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- Ricky Riccardi, Director of Research Collections for the Louis Armstrong House Museum

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Impulso Tanguero
Pedro Giraudo Tango Quartet (Tiger Turn)
 by George Kanzler

There is something alluringly dramatic about tango music. Melodramatic even. Songs unfurl like chase scenes in a movie, ones full of stops and gos, sudden turnarounds, speeds and brakes. Bassist Pedro Giraudo is attuned to that drama, cognizant of the heightened emotions, the conscious, theatrical art inherent in tango. He has created a program of nine pieces—tangos, milongas (more smoothly rhythmic than traditional tangos) and waltzes—for his traditional Tango Quartet of violin (Nick Danielson), bandoneón (Rodolfo Zanetti) and piano (Ahmed Alom).

The quartet functions more like a chamber music group than a traditional jazz quartet, although it more closely resembles such units as Gerry Mulligan and Ornette Coleman's early quartets or the late Ralph Peterson's Fo'tet. Instrumentally, it is highly interactive, leads constantly changing-alternating among the trio of violin, bandoneón and piano, none more so than on "Ávido", a momentarily barreling milonga that incorporates Brazilian samba rhythmic accents as the trio dexterously exchanges leads like a concentrated relay race. It is not the only piece where Giraudo expands and toys with the tango tradition. In fact, only one track, "Infidencias", is what he admits is a "traditional sounding tango, one that features many of the key elements of tango."

Among his tweaks and experiments are "Impetuoso", a tango that borrows its A sections from the Astor Piazzolla tradition, but slows things down in a B section owing inspiration to French composer Olivier Messiaen. Then there's "Milonga Infausta", confounding expectations of a steady milonga rhythm by moving through multiple meter changes: 7/8, 5/8, 6/8, 2/4. "Con Cresces", another tango, jumps to a 6/8 chacarera rhythm in its middle section. And "La Poda", which features solos from all four musicians, morphs from cadenza to tango to milonga, ending with a multi-coda flourish. Against all the tempo shifts and accelerations, decelerations and stops of the tangos and milongas, the three waltzes come off as unabashedly romantic, lyrical and enticingly danceable.

For more information, visit pedrogiraudo.com. This project is at Terra 7 Aug. 26th. See Calendar.



Rhapsody
 Andy LaVerne (SteepleChase)
Spring Garden
 Harold Danko (SteepleChase)
Ballad For A Rainy Afternoon
 Mark Soskin (SteepleChase)
 by Ken Dryden

Andy LaVerne is one of SteepleChase's most recorded pianists, with over 30 CDs as a leader or co-leader, plus many dates as a sideman. In addition to being a prolific composer, LaVerne has constantly varied his bands' instrumentation, which can include both old friends and new faces. *Rhapsody* marks his first recording with superb violinist Zach Brock while bassist Mike Richmond is a frequent collaborator, the quartet

rounded out by drummer Jason Tiemann. Even though LaVerne studied with the late Bill Evans and his influence can appear in his playing, he has developed a lyrical approach all his own. His intimate arrangement of Evans' "Waltz For Debby" makes for a surprising opener, given its laidback yet very swinging approach, never straying far from its theme, with a second violin part overdubbed at its conclusion. The leader's "Retroactive" is a rollicking reworking of the standard "Softly, As In A Morning Sunrise" and a showcase for Brock. One of the most refreshing interpretations is LaVerne's scoring of Jerome Kern-Oscar Hammerstein's "All The Things You Are". Instead of adding Dizzy Gillespie's popular introductory vamp, he alters the chord structure in his accompaniment, giving Brock plenty of freedom. The chemistry is incredible throughout the session and this is another strong addition to LaVerne's impressive discography.

Harold Danko needs little introduction, the pianist an active professional for over a half-century, gaining exposure with Woody Herman, Thad Jones/Mel Lewis Orchestra, Gerry Mulligan, Lee Konitz and Chet Baker. In recent times, he focused primarily on his own career, though teaching at Eastman limited opportunities to tour for extended periods during much of the year. Danko writes new music and records frequently, with over two dozen sessions as a leader or co-leader for SteepleChase alone since the mid '90s. One of his biggest interests is in classical music, particularly Igor Stravinsky's groundbreaking early 20th Century ballet *The Rite of Spring*. This music long inspired him and when he reassembled his '90s quartet of tenor saxophonist Rich Perry, bassist Jay Anderson and drummer Jeff Hirshfield for a tour of Argentina, he wrote sketches based on various themes from the ballet, leaving plenty of room for improvisation. Anyone who knows this Stravinsky work well will rejoice in what Danko developed following the initial concerts. Each excerpt on *Spring Garden* is expanded into often unexpected directions, building upon the late maestro's genius, with Danko taking rhythmic and melodic liberties, transforming this century-old music into compelling jazz. One is tempted to alternate between listening to the original ballet and Danko's compositions to appreciate fully what the pianist has accomplished. It's obvious that the band was fully committed to achieving Danko's vision and one hopes he will experiment with other classical favorites using this outstanding quartet.

Mark Soskin has also spent several decades as a leader, in addition to an extended stint with Sonny Rollins. Most of the pianist's recordings have been for European labels and *Ballad For A Rainy Afternoon* is his fourth for SteepleChase. His quartet includes three label regulars: tenor saxophonist Rich Perry, bassist Jay Anderson and drummer Matt Wilson, the latter two having worked with Soskin on earlier projects. Most of the session focuses on his strong originals, with two exceptions. Late guitarist John Abercrombie, who was a good friend and frequent musical partner, penned the upbeat "Labour Day", marked by a frequently shifting melodic line and potent soloing. The inclusion of Ornette Coleman's "Round Trip" provides a bit of variety with its more jagged twists, though the quartet negotiates them effortlessly as they explore its freedom. The rest of the album is just as enticing, starting with the pastoral air of Soskin's lush title track, which unfolds slowly with deliberate, spacious solos, complemented by Wilson's whispering brushes. Soskin revisits his piece "Lefty", a robust postbop anthem, which Perry dominates with his rapid-fire, full-bodied tenor. The powerful ballad "One Hopeful Day" has a bittersweet air, with Perry and Soskin sharing the soloing and flawless support by Anderson and Wilson. Soskin remains a treasure awaiting discovery by many jazz fans.

For more information, visit steeplechase.dk

GLOBE UNITY



Play The Music of Anthony Braxton
 The Locals (Discus)
The Real You (A Bill Evans Tribute)
 Enrico Pieranunzi/Thomas Fønnesbæk Duo (Stunt)
 You Me & Cole
 Shimpei Ogawa/Noa Levy (Belle)
 by Tom Greenland

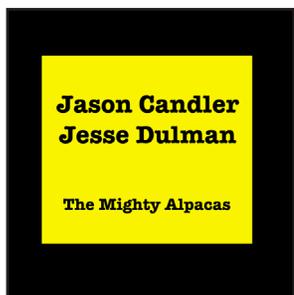
Judy Garland's dictum to "Always be a first-rate version of yourself and not a second-rate version of someone else" rings especially true in the context of jazz tributes. How to honor another in one's own style? The best answers eschew imitation for innovation.

Anthony Braxton's compositions, for all their detailed parameters, are more generative than prescriptive: the result is always highly dependent on the circumstances and assembled personalities. But you generally don't get a street-smart vibe with in-the-pocket grooving, so *Play the Music of Anthony Braxton*, recorded live in Austria in 2006, covering six early compositions (6c, 6i, 23b, 23g, 40b and 115), introduces a new wrinkle. Led by keyboard player Pat Thomas, with clarinetist Alex Ward, guitarist Evan Thomas, bassist Dominic Lash and drummer Darren Hasson-Davis, the tracks (all arranged by the leader) usually begin open-endedly, colorful, voice-like clarinet conjoined with splatting keyboard chord clusters via impressionistic guitar tones. Soon, however, the beat kicks in and just won't quit, whether it's the funky 10/4 swing of "40B", second-line groove of "115" or reggae/dub style of "6i".

Italian pianist Enrico Pieranunzi and Danish bassist Thomas Fønnesbæk's tribute to Bill Evans, *The Real You*, is closer in the style, if not spirit, to the late pianist's work, recalling *Intuition*, his 1975 duo with bassist Eddie Gomez. Fønnesbæk, like Scott LaFaro and fellow Dane Niels-Henning Ørsted Pedersen, has technique so fluent it makes you forget the considerable mechanical challenges of playing the instrument, using it to develop highly interactive counterpoint (à la LaFaro and Evans) with equally fluent piano. Most of the tracks are well-crafted originals and though Pieranunzi's approach is more refined and controlled he comes close to Evans' languid ecstasy on the minor ballad "Passing Shadows" and sparky "Sno' Peas" (by Phil Markowitz). "Bill and Bach", a co-penned original mixing bop and baroque, shows the pair's facility in crossing genre and meter with graceful cohesion.

Japanese bassist Shimpei Ogawa and Israeli vocalist Noa Levy's tribute to Cole Porter is the most conventional, closely adhering to composer original song forms, though keys are transposed to fit Levy's range. The pair began playing together at Berkeley's California Jazz Conservatory, sharing a fondness for Porter's immaculately clever wedding of words and musical phrases. Ogawa fills out the sparse vocal/bass texture in ingenious ways: creating a raking guiro effect on the tango-inspired "My Heart Belongs to Daddy"; toggling between half-time and walking swing feels in the middle of song sections; holding a pedal tone against moving harmony; and/or creating Baroque counterpoint (most notable on "In the Still of the Night" and "So In Love".) Levy's strongest, most original statements are on "Just One of Those Things", "Too Darn Hot" and "Love for Sale", where she merges jazz with Sephardic and pop sensibilities.

For more information, visit discus-music.co.uk, sundance.dk and noalevylive.com



The Mighty Alpacas
Jason Candler/Jesse Dulman (Guarsh)
by Kira Grunenberg

The Mighty Alpacas is the duo debut of saxophonist Jason Candler and tuba player Jesse Dulman. The pair have assembled a record showing cognizance with regard to the sometimes intimidating and/or confusing bar of entry for experimental and free jazz. Everything about the album—including its plain but bright color-block cover and warm live audio recording—is presented in a straightforward but friendly manner. Amusing imagery-specific song titles are descriptive and foster curiosity (e.g., “Indifferent Vegetables”, “Gumshoe Melodrama”). The question remaining, however, is to what degree and in what fashion do the 11 tracks offer musical accessibility? Candler and Dulman respond with compositions showcasing melodic creativity and conceptual cohesion.

The album unveils its experimental qualities at the outset of “Tortoise Sunrise” with an opening phrase built on long-held notes, first from tuba and then alto saxophone. The former’s are particularly noticeable, given the way Dulman slides from one to another, openly embracing the microtonal transformations in the sustained pitches. Furthermore, a slight fluttering delivery adds to the music’s slow-moving, tremulous sensation, which fits with the idea of a tortoise at sunrise: two things gradual to arrive at their destinations. This initial artistic statement then carries *The Mighty Alpacas*, as every track invariably beckons listeners to find out if and how Candler and Dulman will embody the next titular offering.

How the duo nod to composer Gustav Mahler in “Mahler’s Revenge” is especially intriguing: tuba’s low pitched and wide-toned notes play a central role in acknowledging Mahler’s reputation for dynamically intense and timbre-heavy orchestral symphonies. Conversely, “Strolling with the Ducks” applies high-pitched squeaking saxophone notes as a stand-in for the horn-like quacks of its namesake animal, utilizing a melodic approach that seems to channel composer Camille Saint-Saëns’ iconic suite *Carnival of the Animals*.

Considering the sheer skill that enables Candler and Dulman to use so few instruments to symbolize so many forms, sounds, moods and settings, *The Mighty Alpacas* remains an impressively seamless listening experience.

For more information, visit jasoncandler.bandcamp.com



Antiseptic Release
Matt Mottel, Kevin Shea & The Clean Associates (s/r)
by Akira Saito

Antiseptic Release is a conceptual album in the age of the COVID-19 pandemic. New Yorkers Matt Mottel and Kevin Shea stayed in Germany as Improvisers-in-Residence of the Moers Festival in 2021, inviting artists. The pair have made many collaborative works as the

duo Talibam! but this time found a good chance to step away from the brand, so this album may be a starting point to explore new horizons, even after COVID-19.

For the first tune, Japanese vocal improviser Ayako Kanda performed 10 1-minute tracks—unaccompanied and without audience—listening to Shea and Mottel through headphones. Later, those isolated tracks were combined in order. Within Ayako’s performance many anonymous narratives appear and each has its unique *matière* or life story, although specific languages are not used at all, reminiscent of a shaman who summons various emotions (there are traditions of this kind of spiritual lady in Japan). Shea’s drums provides energy like boiling water and the cosmic sounds of Mottel’s keytar (a portmanteau of keyboard and guitar) enlarges the sonic space. Martín Escalante also offers mysterious sounds for the second tune, using a strange adaptation of his saxophone, the neck removed and mouthpiece attached directly to the body. He doesn’t stop blowing no matter what happens and, with his father Oscar’s contribution of “sounds”, it makes for a muddy and chaotic stream of 10 minutes, into which Mottel and Shea throw energy without hesitation.

For the third and fourth tunes, respectively, Sana Nagano (violin) and Fritz Welch (voice, percussion) joined the fray. Nagano, born in Tokyo and based in NYC, is raptor-like, plowing through a heavy and chaotic sea of noise from Shea and Mottel, becoming increasingly ferocious. In contrast, the collaboration with Welch scatters many cracks open to sound space. From some loud or suppressed laughter emerge.

This digital album, whose physical release is a hand-sanitizer packet, is an ongoing project with updates to come and more guests invited.

For more information, visit talibam.bandcamp.com/album/antiseptic-release



Bernstein Reimagined
Smithsonian Jazz Masterworks Orchestra (MCG Jazz)
by Pierre Giroux

The Smithsonian Jazz Masterworks Orchestra (SJMO) was created by the U.S. Congress in 1990 to recognize the importance of jazz to American culture, presenting concerts and recordings that help define the works of those individuals who contribute to the development of jazz in America. Although Leonard Bernstein, who would have turned 103 this month, was primarily a classical music composer and conductor, he did delve into what could be called “jazz-centric” compositions for musical theater and other media forms.

