

OCTOBER 2011 • ISSUE 234

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

NYCJAZZRECORD.COM



# THE NEW YORK CITY JAZZ RECORD

**JEREMY  
DELTA**  
*LOOKING BACK  
TO THE FUTURE*



**BILLY  
DRUMMOND**

**AVA  
MENDOZA**

**HERB  
BUSHLER**

**HAROLD  
LAND**

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US Subscription rates: 12 issues, \$40  
Canada Subscription rates: 12 issues, \$45  
International Subscription rates: 12 issues, \$50  
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# THE NEW YORK CITY JAZZ RECORD

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*Trumpeter Jeremy Pelt (On The Cover) has recently released a new album and a book of interviews with jazz elders. Both share the title Griot, apt for a music whose proliferation is most honestly and effectively done through word of mouth or, say, word of instrument, the famed "university of the bandstand". For a music rooted so deeply in history, in interpretation, in the parsing of what has come before in order to create that which will come, the lessons passed down by the musical griots are found in every note played on all the bandstands in the world.*

*All of our features, Pelt, drummer Billy Drummond, guitarist Ava Mendoza, bassist Herb Bushler and the late saxophonist Harold Land are of the lineage of their respective instruments but, if one remembers the childhood game of telephone – kids in a circle whispering a phrase to one another – the message changes with each person, the lineage is never a line, not even a branch from a tree. How jazz has developed and will continue to develop is too complex to assign hierarchy. For every elder who took a new player under their wing, a younger musician changed an established musician's way of thinking. Musicians are the sum of their influences yet that mathematical term does not fully express how abstractly that absorption happens.*

*The griot tells a tale to those who will listen. That tale will make its passage, changing along the way. Jazz is that tale, a never-ending story still being written.*

*On The Cover: Jeremy Pelt (photo by Ra-Re Valverde / courtesy of the artist)*

**Corrections:** In last month's Encore, Crister Bothén does not play atabal. In the Label Spotlight, Andrea Parkins was referred to as a harpist when it was Zeena Parkins who was intended. In the Recommended New Releases, Mankwe Ndotsi's album is on Auspice NOW. And in the Steven Bernstein CD review, the album was written and recorded pre-pandemic.

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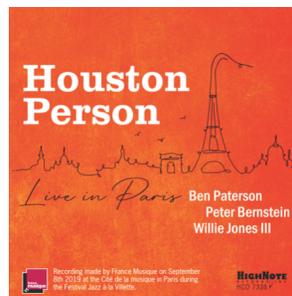
**A Selection of Our 2021 Releases**



**DENISE DONATELLI**  
**WHISTLING IN THE DARK**  
The Music of Burt Bacharach  
Savant Records SCD 2196  
Vocalist Denise Donatelli in a beautifully produced and imaginative program of Bacharach's music.



**JEREMY PELT**  
**GRIOT: This is Important!**  
HighNote Records HCD 7341  
Trumpeter and composer Jeremy Pelt channels the African griot tradition documenting the creative spirit of Black jazz musicians in words & music.



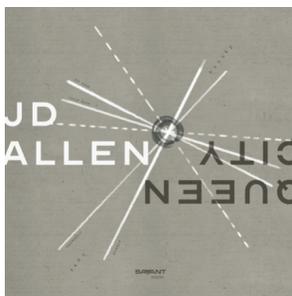
**HOUSTON PERSON**  
**LIVE IN PARIS**  
HighNote Records HCD 7338  
Tenor saxophone legend Houston Person captured in a rare live performance at the 2019 Festival Jazz à la Villette in Paris with his organ quartet.



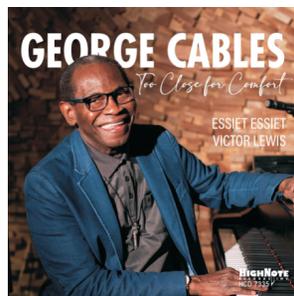
**MIKE LEDONNE**  
**IT'S ALL YOUR FAULT**  
Savant Records SCD 2183  
Mike LeDonne is at the organ in the famed Rudy Van Gelder Studio leading a big band and quartet featuring Eric Alexander, Jim Snidero and others.