The orchestra is comprised of Artistic Director/conductor/alto saxophonist Charles Young; Steve Williams, Bill Mulligan, Scott Silbert, Luis Hernandez, Leigh Pilzer (reeds); Liesl Whitaker, Tom Williams, Tom Eby and Kenny Rittenhouse (trumpets); Jennifer Krupa, Bill Holmes, Matt Neff and Jeff Cortazzo (trombones); and a rhythm section of Tony Nalker (piano), James King and Ian Ashby (basses), Marty Ashby (guitar) and Ken Kimery (drums).

The compositions are pieces infrequently performed as they relate to symphonic works, spiritual music, operas and lesser-known musical theater numbers. However this description may not necessarily be applicable to three of the four initial tracks. They originated in *On The Town*, a Broadway musical in 1944 and very popular film of the same name released in 1949. As the orchestra kicks off with “Times Square

Ballet”, led by Silbert’s sprightly clarinet, and states the melody, it becomes readily recognizable by the lyric featured in the movie: “New York, New York, a helluva town. The Bronx is up but The Battery’s down.” The band continues in this carefree and cheerful frame as they brightly execute the delightful arrangement by Silbert, showcasing confident solos from Williams (alto saxophone), Hernandez (tenor) and Eby.

The other two numbers, “Great Lover” and “Lonely Town”, were in the musical but did not make it to the film. The former, arranged by Mike Tomaro, frolics along in an uptempo vein with the horn sections showing their flexibility as they acknowledge and augment one another, pushed along by the rhythm section. Solos by Silbert and Mulligan (alto) show a striking fluency. The last of this trio of songs is a charming number in which arranger Darryl Brenzel gives trumpeter Williams the spotlight and captures the evocative longing that the song title implies.

“Morning Sun”, from Bernstein’s one-act opera *Trouble in Tahiti*, is a delightful bauble as arranged by Silbert with a stellar clarinet intervention by him along with an agile interlude from Nalker. The centerpiece of this release is “Symphonic Suite”, which was used by director Elia Kazan in the Academy Award-winning movie *On The Waterfront*. The arrangement by Silbert is filled with all the drama one would expect from the grimy setting and story that the film portrays, the band exploring the four corners of this score with panache. The solo space is kept to a minimum, but Hernandez and trumpeter Williams make the most of their opportunity.

This music was originally commissioned for Bernstein’s centenary celebration in 2018 and is a wonderful addition to the genre.

For more information, visit mcgjazz.org

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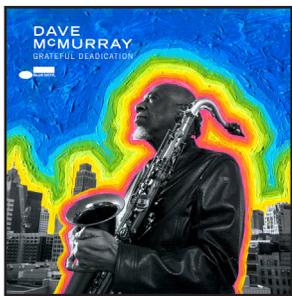
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Grateful Deadication
Dave McMurray (Blue Note)
by Andrey Henkin

This reviewer has heard derisive comments about The Grateful Dead from jazz musicians on both sides of the stylistic divide for years. That ridicule is easily ignored when one considers those who actually performed alongside the band: Billy Cobham, Ornette Coleman, Hamza El Din, Zakir Hussain, Charles Lloyd, Branford Marsalis, Airtio Moreira, David Murray and Baba Olatunji, among others. But the reason for it remains elusive. If jazz is indeed music of the moment—embracing improvisation and group interaction on a wide array of original and source material and not just a sad sequence of tired bebop licks or noisy free jazz tropes—then The Grateful Dead should be respected for 30 years of spontaneity on a scale for which most jazz musicians would kill. And, anyway, guitarist/band co-founder Jerry Garcia died far too young 26 years ago this month from a heroin addiction. What is jazzier than that?

This rant introduces a new tribute covering a wide swathe of the band's oeuvre by tenor saxophonist Dave McMurray, early veteran of groups as disparate as Was (Not Was) and Griot Galaxy. His core band is bassist Ibrahim Jones, drummer Jeff Canady, guitarist Wayne Gerard and keyboard player Maurice O'Neal but others take part, including The Grateful Dead co-founding guitarist Bob Weir, McMurray's former boss/current Blue Note head Don Was (bass) and singer Bettye LaVette.

That McMurray intends to challenge himself is evident from the first two numbers, "Fire on the Mountain" and "Dark Star". These simple tunes were vehicles for some of The Grateful Dead's most expansive explorations. The former is celebratory and slick while the latter moves into a funky dreamscape underpinning McMurray's long solo. He continues with more of the group's staples later in the album: often-paired "Estimated Prophet" and "Eyes of the World", both sticking close to the disco-fied versions of the late '70s and featuring a soaring McMurray exulting in the strong melodic content (opening up a bit more on the latter), and closing with "Franklin's Tower", played with the spinners in mind, and "The Music Never Stopped", McMurray at his bluesiest.

The album also goes into vocal—both good and bad—territory. LaVette brings grit to "Loser", emphasizing the pathos of the tune, Weir adding his unique guitar counterpoint. Herschel Boone's vocals, however, on "Touch of Grey", as well as a cheesy arrangement, turns an already problematic tune into an ill-conceived neo-soul love-song. McMurray does redeem it somewhat with a faithful two-minute instrumental version right after.

The bust-out comes with "The Eleven", named for its complex time signature and played only by The Grateful Dead between 1967-70. McMurray pushes himself, veering between menace and bright calypso, the band at its most collaborative.

Yes, the album is somewhat overproduced; the same could be said for most of The Grateful Dead's studio output. No matter, McMurray is to be lauded for his openness and choice of material. As with the band he is fêting, it will be most interesting to see how he presents this music onstage.

For more information, visit bluenote.com

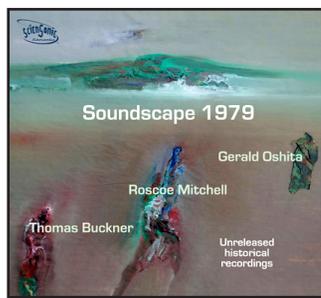
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Fred Staton
Photo by Richard Corman



Soundscape 1979
Thomas Buckner/Roscoe Mitchell/Gerald Oshita
(ScienSonic Laboratories)
 by Alex Henderson

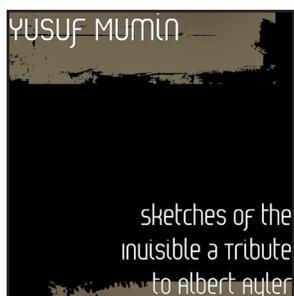
Reedplayer Roscoe Mitchell, who turns 81 this month, has had an enormous influence on avant garde jazz. His first album as a leader, *Sound*, which was produced by the recently departed Bob Koester for Delmark in 1966, did a lot to put Chicago's Association for the Advancement of Creative Musicians on the map. And the AACM aesthetic is impossible to miss on *Soundscape 1979*, a previously unreleased live recording from the titular Manhattan loft on Aug. 17th, 1979. Mitchell is found alongside horn player Gerald Oshita (who died in 1992) and vocalist Thomas Buckner, who himself turns 80 this month.

Mitchell concentrates on the soprano and bass saxophones while Oshita mostly plays the contrabass sarrusophone. Although billed as a trio, Buckner is only on two of the selections: "Textures for Trio" and opener "Marche", both by Oshita. Buckner brings a strong classical influence to both performances, but in different ways. While "Marche" combines avant garde jazz with elements of opera, the hypnotic "Textures for Trio" is more mindful of European church music.

The other tracks are improvisations featuring Mitchell and/or Oshita, an Idaho native who moved to the San Francisco Bay Area. Oshita clearly appreciated the AACM mindset that Mitchell brought to his performances, an outlook alive and well on "Open Side A" and "Solo Improvisation", both making maximum use of space to approach free-form jazz with subtlety and nuance rather than ferocity. Even when Oshita's improvisations become somewhat abrasive on "Prelude" and "Composition 40Q", it is something to which he builds.

While Mitchell has built a huge catalogue over the years, the same cannot be said about Oshita unfortunately. ScienSonic Laboratories head Scott Robinson has provided listeners with a valuable document, which not only underscores Mitchell's bold individuality but is also a rare chance to hear the appealing but underexposed Oshita in a live setting.

For more information, visit sciensonic.net



Sketches of the Invisible: A Tribute to Albert Ayler
Yusuf Mumin (Phillips Enterprise)
 by Pierre Crépon

In the place and date fields of Albert Ayler's death certificate, the word "found" has been typed over the word "death". The exact circumstances of the saxophonist's passing remain unknown and seem to cap the mystery that was '60s Cleveland free music. Besides a hometown, saxophonist Yusuf Mumin—who turns 77 this month—shares with Ayler an ability for otherworldly evocations through sound. Until now, it had been on display only on two late '60s sessions:

Black Unity Trio's remarkable *Al-Fatihah* (recently reissued) and *Burn Baby Burn*, taped with Ayler collaborator/trumpeter Norman Howard. This new digital release contains previously unheard music from the '80s gifted to Ayler's father as a tribute.

Mumin possesses a unique sound, with a dark undertone strictly his, a somber quality imbuing some of the 'sketches' that make up this album, short pieces clocking at around three minutes that seem extracted from wider streams of music. Rather than attempt the obvious renditions of Ayler themes, Mumin at times bends his saxophone sound to channel eerie flashes of Ayler, demonstrating an understanding of its inner mechanics. When Mumin left Cleveland for Los Angeles in 1969, he performed on bass with musicians such as Charles Tyler and Horace Tapscott. This is the first extensive showcase of his work on the instrument. Several others are added—piano, cello, small tuned percussion—through unobtrusive overdubs. Tenor and bowed strings dominate the overall sound.

"I'd like to play something...that people can hum," Ayler famously said. The album's lone sung piece, sorrowful ballad "Sad Miss Holiday" with lyrics by Howard, belongs to this category. Other standouts include strings piece "Counting the Tears" and gripping "Albert's Cry in the Wilderness". Mumin expresses himself within the kind of highly personal realm that lives lived outside of music's commercial circuits make possible.

This is homemade music, private for decades, and it should be heard as such. When the mystery of *Al-Fatihah* had the power to challenge accepted conceptions of '60s free music geography, *Sketches of the Invisible* shows the depths of Mumin's prolonged creative work. As a tribute to Ayler, it goes beyond literality to retrieve something of the elusive spirit of one of jazz' true greats, who, less famously, also said "it's late now for the world".

For more information, visit yusufmumin.cosmicforce.bandcamp.com



Entendre
Nik Bärtsch (ECM)
 by Phil Freeman

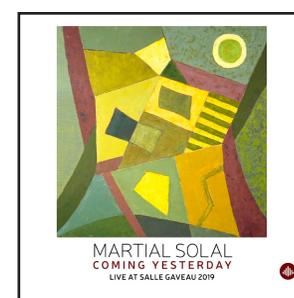
Swiss pianist Nik Bärtsch, who turns 50 this month, hasn't released a solo album in nearly two decades. Instead, he has focused his creative efforts on small groups, most notably his long-running minimalist jazz-funk quartet Ronin and less-often-deployed ensemble Mobile. But in November 2019, his longtime label ECM celebrated itself with a 50th anniversary concert at Jazz at Lincoln Center and one of the highlights of the evening was a solo performance by Bärtsch, which has apparently led to this studio document. He's always had a strong interest in ritual—he calls what he does with Ronin "ritual groove music" and prefers the word "Modul" for his compositions, giving them numbers rather than titles—and this album has a decidedly ceremonial feel.

Entendre begins with a medley of "Modul 58", from Ronin's 2018 album *Awase* and "Modul 12", from Mobile's 2016 album *Continuum*. "Modul 58" is altered quite radically; on *Awase*, it was an 18-minute journey for the quartet, moving for its first four minutes with the implacable slowness of one of Miles Davis' dubbier early '70s pieces like "Ife". Here, Bärtsch jumps directly to the speedier second phase, playing an arpeggiated

keyboard figure that could remind some listeners of Philip Glass' *Solo Piano* from 1989. "Modul 12", meanwhile, barely had a melody at all on *Continuum*; it was an atmospheric wash of cymbals and throbbing bass, with the occasional single piano note, but here it becomes romantic and even lush, tinkling like raindrops.

Entendre's centerpiece, "Modul 26", is the longest track at 13:54 and also a piece recorded on Ronin's *REA* and Mobile's *AER*, both released in 2004. Buried within a pulsing, cellular melody, Bärtsch strikes a single note with metronomic regularity until it sounds like a sonar ping and he does it for so long that when it shifts slightly the listener could be forgiven for jumping. The longer the piece goes on, the more it starts to feel like a cross between Glass and Isaac Hayes' piano solo on 1969's "Hyperbolicityllabicsquedalymistic" (famously sampled on Public Enemy's "Black Steel In The Hour Of Chaos" in 1988). Make jokes about Swiss timing if you will, but when Bärtsch locks into a groove, it'll take a tow chain to get him out.

For more information, visit ecmrecords.com



Coming Yesterday: Live at Salle Gaveau 2019
Martial Solal (Challenge)
 by Joel Roberts

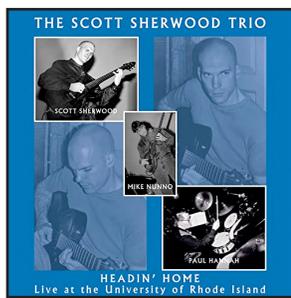
Esteemed French pianist Martial Solal says he didn't know heading into this 2019 solo performance at the Salle Gaveau in Paris that it would be his final concert. He only decided to retire from playing before live audiences, at the age of 91, afterwards. As such, this recording is a valuable document that serves as a poignant valedictory for a career that spanned some 70 years and included important collaborations with jazz giants from a broad range of styles, including Sidney Bechet, Stephane Grappelli, Lee Konitz and Dave Liebman, among many others.

A renowned composer who wrote the score for Jean-Luc Godard's *Breathless* in 1960, as well as for dozens of other movies, Solal sticks mainly to standards here, using tunes as simple and familiar as Vincent Youmans-Irving Caesar's "Tea for Two", French nursery rhyme "Frère Jacques" and even "Happy Birthday" (infused with a hint of Charlie Parker's "Ornithology") as a springboard for his elegant, expansive, carefully crafted and decidedly modern improvisations.

Despite his advanced years, Solal's playing remains remarkably adroit, technically and creatively, as he spins new life into the well-worn repertoire, digging deeply into a Duke Ellington medley of "Caravan" and "Sophisticated Lady" and providing an emotionally charged reading of Richard Rodgers-Lorenz Hart's "My Funny Valentine". Influences as disparate as Thelonious Monk, Frédéric Chopin, Maurice Ravel and Claude Debussy pop up at various times, as Solal draws on his decades of experience and the full range of the jazz piano vernacular.

There's no indication over the course of the evening that Solal is performing for the last time. He appears to have made the decision, after decades of dedication to jazz, to go out on his own terms while his faculties and his art are still sharp. As he states in the liner notes, matter of factly and without a hint of sentiment, "When energy is no longer available, it is better to stop."

For more information, visit challengerecords.com



**Headin' Home (Live at the University of Rhode Island)
Scott Sherwood Trio (Art Of Life)**
by George Kanzler

Guitarist Scott Sherwood had a tone and sound that many smooth jazz and new age guitarists would envy, sinuous and undulating, evoking notes without recognizable pick attack. But, like the guitarists he admired—John Abercrombie, Pat Metheny, Jim Hall—he employed that sound to express substantial jazz ideas, not simply ambient noodling. Sherwood, who died of cancer 12 years ago this month at 46, grew up in Texas and began his career there and in Milwaukee. He moved to New York in 1996, where he formed a trio with drummer Paul Hannah, a confederate from his Austin, Texas days and electric bassist Mike Nunno, whom Hannah met in New York. This is the band's first concert, a gig at the 1996 Rhode Island Jazz Festival.

There are seven tracks, all originals by Sherwood that range from ballad to waltz, blues beats to bop swing. The tunes tend toward simplicity, yet resonate hypnotically, like the repeating line of the title track or scale-climbing phrases of "Hymn to Her". There's even a playful take on the blues clavé of the Bo Diddley beat: "Diddley Squat" opens with a Hannah solo, Sherwood then floating over the insistent rhythm with a skein of elongated notes and slurs suggestive of the Pat Metheny Group. "Night Waltz" features another felicitous melody over delicate 3/4 rhythms, guitar and bass both soloing lyrically.

The wonder though is what Hannah, in the notes, calls "the magic from the get-go. It sounded as if one musician was playing three instruments simultaneously." The rapport is extraordinary, especially considering that this was the trio's debut. It can be heard in the way Hannah and Nunno shadow Sherwood's lead on "Shadow Play", a piece that alludes to meters like 3/4 and 6/8 while remaining a heartbeat ballad, and on "Green", where Hannah's syncopated hands and sticks create a snappy rolling rhythm, Nunno rising out of the rhythmic maelstrom, then countering and echoing phrases behind Sherwood's solo. The group feel culminates in the closer, "Playthings", a boppish unison line from bass and guitar that cedes into a colloquy tandem soli by all three as the tempo accelerates and recedes (à la Mingus) like a giant beating heart.

For more information, visit artofliferecords.com



**2020
Palladium (s/r)**
by Scott Yanow

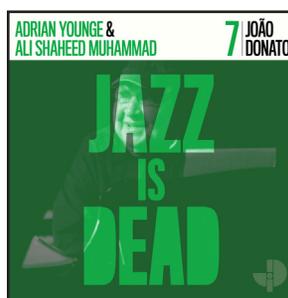
As a surprise for Wayne Shorter's 87th birthday (Aug. 25th, 2020), his social media manager and friend Jesse Markowitz organized and produced a multi-artist tribute featuring 21 pieces composed or made famous by Shorter with different musicians heard on each selection. Since it was the pandemic era, none of the groups are larger than a trio and the majority of the

songs were performed by one musician. The compositions cover much of Shorter's career (stopping at 1995), including his periods with Art Blakey's Jazz Messengers, Miles Davis and Weather Report.

A few performances sound like they are depicting space travel, most notably lengthy opener "Meridiane" by Sasha Berliner on vibraphone and electronics. Many are thoughtful solo explorations, including features for pianists Eric Reed ("Sydney"), Benny Green (a very slow "Contemplation" on electric piano), Pablo Held ("Paraphernalia") and Luther Allison (adventurous wandering on "Iris"). Of the other piano numbers: Sean Mason on "Pandora Awakened" starts out moody but eventually gets funky à la Keith Jarrett; Emmet Cohen's trio plays a straightforward "This Is For Albert"; Dan Tepfer mixes together fluent right-hand and percussive sounds made from a prepared piano on "Fall"; and Kevin Hays creates a conversational "ESP", at first sounding as if he is talking to himself before ending up recalling Joe Zawinul with Weather Report.

There are also solo pieces from vibraphonists Chien Chien Lu and Jason Marsalis, guitarist Gabe Schneider, steel guitarist Michael Eckert and Mariel Bildsten (overdubbing up to eight trombones on a brief "Sleeping Dancer Sleep On"), in addition to four short duets (soprano saxophonist David Liebman and drummer Willy Rodriguez get to play "Footprints"), a trio jam led by tenor saxophonist Nicole Glover ("The Summit") and contrasting versions of "Midnight In Carlotta's Hair" by singer Candice Hoyes and guitarist Mark Whitfield. Practically every performance is a ballad or a thoughtful exploration with only a few numbers (particularly the closing "Orbits" with Morgan Guerin on soprano saxophone and keyboard player Julius Rodriguez) generating much heat. Despite its large roster of top artists, 2020 lacks much variety in mood, tempo or style, making this heartfelt project much less memorable than one would expect.

For more information, visit 2020palladium.bandcamp.com



**JID7
João Donato (Jazz is Dead)**
by Tom Greenland

This is the seventh installment of the L.A.-based production team of Adrian Younge and Ali Shaheed Muhammad's album series featuring guest appearances by veteran jazz artists like Roy Ayers and Gary Bartz, as well as Brazilian artists like Azymuth and Marcos Valle. In paying homage to these musical forefathers—whose work they've often sampled for their own projects—they forefront the continued relevancy of "soul music". This latest edition is a collaboration with Brazilian icon João Donato, who turns 87 this month and has recorded over two dozen albums as a leader in his 70-plus-year career and whom another João (Gilberto) credited as the inspiration behind the bossa nova beat. Muhammad too has been influential as one-fourth of the iconic alternative rap group A Tribe Called Quest, which raised the profile of jazz sampling in the hip-hop community, while Younge, equally prolific, brings to the mix a strong penchant for analog tape recording using vintage instruments.

The project is short, but dense, comprising a total playing time of less than 27 minutes, each track immediately fused to the next and, though each song is co-credited to the trio, Donato's role is regulated to soft, silky arpeggios on Fender Rhodes piano, which

are, unfortunately, too often dominated by the thick, coarser layers of wah-wah/fuzz guitar, electric bass, trap drums (played by Greg Paul), vocal cameos by Loren Oden (whose sound epitomizes Stax/Atlantic-era soul) and a salmagundi of overdubbed instruments: loud, slightly harsh clavé sticks, metal bells and other idiophones; low-pitched flutes; old-school monophonic synthesizer melodies; and Hammond B3 organ swirls, all of which are played by Muhammad and/or Younge.

The end result is slightly unsatisfying, like a soup that hasn't simmered long enough, the potatoes and carrots a little too crunchy, the stronger flavors incompletely blended, the subtler ones barely tasted. Perhaps this was the intent, conveying the message that "soul music" is not so smooth as it used to be, that these are grittier, less savory times.

For more information, visit jazzisdead.co



**John
Marc Copland (Innervoice Jazz)**
by Robert Bush

For all the attention piled upon instrumental virtuosity in the jazz world, not enough is given to the art of listening but musicians know and that's why Marc Copland is such a treasure. He originally emerged as an alto saxophonist in the '60s, often playing an electrified version of the instrument. He became frustrated by what he perceived as inherent limitations of the instrument and in 1973 made the switch to piano and became a favorite partner for dynamic players like Jane Ira Bloom, Joe Lovano and James Moody.

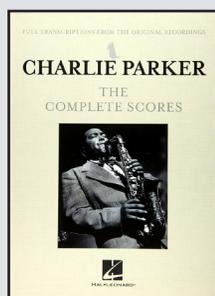
He didn't release his first album as a leader until 1983, but it was a stunning debut, *My Foolish Heart* featured icons who would become mainstays for the next 40 years, especially guitarist John Abercrombie (who died four years ago this month) and bassist Gary Peacock. Copland became the pianist for both and that was no accident; he's a superb musician with huge ears. He recorded a solo piano tribute to the compositions of Peacock in 2018 called *Gary* and now, he's back with a similar project, *John*. In both cases, one can hear how close his relationship with (the departed) players and their music became.

The album opens with Abercrombie's modal anthem for a generation: "Timeless". Copland and Abercrombie recorded an almost heartbreaking duet of this song on the former's 1996 Denon album *Second Look* and this version can give the listener goosebumps. "Flip Side" comes from the guitarist's 2016 album *Up and Coming* and the Copland version perfectly captures the pensive lilt that would come to define the Abercrombie aesthetic. "Sad Song", from Abercrombie's 2008 album *Wait Till You See Her*, is sweet and rhapsodic and reminiscent of Keith Jarrett at times. This whole date sounds like Copland sitting alone at the keyboard and literally channeling the spirit of his cherished friend. On "Sunday School", the music breathes like a deep meditation and captures Abercrombie's greatest gift: a profound sense of singular lyricism.

Copland didn't become a charter member of the Abercrombie and Peacock trios simply through his piano skills, which are monstrous by the way. He got those appointments because of his listening and on this beautiful tribute to a fallen friend, those skills remind the listener of what a giant void Abercrombie left.

For more information, visit marccopland.com

IN PRINT



The Complete Scores
(Full Transcriptions From The Original Recordings)
Charlie Parker (Hal Leonard)
by John Pietaro

It would be an understatement to refer to this book of transcriptions from Charlie Parker's as simply "necessary". In fully understanding the creative mind of a founding father of modern jazz, listening alone, even to *Bird Flight* each morning (all due respect to Phil Schaap) is simply not enough. This collection of ensemble transcriptions, with a primary focus on the two-horn frontline and groundbreaking improvisational segments, is a compelling journey into the development of bebop and vast challenge its progenitors faced in soloing over lengthy melodic statements of advanced harmony. The reader can be overwhelmed by the streams of notation, but the magic becomes evident when reading along with the recordings. Faster works such as "Ko Ko" come alive in newfound ways when following the score from head to brief statements of muted trumpet and alto saxophone, tandem sounding of the main theme riff and onto Bird's historic solo in

all its glory.

This reviewer, sliding his finger in tempo over each measure, was able to follow and maintain, though racing at presto, this could be a challenge. But to watch each note fly over the staves, crossing bar lines, turning the beat around while listening to the 1945 recording is quite special. Somewhat disappointing is the sparse transcription of Max Roach's "Ko Ko" drum solo; the editors included the accented rim shots but somehow ignored the drags, ratamacues and other grace notes so special to this artist. While the fidelity of these original Savoy dates is often clouded, blurring much of Roach's shaping of the new language, enough of his bass drum bombs and fills are audible and should have been included, but rarely are (though credit must be given for indications of Roach switching from one ride cymbal to another, shading beneath soloists). Also problematic throughout, the piano "transcriptions" are largely relegated to chord chart status, notating a piano part only in the intro or for a solo. Curley Russell's basslines do seem to be fully transcribed, however. Still, this musical map brings the reader through the song's transition, back to the riff and onto the trumpet solo. The latter is particularly noteworthy due to the conflict among jazz listeners as to exactly who played trumpet on this record. Though credits usually list Miles Davis, indicating that Dizzy Gillespie played piano on this date, both have stated over the years that it was indeed Gillespie; Davis had difficulty playing over the rapid-fire changes, largely based on "Cherokee". Let's urge the jazzologists who are authorities of bop trumpet lore to listen while reading and the truth should soon materialize.

This book offers 40 titles over which to drool and muse. Of note is the inclusion of both "Anthropology"

and "Thriving on a Riff", basically the same work, both in G Major, identical harmonies, however in contrasting arrangements: the "Thriving on a Riff" recording included a piano solo by Sadik Hakim and Parker's alto is tacit until the sounding of the melody toward the end. Happily, the transcription of Hakim's eventful solo is featured in this collection.

"Relaxin' at Camarillo", recorded in Hollywood 1947 while Parker was still recovering from a breakdown, tells a different story, one well beyond the new West Coast band (Howard McGhee, Wardell Gray, Dodo Marmarosa, Barney Kessel, Red Callender and Don Lamond). The piece clearly points the way toward the coming cool school with Bird living up to the title's aim of serenity. His solo is brief and, visible in the score, less of a race about the changes than a response to the treatment he'd just completed and perhaps newfound creativity of making the most out of select notes. As before, each solo is notated authentically; otherwise this four-piece rhythm section's transcription is comprised of chord symbols and four slashes to the bar. On the other hand, looking over the map of "Donna Lee", recorded four months later, Parker is found back on home turf with his working band (Davis, Roach, Bud Powell, Tommy Potter) and it shows. His solo, lengthy and with variations upon variations to show for it, is quite epic. Following the full score from top to close here is nothing short of thrilling. Reading over Powell's masterful improvisation is in itself a necessary sojourn, but the cumulative effect of *Charlie Parker: The Complete Scores* is that of an unforgettable master class.

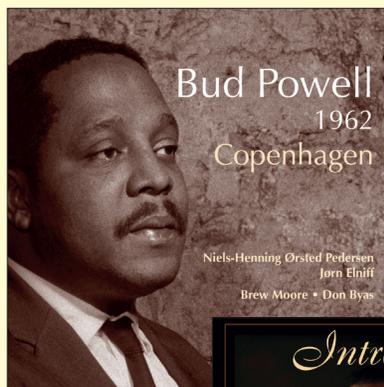
For more information, visit halleonard.com. Parker tributes are at Birdland Aug. 12th-14th, 19th-21st and 26th-28th and Marcus Garvey Park Aug. 27th-29th. See Calendar.