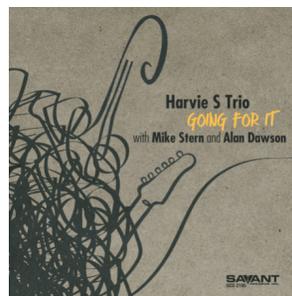
**NICOLE GLOVER**  
**STRANGE LANDS**  
Savant Records SCD 2191  
Tenor saxophonist Nicole Glover makes her Savant debut with a cutting edge trio, innovative compositions & the great George Cables at the piano.



**JD ALLEN**  
**QUEEN CITY**  
Savant Records SCD 2194  
It is just JD Allen and his tenor saxophone on this introspective and touching album of music inspired by the difficult times experienced by all.



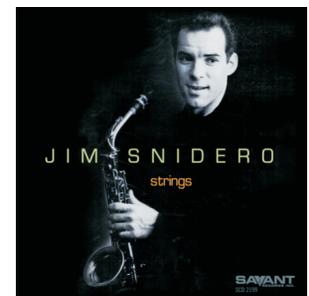
**GEORGE CABLES**  
**TOO CLOSE FOR COMFORT**  
HighNote Records HCD 7335  
The extraordinary pianist George Cables in a program of jazz standards and pop tunes, impishly named for our current social-distancing practices.



**HARVIE S TRIO**  
**GOING FOR IT**  
Savant Records SCD 2195  
Bassist Harvie S with Mike Stern and Alan Dawson in an exhilarating live performance from 1985, the tapes of which were thought to be lost.



**CHARLIE SEPÚLVEDA & THE TURNAROUND**  
**THIS IS LATIN JAZZ**  
HighNote Records HCD 7331  
The Latin Jazz trumpeter live at Dizzy's with guests Randy Brecker, Miguel Zenon, Nestor Torres & others.

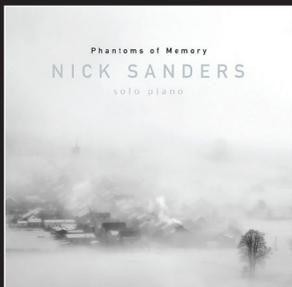


**JIM SNIDERO**  
**STRINGS**  
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The alto saxophonist's critically acclaimed album is re-issued on Savant Records newly remastered and boasting superb sound.

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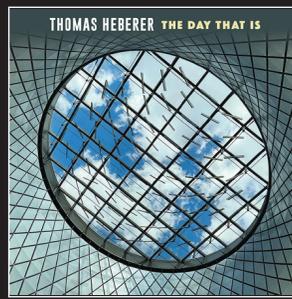
**NICK SANDERS**  
**PHANTOMS OF MEMORY**  
SSC 1642

AVAILABLE 10/15/21

On his new album *Phantoms of Memory*, Nick Sanders has stepped away from the safety of ensemble playing to showcase an original compositional style that blends his influences of classical and jazz music.

**NICK SANDERS** piano

Classical music influences were always near to mind, as Sanders had recently been listening to, and performing works by, Claude Debussy, Frédéric Chopin, Sergei Prokofiev, Robert Schumann, Scott Joplin and J.S. Bach. To challenge himself, the pianist began to write classically inspired pieces, not in the style of any of these great composers but in respect for the repertoire they had provided him.



**THOMAS HEBERER**  
**THE DAY THAT IS**  
SSC 1637

AVAILABLE 10/22/21

*The Day That Is* presents music concerned with sharing and creating together, fighting the ideals of those who decided to attack the Capitol Building on that day in January 2021.

**THOMAS HEBERER** Trumpet  
**INGRID LAUBROCK** Tenor & Soprano Saxophones  
**JOHN HÉBERT** Bass  
**MICHAEL SARIN** Drums



**AMBER with ORRIN EVANS**  
**NO ONE IS ANYONE**  
SSC 1638

AVAILABLE 10/29/21

The depth of the band *Ember's* collaborative energy and understanding are eye and ear opening. Caleb Curtis, Noah Garabedian, and Vinnie Sperrazza create music that is inspirational and meaningful.