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Brew Moore tenor sax
Don Byas tenor sax

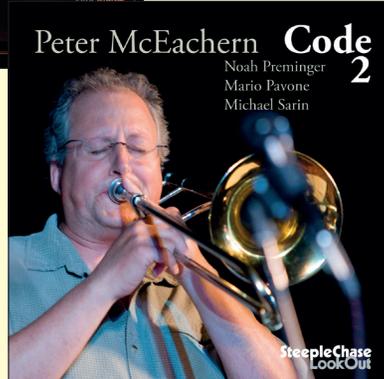
SCCD 36140



Burak Bedikyan
solo piano

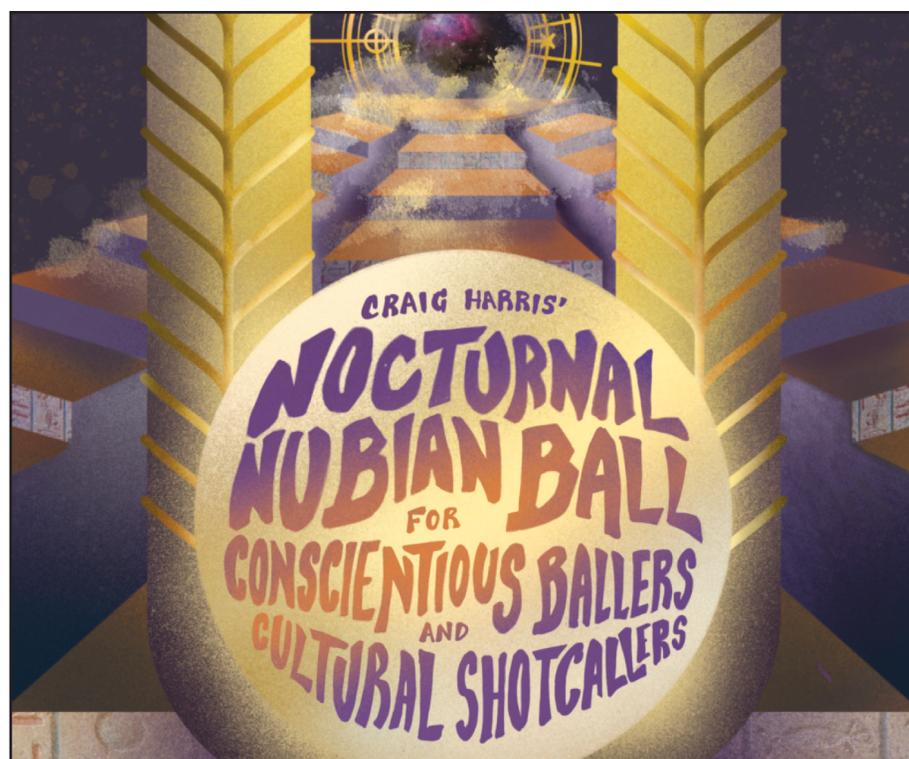
SCCD 31917

Peter McEachern trombone
Noah Preminger tenor sax
Mario Pavone bass
Michael Sarin drums



SCCD 33144

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2021 Celebrating the 100th Birthday of Dr. Billy Taylor!

BOXED SET



Trumpet
Wadada Leo Smith (TUM)
by Marc Medwin

Wadada Leo Smith celebrates his 80th birthday at the end of this year. To celebrate the milestone, TUM is releasing a series of multi-disc sets encapsulating his multivalent output. As its title suggests, *Trumpet* is a series of solo compositions highlighting Smith's long-nurtured relationship to his instrument and to the vast histories—his own and others—it narrates and embodies.

It is a trap of oversimplification to label Smith's music as a merging of opposites. Yes, he has blended those superficially disparate categories since he began to explore and perfect his Ankh-grammaton symbol language in the late '60s, ultimately bringing that gift of innovation to bear on an oratorio and other radically diverse suites for equally inclusive ensembles, but the well is infinitely deeper. Allusion and innovation intersect at points as pervasive as they are unpredictable. For Smith, the solo has defined radical moments of multivalent rhythmic

and sonic exchange since his first album as leader, 1971's *Creative Music - 1* and *Trumpet* continues the protean journey. Listen to the opening phrase of "The Closing", the fifth movement of *The Great Litany*, one of several multi-movement works on offer. Two sustains seem to dominate, but just revel in that rich warm vibrato. The semitone inflections tickle the ear, yet the whole gels meditative but distant blues reminiscences with the precision of motivic unity in a structure equally dependent on articulation, timbre and on the traditional rhetoric of note and sequence. Concluding the set, the title piece vanguards an entirely different facet of Smith's art. Mainly defying those traditional boundaries only nudged in other pieces, its windy trajectory exposes microtone, overtone, Bubber Miley growl and the glacially delicate wisdom purveyed by air rushing through the instrument. If the former example conjures shades of Clifford Brown's luxurious tonal openness, the latter snips a page from Bill Dixon's book, but both pay homage to their attendant histories rather than recreating them. Even the notion of homage, obviously reflected in the many and wide-ranging dedications, falls short of elucidating Smith's accomplishments, as each moment can lead down several reflective paths. "Malik el-Shabazz and the People of the Shahada" opens with three muted pitches of varied length, but it's the vibrato that claims attention, a vehicle for tempo in and of itself, slowing down and finally becoming a source of oceanic inflection in microtonal miniature. The resultant structures slowly expand, a magic carpet of sound flowing outward even as each tone inches inexorably toward another one of Smith's defining musical characteristics: silence of timelessness;

in-moment awareness; meditation in action.

That central silence is the deep and resonating well above which every one of these malleable compositions exists. No matter how rapid the gestures, how many notes are played and in what register or reiterative configuration, there is a palpable sense of calm, a sense in which motion is captured in tableau rather than simply unleashed and ridden. This sort of witnessing manifests in the title of "Howard and Miles, a Photographic Image", whose alternating muting and unmuting also reflects musical totality caught in mirrored and alternating fragments. It's a work of genius, a through-line amid the personality shifts of its subjects as viewed, split-screen, through the lens of a subsequent but fundamentally related aesthetic vision.

Consideration of Smith's titles exposes, in poetic form, the sense of myriad approaches to tradition, not only musical but personal and familial. The arc of each piece or suite, never really an arc at all, encompasses internality and externality with the assurance of wisdom in cultivation, each tone a nexus, each nexus a point of departure, which may also be heard as a return. The gorgeous church acoustic in which these cinematically intimate 2016 sessions were caught is a single but decisive factor. Every dynamic nuance and each minute transition are presented stark against a backdrop of reverberant ambience that samples and holds just the right amount of detail. Smith's incisive explanatory notes, concluding with a moving expression of his instrument's emotive and cosmic implications, crown a superb project befitting such an important celebration.

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**NYC
SUMMER
JAZZ
SERIES**

Wednesday, August 18, 2021
RAVI COLTRANE
BRIANNA THOMAS & JUKE JOINT JELIS

Thursday, Aug 19, 2021
CAMILLE THURMAN
CONRAD HERWIG

Friday, Aug 20, 2021
JOHNATHAN BLAKE
EDMAR CASTANEDA & ARI HOENIG

Saturday, August 21, 2021
RUSSELL MALONE

Sunday, August 22, 2021
STEPHANE WREMBEL's
THE DJANGO EXPERIMENT

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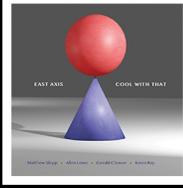
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Knuffke/Fred Lonberg-Holm**
The Art Spirit



East Axis
Cool With That



Duck Baker
Confabulations

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CALENDAR

Sunday, August 1

- Nate Radley, Jay Anderson, Adam Nussbaum
55Bar 5:30 pm
- Anything Mose!: John Chin with Richard Julian
Bar Lunático 7, 8:30 pm \$10
- ★ Stephane Wrembel
Barbès 9 pm \$20
- ★ Arturo O'Farrill and The Afro Latin Jazz Ensemble
Birdland 7 pm \$99
- Al Di Meola
Blue Note 8, 10:30 pm \$65
- Eric Frazier
Minton's 8, 10 pm \$30
- Charles Owens Quintet with Ian Hendrickson-Smith, Jeremy Manasia, Alexander Claffy, Charles Ruggiero
Smalls 7, 8:30 pm \$20
- Winard Harper and Jeli Posse
Snug Harbor Cultural Center 2 pm
- New Jazz Underground
Woodlawn Cemetery 12, 2 pm \$15

Monday, August 2

- Sergei Avanesov Quartet with Jeff Miles, Ricky Rodriguez, Samvel Sarkisyan
55Bar 6:30 pm
- ★ Eddie Palmieri
Blue Note 8, 10:30 pm \$45
- Victor Lin
Bryant Park 12:30 pm
- Ayumi Ishito's Open Question with Daniel Carter, Eric Plaks, Zach Swanson, Jon Panikkar; Ben Stapp Ensemble; Stephen Gauci, Adam Lane, Colin Hinton; Eli Wallace, Lester St. Louis, Drew Wesely; Pete Swanson, Sana Nagano, Kenji Herbert
Bushwick Public House 7 pm \$10

Tuesday, August 3

- ★ Adam O'Farrill's Stranger Days
55Bar 9:30 pm
- ★ Andy Statman Trio
Barbès 8 pm \$20
- ★ The Cookers: Billy Harper, Donald Harrison, Eddie Henderson, David Weiss, George Cables, Cecil McBee, Billy Hart
Blue Note 8, 10:30 pm \$35
- Victor Lin
Bryant Park 12:30 pm
- Frank Senior Quartet with Marcus Persiani, Nick Russo, Donald Nicks, Douglas Richardson
Co-op City Mobile Stage 7 pm
- JazzMobile: Claudia Hayden Tribute to Dizzy Gillespie
Dizzy Gillespie Mural 7 pm
- Music From The Sole
Gantry Plaza State Park 7 pm
- Lucy Wijnands
Mezzrow 7:30, 9 pm \$20
- Eric Alexander Trio
Smalls 7, 8:30 pm \$20
- Megumi Yonezawa, Ken Kobayashi, Evan Crane
Soapbox Gallery 8 pm \$25

Wednesday, August 4

- Chase Kuesel
17 Frost Theater of the Arts 8 pm \$25
- ★ JD Allen Trio
Bar Bayeux 8, 9:30 pm
- ★ David Ostwald's Louis Armstrong Eternity Band
Birdland 7 pm \$99
- ★ Ron Carter Foursight with Jimmy Greene, Renee Rosnes, Payton Crossley
Blue Note 8, 10:30 pm \$45-65
- Victor Lin
Bryant Park 12:30 pm
- Dred Scott Trio with Matt Clohesy, Diego Voglino
Mezzrow 7:30, 9 pm \$20
- Jonathan Dely
Minton's 8, 10 pm \$30
- Daryl Sherman Trio with James Chirillo, Boots Maleson
Pangea 6 pm \$25
- Marc Mommaas Quartet with Nate Radley, Gary Versace, Jay Anderson
Smalls 7, 8:30 pm \$20
- ★ Marcos Varela, Glenn Zaleski, Chris Smith
Soapbox Gallery 8 pm \$25

Thursday, August 5

- Hannah Marks, Connor Parks, Theo Valentini
17 Frost Theater of the Arts 8 pm \$25
- Billy Stritch Trio
Birdland 7, 9:30 pm \$30
- ★ Ron Carter Foursight with Jimmy Greene, Renee Rosnes, Payton Crossley
Blue Note 8, 10:30 pm \$45-65
- Luther S. Allison Trio
Broadway Plaza 6 pm
- Kirk Driscoll Trio with Steve Sandberg, Michael O'Brien
Brooklyn Conservatory of Music 4:30 pm
- Victor Lin
Bryant Park 12:30 pm
- ★ Jazz at Lincoln Center Orchestra with guest Branford Marsalis
Damosch Park at Lincoln Center 7:30 pm
- Alex Claffy Trio; Chris Norton
The Django at Roxy Hotel 7, 9 pm
- Wayne Tucker and The Bad Mothas with Miles Tucker, David Linard, Addison Frei, Tamir Shmerling, Diego Ramirez
The Jazz Gallery 7:30, 9:30 pm \$15-25
- Bruce Barth, Vicente Archer, Montez Coleman
Mezzrow 7:30, 9 pm \$20
- Tony Davis Quartet with Taber Gable, Matt Dwonszyk, Curtis Nowosad
Smalls 7, 8:30 pm \$20
- Kate Baker Juris Trio with Rachel Z, Jon Toscano
Soapbox Gallery 8 pm \$25

Friday, August 6

- Billy Stritch Trio
Birdland 8:30, 11 pm \$30
- ★ Ron Carter Foursight with Jimmy Greene, Renee Rosnes, Payton Crossley
Blue Note 8, 10:30 pm \$45-65
- Victor Lin
Bryant Park 12:30 pm
- ★ Carnegie Hall Presents: Terence Blanchard featuring The E-Collective with Turtle Island Quartet
Bryant Park 7 pm
- Ken Fowser Quintet
The Django at Roxy Hotel 10 pm
- Ronnie Burrage
Greater Calvary Baptist Church 7 pm \$20
- Julius Rodriguez
The Jazz Gallery 7:30, 9:30 pm \$25-35
- ★ Jazzmobile: Wycliffe Gordon Quartet
Marcus Garvey Park 7 pm
- Adi Myerson
Minton's 8, 10 pm \$30
- Rodney Jones Trio with Kyle Koehler, McCleinty Hunter
Smalls 7, 8:30 pm \$20
- ★ Gerry Eastman Ensemble with Greg Lewis, Taru Alexander
Williamsburg Music Center 9:30 pm \$10

Saturday, August 7

- Billy Stritch Trio
Birdland 8:30, 11 pm \$30
- ★ Ron Carter Foursight with Jimmy Greene, Renee Rosnes, Payton Crossley
Blue Note 8, 10:30 pm \$45-65