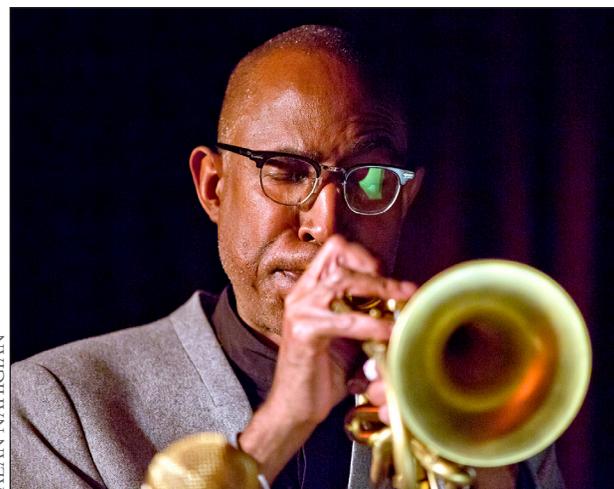
**CALEB CURTIS** Alto Saxophones  
**NOAH GARABEDIAN** Bass  
**VINNIE SPERRAZZA** Drums  
**ORRIN EVANS** Piano (tracks 6-9)



Sunnyside

www.sunnysiderecords.com

The unusually loud clamor attending the musicians as they walked out between floor tables to mount the stage could have been college football fans at a homecoming game. This (Sep. 14th) was the Village Vanguard's first in-person concert in 18 months so the live-jazz-starved crowd was more than ready to cheer for cornet player **Ron Miles'** quintet with guitarist Bill Frisell, pianist Jason Moran, bassist Thomas Morgan and drummer Brian Blade. It was second set and the band, warmed up from the first, quickly found a springy groove over Miles' "I Am a Man", helped in huge part by Blade's kinetic, full-bodied immersion in the music. In fact, it was hard not to watch him as he rolled forwards and backwards across his kit, shouting encouragements, his face creased in an ecstatic smile, his playing a paradox of ebullience and restraint. Featuring Miles' bop-tinged originals, the set radiated an Americana quality, partly due to Frisell's distinctive style, front and center throughout, partly due to the gentle, unhurried nature of the song lines. Moran, energetic but empathetic, lay low until "In My Father's House", where he delivered a muscular solo. Miles, a soft-spoken leader, made his musical points in clipped and burred tones until a more extroverted statement on "Binder". Morgan didn't get many solos but his beautiful tone was memorable. "The Rumor", full of conversational phrases, was the closer and keeper, creating a space where, as Miles had noted earlier, "We're all listening together". — *Tom Greenland*



Ron Miles @ Village Vanguard

Singer/lyricist/arranger **Jon Hendricks** has been gone only four years, making his centenary celebration at Dizzy's Club (Sep. 10th) all the sweeter for recent memories. The superb talent collective included Hendricks' daughters Aria and Michele, plus Kevin Burke and host Kurt Elling. These adepts of vocalese, the art form pioneered by Hendricks, clicked wondrously, with deep respect balanced by lightheartedness. There was pure fun in "Gimme That Wine", as well as in Elling's interpretations of "Doodlin" and "Home Cookin'" (both Horace Silver). To "prove" Hendricks was music's first rapper, Michele Hendricks performed part of the narration to George Russell's 1958-59 album *New York, New York*. Although missing from the program was Hendricks' "Cottontail" (Duke Ellington) for pioneering jazz group Lambert, Hendricks & Ross, his "Short Indigo" twist on Ellington-Barney Bigard-Irving Mills' "Mood Indigo" was a superb substitute. Guest vocalist Jazzmeia Horn, sans saxophone, offered "Social Call" (Gigi Gryce) and "No More" (Hubert Laws), proving scattin' chops but, as many of her generation, singing with the idea that louder is better. Pianist Steven Feifke and bassist Neal Miner were in the pocket with every variation of vocalizing. Andy Watson miraculously demonstrated that even drums can scat. Guest artist Andy Farber added just the right touch of expert saxophone texture to many of the program's numbers, beginning with "Come on Home" (Silver). — *Marilyn Lester*