- ★ Carnegie Hall Presents: Brandee Younger
Brooklyn Museum of Art 5 pm
- ★ JazzMobile—Great Jazz on the Hill: Allan Harris Septet; Camille Thurman and Darrell Green Quartet; Dizzy Gillespie Big Band
Central Park Great Hill 4 pm
- Keith Brown
The Django at Roxy Hotel 10 pm
- Alfredo Colón's Big Head with Kalia Vandever, Jacob Sacks, Steve Williams, Connor Parks
The Jazz Gallery 7:30, 9:30 pm \$15-25
- ★ Gerald Clayton
Mezzrow 7:30, 9 pm \$20
- Grupo Jazzón
Minton's 8, 10 pm \$30
- ★ Josh Sinton, Daniel Carter, Sam Newsome; Samantha Riott; Laura Cocks
Oliver Coffee 2 pm \$10
- Tomoko Omura with Jeff Miles, Glenn Zaleski, Pablo Menares, Jay Sawyer; Tammy Scheffer Sextet with Jasper Dutz, Dan Pratt, Glenn Zaleski, Danny Weller, Ronen Itzik
ShapeShifter Lab 7, 8:15 pm \$15
- ★ Eric Person Quartet
Smalls 7, 8:30 pm \$20
- ★ Gerry Eastman Ensemble with Greg Lewis, Taru Alexander
Williamsburg Music Center 9:30 pm \$10

Sunday, August 8

- Madeleine Peyroux
Bar Lunático 7, 8:30 pm \$10
- ★ Stephane Wrembel
Barbès 9 pm \$20
- ★ Arturo O'Farrill and The Afro Latin Jazz Ensemble
Birdland 7 pm \$99
- ★ Ron Carter Foursight with Jimmy Greene, Renee Rosnes, Payton Crossley
Blue Note 8, 10:30 pm \$45-65
- Let music be your brunch!: Adam Lane, Tom Hamilton, Ayumi Ishito, Hans Tammen, Sara Schoenbeck, Matthew Chilton, William Hooker
Funkadelic Studios 12 pm
- ★ Gerald Clayton
Mezzrow 7:30, 9 pm \$20
- Tony Glausi Quartet
Minton's 8, 10 pm \$30
- Murray Wall Quartet
Smalls 7, 8:30 pm \$20
- Anthony Hervey Trio
Woodlawn Cemetery 12, 2 pm \$15

Monday, August 9

- Luiz Simas
Bryant Park 12:30 pm
- ★ Patrick Golden, Daniel Carter, Jim Clouse; Daniel Carter, Aron Namenwirth, Charley Sabatino, Eric Plaks, Colin Hinton, Stephen Gauci; Stephen Gauci, Adam Lane, Colin Hinton; Adam Caine, Bob Lanzetti, Roberta Pikeat, Adam Lane, Billy Mintz; Henry Mermer/Henry Fraser
Bushwick Public House 7 pm \$10
- Joe Farnsworth Quartet
Smalls 7, 8:30 pm \$20

Tuesday, August 10

- Luiz Simas
Bryant Park 12:30 pm
- Onaje Allan Gumbs New Vintage: Redux: Terri Davis, Dennis Collins, Sharp Radway, Roger Bynum, Marcus McLaurine, Baba Neil Clarke, George Gray, Nana, Gha'il Rhodes
Benjamin Co-op City Mobile Stage 7 pm
- Anais Reno with Pete Malinverni Trio
The Cutting Room 7 pm \$20-25
- Ashley Pezzotti, Sean Mason, Alexander Claffy
Mezzrow 7:30, 9 pm \$20
- Sonny Singh Group with Jonathan Goldberger, Ria Modak, Yuka Tadano, Rohin Khemani
Rockwood Music Hall Stage 2 7 pm \$10
- ★ Steve Nelson Quartet with Rick Gemanson, Kiyoshi Kitagawa, Charles Gould
Smalls 7, 8:30 pm \$20
- Paul Jost Quartet
Soapbox Gallery 8 pm \$25

Wednesday, August 11

- Or Baretet Quartet with Morgan Guerin, Jeremy Corren, Savannah Harris
Bar Bayeux 8, 9:30 pm
- Scott Sharrard's Green is Beautiful with Brian Charette, Kenny Brooks, Craig Dreyer, Tony Mason
Bar Lunático 9 pm \$10
- ★ David Ostwald's Louis Armstrong Eternity Band
Birdland 7 pm \$99
- Luiz Simas
Bryant Park 12:30 pm
- Mariel Bildstein
Chelsea Table & Stage 9:30 pm \$25
- Tahira Clayton
The Django at Roxy Hotel 7 pm
- Jazzmobile—Tribute to Hugh Masekela: Siphon Kunene and Woza Masekela
Grant's Tomb 7 pm
- ★ Lakecia Benjamin and Soul Squad
Little Island 9:30 pm
- Micah Thomas, Dean Torrey, Kayvon Gordon
Mezzrow 7:30, 9 pm \$20
- Charles Turner III Quartet
Minton's 8, 10 pm \$30
- ★ Eddie Who: Michael Blake, Clark Gayton, Tony Scherr, Tony Mason; Aaron Comess and The Air Conditioned Gypsies with Vernon Reid, Steven Bernstein, Leon Gruenbaum, Jonathan Maron
Nublu 151 8, 11 pm \$20
- Ronny Whyte/Boots Maleson
Pangea 6 pm \$25
- ★ Bertha Hope 5tet
Pier 84 7 pm
- ★ Ben Allison Quartet
Smalls 7, 8:30 pm \$20
- Neal Kirkwood solo
Soapbox Gallery 8 pm \$25

Thursday, August 12

- Amt Amtzen Trio with Vince Giordano, Danny Tobias
Barbès 10 pm \$20
- ★ Charlie Parker Centennial + 1 "Bird 101": Champion Fulton Quartet
Birdland 7, 9:30 pm \$30
- Willem Delisford Duo
Broadway Plaza 6 pm
- Luiz Simas
Bryant Park 12:30 pm
- ★ Harlem Stage Presents: Craig Harris' Nocturnal Nubian Ball...A Tribute to Sun Ra with guest Marshall Allen
Bryant Park 7 pm
- ★ David Hazeltine Trio
The Django at Roxy Hotel 7 pm
- Mark de Clive-Lowe's Motherland with guest Kaoru Watanabe
Hearst Plaza at Lincoln Center 7 pm
- ★ John Escreet Trio with Harish Ragahvan, Eric Harland
The Jazz Gallery 7:30, 9:30 pm \$25-35
- Spike Wilner, Tyler Mitchell, Anthony Pinciotti
Mezzrow 7:30, 9 pm \$20
- Ben Williams Group with Chelsea Baratz, Julius Rodriguez, David Rosenthal, Jharis Yokley and guests
Nublu 151 8 pm \$20
- Bob Lanzetti, Zach Brock & Keita Ogawa, Mike "Maz" Maher
Rockwood Music Hall Stage 2 9:30 pm \$15
- Mike Moreno Quartet with Taylor Eigsti, Matt Brewer, Obed Calvaire
Smalls 7, 8:30 pm \$20
- Audrey Silver/Bruce Barth
Soapbox Gallery 8 pm \$25
- ★ JazzMobile—Ed Kane Way Naming Ceremony: Patience Higgins
E. 126th Street between Madison and Fifth Avenues 2 pm

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Friday, August 13

- ★ Charlie Parker Centennial + 1 "Bird 101": **Champion Fulton Quartet**
Birdland 7, 9:30 pm \$30
- ★ John Pizzarelli
Blue Note 8, 10:30 pm \$45
- ★ Luiz Simas
Bryant Park 12:30 pm
- ★ Jazz at Lincoln Center Presents: **Young Stars of Jazz with Anthony Hervey, Alexa Tarantino, Julian Lee, Isaiah J. Thompson, Endea Owens, Kyle Poole**
Bryant Park 7 pm
- ★ Kym Lawrence
Clove Lakes Park 6 pm
- ★ Ken Fowser Quintet
The Django at Roxy Hotel 10 pm
- ★ Curtis Nowosad
Greater Calvary Baptist Church 7 pm \$20
- ★ Ralph Alessi Baida Quartet with **Craig Taborn, Drew Gress, Nasheet Waits**
The Jazz Gallery 7:30, 9:30 pm \$25-35
- ★ JazzMobile/Harlem Stage: **Craig Harris' Nocturnal Nubian Ball... A Tribute to Sun Ra** with guest **Marshall Allen**
Marcus Garvey Park 7 pm
- ★ David "Happy" Williams
Mezzrow 7:30, 9 pm \$20
- ★ Isaiah Collier Quartet
Minton's 8, 10 pm \$30
- ★ Barry Stephenson Quintet with **Sarah Hanahan, Nicole Glover, Sean Mason, Kush Abadey**
Smalls 7, 8:30 pm \$20
- ★ Gerry Eastman Ensemble with **Greg Lewis, Taru Alexander**
Williamsburg Music Center 9:30 pm \$10

Saturday, August 14

- Amirtha Kidambi/Lea Bertucci; **Charmaine Lee solo**
The Archway 8 pm
- ★ Charlie Parker Centennial + 1 "Bird 101": **Champion Fulton Quartet**
Birdland 7, 9:30 pm \$30
- ★ John Pizzarelli
Blue Note 8, 10:30 pm \$45
- ★ Jazz at Lincoln Center Presents: **Burt Bacharach Reimagined with Camille Thurman and Darrell Green Quintet**
Bryant Park 7 pm
- ★ Joe Saylor Quartet; **Joe Farnsworth**
The Django at Roxy Hotel 7, 10 pm
- ★ Adam Lane/Stephen Gauci; **Stephen Gauci, Adam Lane, Joe Morris**
Downtown Music Gallery 6:30, 8 pm
- Jokes and Jazz: **Willem Delisfort Trio and Erin Jackson, Michael Somerville**
Hearst Plaza at Lincoln Center 7 pm
- Kalia Vandever
The Jazz Gallery 7:30, 9:30 pm \$15-25
- Samora Pinderhughes
Little Island 7:30 pm
- Peter Bernstein
Mezzrow 7:30, 9 pm \$20
- Vuyo Sotashe Quartet
Minton's 8, 10 pm \$30
- ★ Jeremy Pelt Quartet with **Bruce Barth, Gerald Cannon, Willie Jones III**
Smalls 7, 8:30 pm \$20
- ★ Gerry Eastman Ensemble with **Greg Lewis, Taru Alexander**
Williamsburg Music Center 9:30 pm \$10

Sunday, August 15

- Tyler Blanton/Helio Alves Group
Bar Lunático 7, 8:30 pm \$10
- ★ Stephane Wrembel
Barbès 9 pm \$20
- ★ Arturo O'Farrill and The Afro Latin Jazz Ensemble
Birdland 7 pm \$99
- ★ John Pizzarelli
Blue Note 8, 10:30 pm \$45
- ★ Stan Killian Trio
Industry City 2 pm
- ★ Amir ElSaffar Two Rivers with **Tareq Abboushi, Carlo DeRosa, Amir ElSaffar, Ole Mathisen, Zaafer Tawil, Nasheet Waits**
Little Island 7:30 pm
- Joe Magnarelli Quintet
Smalls 7, 8:30 pm \$20

Monday, August 16

- ★ Eddie Palmieri
Blue Note 8, 10:30 pm \$45
- ★ Danny Mixon
Bryant Park 12:30 pm
- ★ Jared Radichel, James Mckain, **Leo Suarez, Joey Sullivan; Santiago Leibson, Ken Filiano, Juan Pablo Carletti; Stephen Gauci, Adam Lane, Colin Hinton; Igor Lumpert Ensemble; Joey Sullivan, Kevin Eichenberger, Cosmo Gallaro**
Bushwick Public House 7 pm \$10
- Ari Hoenig Trio
Smalls 7, 8:30 pm \$20

Tuesday, August 17

- ★ Danny Mixon
Bryant Park 12:30 pm
- ★ Yasser Tejeda
Gantry Plaza State Park 7 pm
- Gabrielle Stravelli, Michael Kanan, **Pat O'Leary**
Mezzrow 7:30, 9 pm \$20
- David Berkman solo
Soapbox Gallery 8 pm \$25

Wednesday, August 18

- ★ Dan Weiss/Ari Hoenig
Bar Bayeux 8, 9:30 pm
- ★ David Ostwald's Louis Armstrong **Eternity Band**
Birdland 7 pm \$99
- ★ Danny Mixon
Bryant Park 12:30 pm
- ★ Hilary Gardner; **Johnny O'Neal**
The Django at Roxy Hotel 7, 10 pm
- ★ Juke Joint Jelis: **Brianna Thomas, Greg Lewis, Marvin Sewell, Warren Grant; Ravi Coltrane**
Drom 7, 9 pm \$40
- ★ Jazzmobile: **Bill Saxton**
Grant's Tomb 7 pm
- Jim Ridl, **Matthew Parrish, Donald Edwards**
Mezzrow 7:30, 9 pm \$20
- Libby York Trio with **Ed Cherry, Gary Wang**
Pangea 6 pm \$25
- Art Hirahara Quartet with **Nicole Glover, Boris Kozlov, Rudy Royston**
Smalls 7, 8:30 pm \$20

Thursday, August 19

- ★ Charlie Parker Centennial + 1 "Bird 101": **Donald Harrison Quartet**
Birdland 7, 9:30 pm \$30
- Nicholas Payton
Blue Note 8, 10:30 pm \$35
- Sarah Hanahan Trio
Broadway Plaza 6 pm
- ★ Danny Mixon
Bryant Park 12:30 pm
- Alvin "Wink" Flythe Quintet
Bushwick Inlet Park 6:30 pm
- Svetlana and The New York Collective
Chelsea Table & Stage 7 pm \$30
- ★ Ian Hendrickson-Smith
The Django at Roxy Hotel 9 pm
- ★ Conrad Herwig Quintet with **Abraham Burton, Bill O'Connell, Luques Curtis, Victor Lewis; Camille Thurman with Darrell Green Trio**
Drom 7, 9 pm \$30
- Kevin Sun's <3 Bird with **Adam O'Farrill, Max Light, Christian Li, Walter Stinson, Matt Honor**
The Jazz Gallery 7:30, 9:30 pm \$15-25
- Tyshawn Sorey and International Contemporary Ensemble
Little Island 7:30 pm
- Dana Lyn, **Charlie Burnham, Marika Hughes**
Little Island 8:15 pm
- Mike LeDonne/Gerald Cannon
Mezzrow 7:30, 10:30 pm \$20
- ★ Omer Avital
Smalls 7, 8:30 pm \$20

Friday, August 20

- ★ Charlie Parker Centennial + 1 "Bird 101": **Donald Harrison Quartet**
Birdland 7, 9:30 pm \$30
- Nicholas Payton
Blue Note 8, 10:30 pm \$35
- ★ Danny Mixon
Bryant Park 12:30 pm
- Mike DiRubbo
The Django at Roxy Hotel 10 pm
- ★ Edmar Castaneda/Ari Hoenig; **Johnathan Blake**
Drom 7, 9 pm \$30
- Gino Sitsou Trio
Flushing Town Hall 7 pm \$12
- Shirazette Tinnin
Greater Calvary Baptist Church 7 pm \$20
- ★ Bill Frisell Trio
Industry City 7:30 pm \$53
- ★ Immanuel Wilkins/Jason Moran
The Jazz Gallery 7:30, 9:30 pm \$25-35
- Conrad Tao/Charmaine Lee
Little Island 7:30 pm
- Jazzmobile: **Antoinette Montague**
Marcus Garvey Park 7 pm
- Vanessa Rubin
Mezzrow 7:30, 9 pm \$20
- ★ Marshall Allen
Smalls 7, 8:30 pm \$20
- Hayes Greenfield/Dean Johnson
Soapbox Gallery 8 pm \$25
- ★ Gerry Eastman Ensemble with **Greg Lewis, Taru Alexander**
Williamsburg Music Center 9:30 pm \$10

Saturday, August 21

- Lucian Ban/Mat Maneri
Barbès 8 pm \$20
- ★ Charlie Parker Centennial + 1 "Bird 101": **Donald Harrison Quartet**
Birdland 7, 9:30 pm \$30
- Nicholas Payton
Blue Note 8, 10:30 pm \$35
- Pete Malinverni Trio; **Evan Sherman Quintet**
The Django at Roxy Hotel 7, 10 pm
- Elliott Sharp solo; **Aron Namenvirth/Federico Balducci**
Downtown Music Gallery 6:30 pm
- Russell Malone Quartet with **Rick Gemmanson, Vincent Dupont, Neal Smith**
Drom 8 pm \$20
- ★ Immanuel Wilkins/Jason Moran
The Jazz Gallery 7:30, 9:30 pm \$25-35
- ★ Miguel Zenón's Sonero; **Cécile McLorin Salvant/Sullivan Fortner**
Little Island 7:30, 9:15 pm
- Vanessa Rubin
Mezzrow 7:30, 9 pm \$20
- ★ Duane Eubanks Quintet with **Duane Eubanks, Abraham Burton, Anthony Womsey, Corcoran Holt, Chris Beck and guest Denise King**
Smalls 7, 8:30 pm \$20
- ★ Gerry Eastman Ensemble with **Greg Lewis, Taru Alexander**
Williamsburg Music Center 9:30 pm \$10

Sunday, August 22

- Mike Neer Quartet with **Tom Beckham, Matt Pavolka, Will Bernard**
Barbès 7 pm \$20
- ★ Arturo O'Farrill and The Afro Latin Jazz Ensemble
Birdland 7 pm \$99
- Nicholas Payton
Blue Note 8, 10:30 pm \$35
- ★ Stephane Wrembel's The Django Experiment with **Thor Jensen, Daisy Castro, Nick Driscoll, Ari Folman-Cohen, Nick Anderson**
Drom 7:30 pm \$30
- Bill Frisell Trio
Industry City 7:30 pm \$53
- Miki Hayama
Little Island 6:30 pm
- Glenn Zaleski Quintet with **Adam O'Farrill, Lucas Pino, Desmond White, Allan Mednard**
Smalls 7, 8:30 pm \$20

Monday, August 23

- ★ Dan Weiss Trio with **Jacob Sacks, Thomas Morgan**
Bar Lunático 9 pm \$10
- Frank Owens
Bryant Park 12:30 pm
- James Paul Nadien, **Cosmo Gallaro, Brendan Rey; Alex Weiss, Dan Blake, Dmitry Ishenko, Yana Davydova, Vijay Anderson; Stephen Gauci, Adam Lane, Colin Hinton; George McMullen, Ken Filiano, Billy Mintz; Kaelen Ghandhi Ensemble**
Bushwick Public House 7 pm \$10
- ★ Jeremiah Cymerman solo; **Brian Chase solo**
IRL 7 pm \$20
- ★ Orrin Evans
Smalls 7, 8:30 pm \$20

Tuesday, August 24

- Frank Owens
Bryant Park 12:30 pm
- ★ Samara Joy
Mezzrow 7:30, 10:30 pm \$20
- Mike DiRubbo Quartet with **Brian Charette, Ugonna Okegwo, Rudy Royston**
Smalls 7, 8:30 pm \$20

Wednesday, August 25

- ★ David Ostwald's Louis Armstrong **Eternity Band**
Birdland 7 pm \$99
- Frank Owens
Bryant Park 12:30 pm
- ★ Vanisha Gould
The Django at Roxy Hotel 9 pm
- Jazzmobile: **Bobby Sanabria Multi-Verse Big Band**
Grant's Tomb 7 pm
- Matthew Whitaker
Little Island 6:30 pm
- David Berkman
Mezzrow 7:30, 10:30 pm \$20
- Paul Jost Trio with **Jim Ridl, Dean Johnson**
Pangea 6 pm \$25
- Abdou Mboup and **Waakaw**
Pier 84 7 pm
- Luther Allison
Smalls 7, 8:30 pm \$20
- Zach Brock/Mike Block
Soapbox Gallery 8 pm \$25

Thursday, August 26

- ★ Charlie Parker Centennial + 1 "Bird 101": **Birdland Allstar Quintet led by David DeJesus**
Birdland 7, 9:30 pm \$30
- ★ Zaccai Curtis Trio
Broadway Plaza 6 pm
- Frank Owens
Bryant Park 12:30 pm
- ★ Juliet Kurtzman/Pete Malinverni **Candlelight Quartet**
Chelsea Table & Stage 7 pm \$30
- Sean Mason Trio; **Mark Whitfield**
The Django at Roxy Hotel 7, 9 pm
- ★ David Schnitter Quintet
Hansborough Recreation Center 6 pm
- Riley Mulherkar Trio; **Signatures in Brass: Keyon Harrold, Maurice Brown, Marquis Hill**
Little Island 7:30, 9:15 pm
- Spike Wilner
Mezzrow 7:30, 10:30 pm \$20
- Whitney Marchelle
Pier 84 7 pm
- Dario Acosta Teich Quintet with **Julio Botti, Leo Genovese, Fernando Huergo, Franco Pinna**
Rockwood Music Hall Stage 3 7 pm \$12
- Erena Tarakubo
Smalls 7, 8:30 pm \$20
- ★ David Hazeltine, **Nat Reeves, Al Foster**
Socorroof 7:30 pm \$35
- Pedro Giraud Quartet with **Nick Danielson, Rodolfo Zanetti, Ahmed Alom**
Terraza 7 7 pm
- Mat Maneri, **Tyshawn Sorey, Brandon Lopez**
Zürcher Gallery 8:30 pm \$15

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SUNDAY, AUGUST 22, 12-7PM

Peekskill Riverfront Green

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Sheila Jordan
Ray Blue Quintet
Kenny Barron Trio**

Master of Ceremonies:
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Friday, August 27

- ★ **Charlie Parker Centennial + 1 "Bird 101": Birdland Allstar Quintet** led by David DeJesus
Birdland 7, 9:30 pm \$30
- ★ **Butcher Brown: Tennishu, Morgan Burrs, Corey Fonville, Andrew Randazzo, DJ Harrison**
Blue Note 8, 10:30 pm \$25
- ★ **Frank Owens**
Bryant Park 12:30 pm
- ★ **Dan Aran Band; Robert Edwards Big Band**
The Django at Roxy Hotel 7, 10:30 pm
Drom 8 pm \$30
- ★ **Pedrito Martinez**
Greater Calvary Baptist Church 7 pm \$20
- ★ **Warren Smith**
Greater Calvary Baptist Church 7 pm \$20
- ★ **Charlie Parker Jazz Festival—Charlie Parker Centennial Celebration: Gary Bartz, Vincent Herring, Bobby Watson with Dave Kikoski, Yasushi Nakamura, Carl Allen; Antonio Hart Quartet**
Marcus Garvey Park 7 pm
- ★ **Benny Green**
Mezzrow 7:30, 9 pm \$20
- ★ **Brandon Lopez, Ingrid Laubrock, Tom Rainey**
Scholes Street Studio 8, 9:30 pm \$15
Smalls 7, 8:30 pm \$20
- ★ **Andy Farber**
- ★ **Gerry Eastman Ensemble with Greg Lewis, Taru Alexander**
Williamsburg Music Center 9:30 pm \$10

Saturday, August 28

- ★ **Charlie Parker Centennial + 1 "Bird 101": Birdland Allstar Quintet** led by David DeJesus
Birdland 7, 9:30 pm \$30
- ★ **Butcher Brown: Tennishu, Morgan Burrs, Corey Fonville, Andrew Randazzo, DJ Harrison**
Blue Note 8, 10:30 pm \$25
- ★ **Mimi Jones**
Bronx Music Hall 5 pm
- ★ **Lezlie Harrison**
The Django at Roxy Hotel 10:30 pm
- ★ **Chris Pattishall's The Zodiac Suite**
Little Island 7:30 pm
- ★ **Charlie Parker Jazz Festival—Charlie Parker with Strings: Donald Harrison Quartet and The Harlem Symphony Orchestra; Shenel Johns**
Marcus Garvey Park 6 pm
Mezzrow 7:30, 9 pm \$20
- ★ **Benny Green**
Smalls 7, 8:30 pm \$20
- ★ **George Garzone**
Smalls 7, 8:30 pm \$20
- ★ **Aimée Allen/Tony Romano**
Soapbox Gallery 8 pm \$25
- ★ **Gerry Eastman Ensemble with Greg Lewis, Taru Alexander**
Williamsburg Music Center 9:30 pm \$10

Sunday, August 29

- ★ **Stephane Wrembel**
Barbès 9 pm \$20
- ★ **Arturo O'Farrill and The Afro Latin Jazz Ensemble**
Birdland 7 pm \$99
- ★ **Butcher Brown: Tennishu, Morgan Burrs, Corey Fonville, Andrew Randazzo, DJ Harrison**
Blue Note 8, 10:30 pm \$25
- ★ **The Westeries**
Little Island 7:30 pm
- ★ **Charlie Parker Jazz Festival—Charlie Parker Centennial Celebration: Willie Jones III with Sarah Hanahan, Godwin Louis, Justin Robinson; Erena Terakubo with Donald Vega, Endea Owens; Samara Joy**
Marcus Garvey Park 6 pm
- ★ **Chris Byars**
Smalls 7, 8:30 pm \$20

Monday, August 30

- ★ **Steve Cardenas with Jon Cowherd, Ben Allison, Allan Mednard**
Bar Lunático 7, 8:30 pm \$10
- ★ **Black Art Jazz Collective: Wayne Escoffery, Jeremy Pelt, James Burton III, Victor Gould, Rashaan Carter, Mark Whitfield, Jr.**
Blue Note 8, 10:30 pm \$25
- ★ **Isaac ben Ayala**
Bryant Park 12:30 pm
- ★ **Juan Pablo Carletti's Biggish with Yoni Kretzmer, Christof Knoche, Rick Parker, Kenneth Jimenez; Nebula the Velvet Queen, Maria Nazarova, Ayumi Ishito, Damien Olsen; Stephen Gauci, Sandy Ewen, Adam Lane, Colin Hinton; Cheryl Pyle, Michael Eaton, Roberta Picket, Billy Mintz, Judi Silvano; Aaron Quinn, Alex Koi, David Leon, Lesley Mok**
Bushwick Public House 7 pm \$10
- ★ **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**
Terra 7 7 pm

Tuesday, August 31

- ★ **Strata East 50th Anniversary Celebration: Charles Tolliver Quintet with Billy Harper, George Cables, Buster Williams, Lenny White**
Birdland 7, 9:30 pm \$40
- ★ **Isaac ben Ayala**
Bryant Park 12:30 pm
- ★ **Vanessa Perea**
Mezzrow 7:30, 10:30 pm \$20
- ★ **Frank Lacy**
Smalls 7, 8:30 pm \$20

CLUB DIRECTORY

- ★ **17 Frost Theater of the Arts** 17 Frost Street (646-389-2017) Subway: L to Bedford Avenue www.17frost.com
- ★ **55Bar** 55 Christopher Street (212-929-9883) Subway: 1, 2 to Christopher Street - Sheridan Square www.55bar.com
- ★ **The Archway Water Street Brooklyn** Subway: F to York Street www.dumbo.is
- ★ **Bar Bayeux** 1066 Nostrand Avenue (347-533-7845) Subway: 2, 5 to Sterling Street
- ★ **Bar Lunático** 486 Halsey Street (917-495-9473) Subway: C to Kingston-Throop Avenues www.barlunatico.com
- ★ **Barbès** 376 9th Street at 6th Avenue, Brooklyn (718-965-9177) Subway: F to 7th Avenue www.barbesbrooklyn.com
- ★ **Birdland and Birdland Theater** 315 W. 44th Street (212-581-3080) Subway: A, C, E, to 42nd Street www.birdlandjazz.com
- ★ **Blue Note** 131 W. 3rd Street at 6th Avenue (212-475-8592) Subway: A, B, C, D, E, F, M to W. 4th Street www.bluenotejazz.com
- ★ **Broadway Plaza** Broadway between 43rd and 44th Streets Subway: 1, 2, 3, 7, A, C, E, S to 42nd Street/Times Square
- ★ **Bronx Music Hall** 438 E. 163rd Street (at Washington Avenue) (347-708-7591) Bus: Bx15 www.thissbronxmusic.org
- ★ **Brooklyn Conservatory of Music** 58 Seventh Avenue Subway: F to Seventh Avenue, N, R to Union Street www.bkcm.org
- ★ **Brooklyn Museum of Art** 200 Eastern Parkway (718-638-5000) Subway: 2, 3 to Eastern Parkway www.brooklynmuseum.org
- ★ **Bryant Park** 5th and 6th Avenues between 40th and 42nd Streets Subway: 4, 5, 6 to 42nd Street www.bryantpark.org
- ★ **Bushwick Inlet Park** Kent Avenue between N. 7th and 12th Streets Subway: L to Bedford Avenue
- ★ **Bushwick Public House** 1288 Myrtle Avenue (917-966-8500) Subway: G to Myrtle - Willoughby Avenue then B54 www.bushwickpublichouse.com
- ★ **Central Park Great Hall** 105th Street Subway: B, C to 103rd Street
- ★ **Chelsea Table & Stage** Hilton Fashion District Hotel, 152 W. 26th Street (212-434-0499) Subway: C, E to 23rd Street; R, W to 28th Street www.chelseatableandstage.com
- ★ **Clove Lakes Park** 1150 Clove Road, Staten Island Bus: X12
- ★ **Co-op City Mobile Stage** Co-op City Boulevard and the Hutchinson River between Carver and Bellamy Loops Bus: BxM7
- ★ **The Cutting Room** 44 E. 32nd Street (212-691-1900) Subway: 6 to 33rd Street www.thecuttingroomnyc.com
- ★ **Damrosch Park at Lincoln Center** Broadway and 62nd Street Subway: 1 to 66th Street
- ★ **Dizzy Gillespie Mural** 229 W. 135th Street Subway: 2, 3, A, B, C to 135th Street
- ★ **The Django at The Roxy Hotel** 2 Sixth Avenue (212-519-6600) Subway: A, C, E to Canal Street; 1 to Franklin Street www.thedjangonyc.com
- ★ **Downtown Music Gallery** 13 Monroe Street (212-473-0043) Subway: F to East Broadway www.downtownmusicgallery.com
- ★ **Drom** 85 Avenue A (212-777-1157) Subway: F to Second Avenue www.dromnyc.com
- ★ **East 126th Street** between Madison and Fifth Avenues Subway: 4, 5, 6 to 125th Street
- ★ **Flushing Town Hall** 137-35 Northern Boulevard (718-463-7700) Subway: 7 to Main Street www.flushingtowhall.org
- ★ **Funkadelic Studios** 209 W. 40th Street (212-696-2513) Subway: 1, 2, 3, 7, A, C, E, N, Q, R to 42nd Street-Times Square www.funkadelicstudios.com
- ★ **Gantry Plaza State Park** 49th Avenue and Center Boulevard Subway: 7 to Vernon-Jackson Boulevard
- ★ **Grant's Tomb** 122nd Street and Riverside Drive Subway: 1 to 125th Street
- ★ **Greater Calvary Baptist Church** 55 W. 124th Street (404-227-3748) Subway: 2, 3 to 125th Street
- ★ **Hansborough Recreation Center** 35 W. 134th Street (212-234-9603) Subway: 2, 3 to 135th Street www.nycgovparks.org
- ★ **Hearst Plaza** at Lincoln Center 66th Street and Broadway (212-875-5108) Subway: 1 to 66th Street www.lincolncenter.org
- ★ **Industry City** 220 36th Street (718-965-6450) Subway: D, N, R to 36th Street www.industrycity.com
- ★ **RL 80** Franklin Street Subway: G to Greenpoint Avenue
- ★ **The Jazz Gallery** 1160 Broadway, 5th floor (212-242-1063) Subway: N, R to 28th Street www.jazzgallery.org
- ★ **Kismet** 603 Fort Washington Avenue (212-795-8633) Subway: 1 to 191st Street www.kismetnyc.com
- ★ **Little Island** Pier 55 at Hudson River Park Greenway Subway: A, C, E, L to 14th Street www.littleisland.org
- ★ **Marcus Garvey Park** 122nd Street and Mt. Morris Park West Subway: 2, 3, 4, 5, 6 to 125th Street
- ★ **Mezzrow** 163 W. 10th Street (646-476-4346) Subway: 1 to Christopher Street www.mezzrow.com
- ★ **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
- ★ **Nublu** 151 151 Avenue C (212-979-9925) Subway: 6 to Astor Place www.nublu.net
- ★ **Oliver Coffee** 5 Oliver Street Subway: F to East Broadway www.olivercoffee.com
- ★ **Pangea** 178 Second Avenue (212-995-0900) Subway: L to First Avenue www.pangeanyc.com
- ★ **Pier 84** W. 44th Street and Hudson River Subway: A, C, E, F, V to 42nd Street-Port Authority
- ★ **Pioneer Works** 159 Pioneer Street, Brooklyn (718-596-3001) Bus: B61 www.pioneerworks.org
- ★ **Rockwood Music Hall** 196 Allen Street (212-477-4155) Subway: F, V to Second Avenue www.rockwoodmusicall.com
- ★ **Scholes Street Studio** 375 Lorimer Street (718-964-8763) Subway: L to Lorimer Street www.scholesstreetstudio.com
- ★ **ShapeShifter Lab** 18 Whitwell Place (646-820-9452) Subway: R to Union Street www.shapeshifterlab.com
- ★ **Smalls** 183 W. 10th Street at Seventh Avenue (212-252-5091) Subway: 1 to Christopher Street www.smallsjazzclub.com
- ★ **Snug Harbor Cultural Center** 1000 Richmond Terrace, Staten Island (718-448-2500)
- ★ **Soapbox Gallery** 636 Dean Street Subway: 2, 3 to Bergen Street www.soapboxgallery.org
- ★ **Soccerroof** 14b 53rd Street, 3rd floor, Brooklyn (917-909-0114) Subway: R to 53rd Street www.soccerroof.com
- ★ **Terraza** 7 40-19 Gleane Street (718-803-9602) Subway: 7 to 82nd Street www.terrazacafe.com
- ★ **Williamsburg Music Center** 367 Bedford Avenue, Brooklyn, NY (718-384-1654) Subway: L to Bedford Avenue www.wmcjazz.org
- ★ **Woodlawn Cemetery** 517 E. 233rd Street (718-920-0500) Subway: 2, 5 to 219th Street www.thewoodlawn cemetery.org
- ★ **Zürcher Gallery** 33 Bleecker Street (212-777-0790) Subway: 6 to Bleecker Street; B, D, F to Broadway-Lafayette www.galeriezurcher.com

100 MILES OUT

- 8/1 (5&7 pm): **Fred Hersch solo** @ Maureen's Jazz Cellar, Nyack, NY (www.maureensjazzcellar.com)
- 8/1 (7 pm): **Sexmob! Steven Bernstein, Briggan Krauss, Tony Scherr, Kenny Wollesen** @ The Falcon, Marlboro, NY (www.liveatthefalcon.com)
- 8/3, 10, 17, 24 (6:30pm): **Mark Morganelli & The Jazz Forum All-Stars with Eddie Monteiro & Nanny Assis** @ Horan's Landing Park, Sleepy Hollow, NY (www.jazzforumarts.org/summer-concerts)
- 8/5 (7:30 pm): **"Jazz Under The Stars" with Eddie Allen Quartet** @ Englewood Public Library, Englewood, NJ (www.engagewoodlibrary.org)
- 8/5 (7 pm): **Mark Gross Quartet** @ Tavern on George, New Brunswick, NJ (www.nbjp.org)
- 8/6-7 (7&9:30 pm): **Samara Joy with Pasquale Grasso Trio** @ Jazz Forum Arts, Tarrytown, NY (www.jazzforumarts.org)
- 8/6 (6:30 pm): **Chien Chien Lu Quartet** @ Pierson Park, Tarrytown, NY (www.jazzforumarts.org/summer-concerts)
- 8/7 (3:30 pm): **Matt Parish** @ Candlelight Lounge, Trenton, NJ (www.jazztrenton.com)
- 8/7 (1-9 pm) **Ingrid Jensen; Kelly Green Trio; Lee Hogans' Pursuance** @ Lackawanna Plaza, Montclair, NJ (www.montclairjazzfestival.org/lackawanna-block-parties)
- 8/7 (7 pm): **Pete McCann Quartet** @ Lydia's Café, Stone Ridge, NY (www.lydias-cafe.com)
- 8/7 (7 pm): **Preservation Hall Jazz Band** @ Musikfest, Bethlehem, PA (www.musikfest.org)
- 8/8 (4&6 pm): **Nelson Riveros Quintet** @ Jazz Forum Arts, Tarrytown, NY (www.jazzforumarts.org)
- 8/9 (6:30 pm): **Vince Ector Quartet** @ Henry Gourdin Park, Ossining, NY (www.jazzforumarts.org/summer-concerts)
- 8/11 (7:30 pm): **Julian Lage** @ Katherine Hepburn Cultural Arts Center, Old Saybrook, CT (www.katharinehepburntheater.org)
- 8/12 (6:30 pm): **Jazzmobile's Summerfest presents Jay Hoggard Quartet** @ 11th Annual Sunset Jazz at Lyndhurst Concert Series, Tarrytown, NY (www.jazzforumarts.org/summer-concerts)
- 8/12 (7:30 pm): **Chris Beck** @ Englewood Public Library Englewood, NJ (www.engagewoodlibrary.org)
- 8/12 (7:30 pm) **Kat Edmonson** @ Katherine Hepburn Cultural Arts Center, Old Saybrook, CT (www.katharinehepburntheater.org)
- 8/13 (8&10 pm): **Ben Williams Quintet** @ Chris' Jazz Café, Philadelphia, PA (www.chrisjazzcafe.com)
- 8/13-14 (7&9:30pm): **Roni Ben-Hur Quintet with Steve Wilson, Harvie S, Donald Vega, Sylvia Cuenca** @ Jazz Forum Arts, Tarrytown, NY (www.jazzforumarts.org)
- 8/14 (6 pm): **Ray Blue** @ Bean Runner Café, Peekskill, NY (www.beanrunnercafe.com)
- 8/14 (3:30 pm): **Josh Lawrence** @ Candlelight Lounge, Trenton, NJ (www.jazztrenton.com)
- 8/14 (1-6 pm) **Irwin Hall Organ Trio; Lauren Seviaan Quartet; @ Lackawanna Plaza, Montclair, NJ** (www.montclairjazzfestival.org/lackawanna-block-parties)
- 8/15 (4 pm): **15th Annual Hudson Jazzworks Concert with Armen Donejian, Marc Mommaas and guest Rufus Reid** @ Hudson Hall, Hudson, NY (www.hudsonhall.org)
- 8/15 (12 pm): **Javon Jackson, Lakecia Benjamin, Curtis Brothers, Samara Joy, Julius Rodriguez** @ Jazz in the Valley, Poughkeepsie, NY (www.jazzinthevalleyny.org)
- 8/15 (7 pm): **Jeff Lederer's Sunwatcher Quartet with Jamie Saft, Chris Lightcap, Matt Wilson** @ The Falcon, Marlboro, NY (www.liveatthefalcon.com)
- 8/19 (7:30 pm): **Sharp Radway** @ Englewood Public Library Englewood, NJ (www.engagewoodlibrary.org)
- 8/19 (6:30 pm): **Scott Robinson Quartet** @ 11th Annual Sunset Jazz at Lyndhurst Concert Series, Tarrytown, NY (www.jazzforumarts.org/summer-concerts)
- 8/20 (7 pm): **Ravi Coltrane Quartet** @ Jazz Loft, Stony Brook, NY (www.thejazzloft.org)
- 8/20 (8 pm): **Adam Nussbaum Trio with Jon Ballantyne, Gene Perla** @ Maureen's Jazz Cellar, Nyack, NY (www.maureensjazzcellar.com)
- 8/20-21 (7&9:30pm): **Vincent Herring/Eric Alexander Quintet** @ Jazz Forum Arts, Tarrytown, NY (www.jazzforumarts.org)
- 8/21 (5 pm): **Cross Cultural Connection Third Annual Jazz Festival with Mark Morganelli's Jazz Forum All-Stars, Houston Person Quartet** @ Bean Runner Café, Peekskill, NY (www.beanrunnercafe.com)
- 8/21 (8&10 pm): **Peter Bernstein Quartet with Jeremy Pelt, Alex Claffy, Aaron Kimmel** @ Chris' Jazz Café, Philadelphia, PA (www.chrisjazzcafe.com)
- 8/21 (7 pm): **Quartette Oblique: Marc Copland, Drew Gress, Michael Stephans, Greg Osby** @ Deer Head Inn, Delaware Water Gap, PA (www.deerheadinn.com)
- 8/22 (12-7 pm): **Cross Cultural Connection Third Annual Jazz Festival: CCC Pro-Am Ensemble; Tony Jefferson 2 Guitar Quartet; Sheila Jordan; Ray Blue Quintet; Kenny Barron Trio** @ Peekskill Riverfront Green, Peekskill NY (www.cccjazz.org)
- 8/26 (7:30 pm): **Duane Eubanks** @ Englewood Public Library Englewood, NJ (www.engagewoodlibrary.org)
- 8/27 (7 pm): **Shenel Johns** @ Caramoor Jazz, Katonah, NY (www.caramoor.org)
- 8/27 (5 pm): **Dave Liebman Group with Matt Vashlishian, Bobby Avey, Tony Marino, Alex Ritz** @ Deer Head Inn, Delaware Water Gap, PA (www.deerheadinn.com)
- 8/27-28 (7&9:30pm): **Julius Rodriguez Quintet** @ Jazz Forum Arts, Tarrytown, NY (www.jazzforumarts.org)
- 8/28 (6 pm): **Richie Goods & The Goods Project** @ Bean Runner Café, Peekskill, NY (www.beanrunnercafe.com)
- 8/28 (3:30 pm): **Todd Bashore** @ Candlelight Lounge, Trenton, NJ (www.jazztrenton.com)
- 8/29 (5 pm): **Bill Charlap solo** @ Deer Head Inn, Delaware Water Gap, PA (www.deerheadinn.com)
- 8/29 (7:30 pm): **Rebirth Brass Band** @ MilkBoy, Philadelphia, PA (www.milkboy.tv/chestnut-street)

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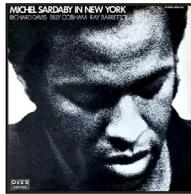
Takin' It Easy
Wally Fawkes/Bruce Turner (Decca)
August 3rd, 1954

This two-volume set of 7" 45 rpm EPs from when trad-jazz ruled London was, according to the sleeve, made in emulation of the Jimmy Noone Orchestra active in late '20s Chicago, much of whose output was released by U.K. label Vocalion. As such, the instrumentation is duplicated—Bruce Turner (alto), Wally Fawkes (clarinet), Freddy Legon (guitar), Johnny Parker (piano), Micky Ashman (bass) and Ron Bowden (drums), most from Humphrey Lyttleton's period band—as is some of the repertoire, plus two takes of Fawkes' "Fishmouth".



JuJu
Wayne Shorter (Blue Note)
August 3rd, 1964

Few have equalled—and none surpassed—the run of albums Wayne Shorter made for Blue Note beginning with *Night Dreamer* to *Odyssey of Iska*, though, as was label's wont, several were released years after the fact (plus one session postdating all yet to see issue). This is the follow-up to/reduction of the former date, the tenor saxophonist now the only horn, backed by the same rhythm section of McCoy Tyner (piano), Reggie Workman (bass) and Elvin Jones (drums) for another program of six Shorter songs.



In New York
Michel Sardaby (Disques Debs)
August 3rd, 1972

Martinique-born, Paris-based pianist Michel Sardaby has been active as a leader since 1967 and many of his albums have been international collaborations with the likes of Monty Alexander and Ron Carter. This second release puts him out front of a one-time-only rhythm section: bassist Richard Davis during a fruitful era as a leader; drummer Billy Cobham in his Mahavishnu Orchestra period; and conguero Ray Barretto when he was recording regularly for Fania. Hardly cowed, Sardaby brings six originals to the session.



Frame Loop
Peter Zummo (Foom)
August 3rd, 1984

Peter Zummo is a veteran of NYC's Downtown scene of the '80s, working with John Lurie, Peter Gordon and Arthur Russell, making albums of his experimental works and collaborating with choreographers. It is from the latter sphere that this 2018 album derives. These pieces, taken from his *Six Songs Suite*, which was the basis for his score to Trisha Brown's *Lateral Pass*, are previously unreleased and played live by Zummo (trombone, euphonium), Russell (amplified cello), Bill Ruyle (marimba) and Mustafa Ahmed (congas).



The Daniel Vitale Quartet
Daniel Vitale (s/r)
August 3rd, 1992

The name Daniel Vitale is probably unfamiliar—the bassist apparently only had one other recording credit, with the slightly more known tenor saxophonist Ned Otter—but his companions for this sole leader date are an illustrious lot: tenor saxophonist J.R. Monterose, pianist Hank Jones and drummer Keith Copeland. The band plays a 10-tune program of standards, including "A Child Is Born" by Hank's brother Thad. This also seems to be Monterose's last recording session; he died about 14 months later at 66.

BIRTHDAYS

August 1

- †Lucky Roberts 1887-1968
- †Elmer Crumley 1908-93

August 2

- †Big Nick Nicholas 1922-97
- †Albert Stinson 1944-69
- †Naná Vasconcelos 1944-2016
- David Binney b.1961
- Billy Kilson b.1962
- Zach Brock b.1974

August 3

- †Charlie Shavers 1917-71
- †Eddie Jefferson 1918-79
- †Dom Um Romao 1925-2005
- Tony Bennett b.1926
- †Ray Draper 1940-82
- Roscoe Mitchell b.1940
- Hamid Drake b.1955
- Tom Zlabinger b.1971

August 4

- †Louis Armstrong 1901-71
- †Bill Coleman 1904-81
- †Herb Ellis 1921-2010
- †Sonny Simmons 1933-2021
- Bobo Stenson b.1944
- Terri Lyne Carrington b.1965
- Eric Alexander b.1968
- Michaël Attias b.1968

August 5

- †Terry Pollard 1931-2009
- Sigi Schwab b.1940
- †Lenny Breau 1941-84
- Airto Moreira b.1941
- Phil Wachsmann b.1944
- Jemeel Moondoc b.1951

August 6

- †Norman Granz 1918-2001
- †Buddy Collette 1921-2010
- †Dorothy Ashby 1932-86
- Joe Diorio b.1936
- †Charlie Haden 1937-2014
- †Baden Powell 1937-2000
- †Byard Lancaster 1942-2012
- Joseph Daley b.1949
- Victor Goines b.1961
- Ramón López b.1961
- Ravi Coltrane b.1965
- Andrew Bemkey b.1974

August 7

- †Idrees Sulieman 1923-2002
- †Rahsaan Roland Kirk 1936-77
- †Howard Johnson 1941-2021
- Marcus Roberts b.1963

August 8

- †Lucky Millinder 1900-66
- †Benny Carter 1907-2003
- †Jimmy Witherspoon 1923-97
- †Urbie Green 1926-2018
- †Don Burrows 1928-2020
- †Vinnie Dean 1929-2010

August 9

- Jack DeJohnette b.1942

August 10

- †Arnett Cobb 1918-89
- Chuck Israels b.1936
- Denny Zeitlin b.1938
- Mike Mantler b.1943
- †Fred Ho 1957-2014
- Akiko Pavolka b.1965
- Cyrille Aimée b.1984

August 11

- †Peter King 1940-2020
- Steve Nelson b.1954
- Russ Gershon b.1959
- Donny McCaslin b.1966

August 12

- †Bent Axen 1925-2010
- Dave Lee b.1930
- Pat Metheny b.1954
- Phil Palombi b.1970

August 13

- †Stuff Smith 1909-67
- †George Shearing 1919-2011
- †Benny Bailey 1925-2005
- †Joe Puma 1927-2000
- †Mulgrew Miller 1955-2013

August 14

- †Eddie Costa 1930-62
- Jimmy Wormworth b.1937
- Tony Monaco b.1959
- Walter Blanding b.1971

August 15

- †Oscar Peterson 1925-2007
- †Bill Dowdy 1933-2017
- Stix Hooper b.1938
- Art Lillard b.1950
- Dennis Gonzalez b.1954
- Stefan Zeniuk b.1980

August 16

- †Mal Waldron 1926-2002
- †Bill Evans 1929-80
- Alvin Queen b.1950
- Cecil Brooks III b.1959
- Ellery Eskelin b.1959

August 17

- †Ike Quebec 1918-63
- †George Duvivier 1920-85
- †Derek Smith 1931-2016
- †Duke Pearson 1932-80
- François Houle b.1961
- Peter Martin b.1970
- Jeb Patton b.1974

August 18

- †Eddie Durham 1906-87
- †Don Lamond 1920-2003
- Adam Makowicz b.1940
- John Escreet b.1984

August 19

- †Jimmy Rowles 1918-96
- Danny Mixon b.1949
- Tim Hagans b.1954
- Marc Ducret b.1957

August 20

- †Jack Teagarden 1905-64
- †Frank Rosolino 1926-78
- †Jimmy Raney 1927-95
- Enrico Rava b.1939
- †Milford Graves 1941-2021
- Jiggs Whigham b.1943
- Terry Clarke b.1944
- John Clayton b.1952
- Reto Weber b.1953

August 21

- †Count Basie 1904-84
- †Art Farmer 1928-99
- †Malachi Thompson 1949-2006
- Peter Apfelbaum b.1960
- Oscar Perez b.1974
- Chris Dingman b.1980

August 22

- †Malachi Favors 1937-2004
- Warren Daly b.1943
- Vernon Reid b.1958
- Aruán Ortiz b.1973

August 23

- Martial Solal b.1927
- †Gil Coggins 1928-2004
- †Danny Barcelona 1929-2007
- Terje Rypdal b.1947
- Bobby Watson b.1953
- Brad Mehldau b.1970

August 24

- †Al Philburn 1902-72
- †Buster Smith 1904-91
- †Alphonso Trent 1905-59

August 25

- †Bob Crosby 1913-93
- †Leonard Gaskin 1920-2009
- †Rune Gustafsson 1933-2012
- Wayne Shorter b.1933
- †Carrie Smith 1941-2012
- Günter "Baby" Sommer b.1943
- Pat Martino b.1944
- †Keith Tippett 1947-2020
- Michael Marcus b.1952
- Karriem Riggins b.1975
- Michael Dease b.1982

August 26

- †Jimmy Rushing 1903-72
- †Francis Wayne 1924-78
- †Peter Appleyard 1928-2013
- †Clifford Jarvis 1941-99
- Andrew Lamb b.1958
- Branford Marsalis b.1960

August 27

- †Lester Young 1909-59
- †Tony Crombie 1925-99
- †Rudolf Dasek 1933-2013
- †Alice Coltrane 1937-2007
- †Sonny Sharrock 1940-94
- Edward Perez b.1978

August 28

- †Phil Seaman 1926-72
- †Kenny Drew 1928-93
- John Marshall b.1941
- Stephen Gauci b.1966
- Christoph Pepe Auer b.1981
- Robin Verheyen b.1983

August 29

- †Charlie Parker 1920-55
- †Dinah Washington 1924-63
- Jerry Dodgion b.1932
- Bennie Maupin b.1940
- Florian Hoefner b.1982

August 30

- †Kenny Dorham 1924-72
- John Surman b.1944
- Bronislaw Suchanek b.1948
- Anthony Coleman b.1955
- Rodney Jones b.1956

August 31

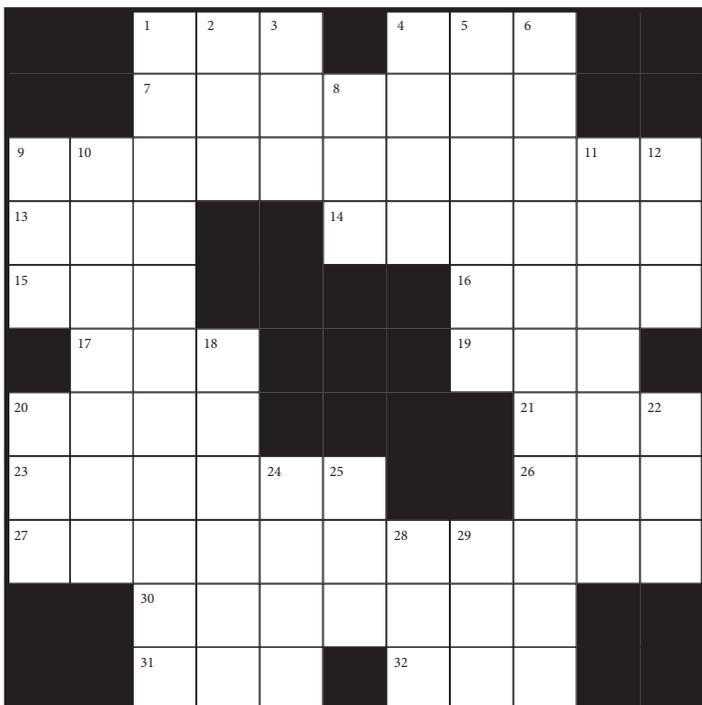
- †Edgar Sampson 1907-73
- †Herman Riley 1933-2007
- Gunter Hampel b.1937
- †Wilton Felder 1940-2015
- Bengt Berger b.1942
- Stefano Battaglia b.1965
- Evan Christopher b.1969
- Tineka Postma b.1978



JOHN MARSHALL
August 28th, 1941

Not to be confused with the drummer who worked with Paul Winter or the trumpeter in '70s Buddy Rich and Mel Lewis bands, this is British drummer John Marshall, who has been active since the late '60s. He came up with Graham Collier, working with Michael Garrick, John Mayer, Mike Westbrook, Mike Gibbs and Don Rendell / Ian Carr through the end of that decade. Marshall would be in Nucleus and Centipede, make albums with Jack Bruce and join Soft Machine for its fifth release, being part of the band in its various iterations to the present day. He also recorded with Charlie Mariano, Eberhard Weber, Volker Kriegel, John Surman/ John Warren, Arild Andersen and many others to go along with several albums as a leader or co-leader. (AH)

CROSSWORD



ACROSS

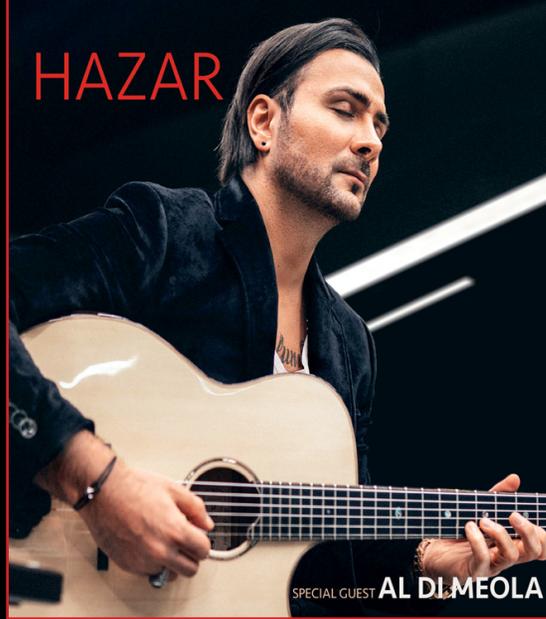
- DC bassist Michael Bowie band Siné ____ Non
- Treme aiter
- 1986 Michael Manring Windham Hill album ____ *Weather*
- Cellist with a photographer dad
- Composer Inserto
- Latin percussionist Frankie or Tito
- Italian label ____ Trade, releasing albums by Carol Sudhalter, Cedar Walton, Dave Burrell and others
- DVD format
- At the heart of late Swiss bassist Léon?
- Deg. program that could include jazz history
- Erstwhile bassist/current electronicist Curtis
- ISO of ICP
- Swedish bassist Georg
- With 22 Down, singer Bridgewater
- Issuer of Maria Schneider's Pulitzer-nominated album *Data Lords*
- Follow up to a 1980 Ray Brown/Jimmy Rowles Concord album?
- British composer/producer Brian who worked with Herbie Hancock, Jon Hassell and others
- Sylvester Kyner's favorite color?

DOWN

- Vice-Prez
- 1975 François Jeanneau Palm album ____ *Bien Curieuse Planète*
- You'll need this curr. to attend the Bell Awards
- Hazel Scott testified before this Congressional org. in 1950
- Fruit on the cover of ICP 006
- Like many a jazz cover
- John Scofield Gramavision ballad compilation album ____ *Sco*
- Dolphy-ian cry?
- Cheap European tour option
- '60s German clarinetist Gerhard
- 1992 Shannon Jackson DIW album *Raven* ____
- 1983 L. Subramaniam Milestone album ____ *Express*
- 1979 Abdullah Ibrahim The Sun album ____ *Joe From Kilimanjaro*
- See 26 Across
- This gas company once sponsored an Australian jazz festival
- Horace Tapscott composition
- Like Roland Hanna or Charles Thompson
- 1987 Tribal Tech Passport Jazz album *Dr.* ____

By Andrey Henkin

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