Aria Hendricks & Kurt Elling @ Dizzy's Club

Saxophonist **Aakash Mittal**, whose global approach to improvised music draws on jazz and Indian classical music, presented two versions of his vision at Merkin Hall (Sep. 10th). The first set, an album release party for Awaz Trio's debut album *Nocturne* had guitarist Miles Okazaki and mridangam player Rajna Swaminathan. After a song in honor of ancestors (broadly defined), the set comprised a five-movement programmatic suite 'describing' Kolkata nightlife. The complex rhythms, based on Carnatic *tala* (beat cycles), were additive and layered; harmonies less prescriptive and more suggestive than those of mainstream jazz, omitting Major and/or minor thirds in favor of more ambiguous 'color' tones, such as seconds, fourths and sevenths, while Mittal's echoing, vocal-like melodic style linked it all together. The mridangam and guitar's rhythmic simpatico was particularly exciting during "Nocturnes II" and "V", drawing house applause. The second set was the world premiere of Mittal's *Breathe* project, a song cycle performed by the trio and vocalists Jasmine Wilson and Shurmila Dhar, violinist Eddie Kwon, violist Trevor New and bassist Stephan Crump. First came a prayer with the ensemble playing silver dishes, the audience singing an ad hoc chord, Wilson reciting spoken word in the manner of operatic recitative, followed by three songs, "In This Time and Place", "Breathe" and "I Am", all featuring Wilson's charismatic vocals, ending with "Street Music", a quirky but catchy, highly danceable tune. (TG)

From the start, jazz has offered a vast playground for violinists. **Sara Caswell** easily joins the ranks of forebear greats such as Stuff Smith, Joe Venuti and Eddie South. Her mastery of an already demanding instrument applied to the fast tempos and improvisational skills of jazz was evident out of the gate at The Jazz Gallery (Sep. 9th). Her flexibility in fingering and bowing on opener "South Shore" (Nadje Noordhuis) set the tone for riches to come. With guitarist Jesse Lewis, bassist Ike Sturm and drummer Jared Schonig, Caswell breezed gracefully through a varied repertoire. While Caswell is accomplished at standards, this set concentrated on mostly original works, from her own "Warren's Way", with its classical feel, to Sturm's haunting "Shine". This is a group that loves making music and their delight was palpable. Lewis is as laidback as it gets, delivering sounds effortlessly, with a tuned-in sensibility akin to that of a piano accompanist. Sturm's energetic, gymnastic style of play was as much fun to watch as hear while Schonig not only played with abandon, but with a superb subtlety and any number of innovative techniques tailored to each tune. A special treat was "O Que Tinha De Ser/What Had to Be" (Antônio Carlos Jobim), with Caswell on her Hardanger d'amore fiddle, a ten-stringed instrument producing a rich sound just right for this evocative piece. A downside of the set was over-amplification, often too much for the intimate space. (ML)

50 years since the launch of Strata-East Records with the release of the first Music Inc. album by Max Roach Quintet bandmates trumpeter Charles Tolliver and pianist Stanley Cowell, much of the music put out on the label remains as relevant today as when it was first recorded. So too does the company's founding philosophy of the need for African American jazz musicians to maintain control and ownership of their work. As such, it was fitting for the label's surviving founding partner to gather a group of colleagues from the company's early days under the banner **Charles Tolliver and the Strata-East All Stars** for a week-long engagement at Birdland celebrating the imprint's golden anniversary. The quintet with tenor saxophonist Billy Harper, pianist George Cables, bassist Buster Williams and drummer Lenny White kicked off the second set (Sep. 2nd) with a song from Harper's 1973 debut album *Capra Black*, the then-aptly-titled "New Breed". The soulful outing was anchored by White's insistent two and four drumbeat, the composer stretching out mightily with what remains one of the most recognizable sounds in jazz today. Tolliver lauded his late partner Cowell, noting, "We had a ball in this endeavor", before introducing the pianist's stirring waltz "Effi". Cables was featured on a moving solo piano rendition of a second Cowell piece, the beautiful ballad "Trying to Find A Way". Virtuoso bass introduced Tolliver's ominous march "Suspicion", ending the set on a powerful note. —Russ Musto

As **Sheila Jordan**, bassist Harvie S and guitarist Roni Ben-Hur walked onstage, Hurricane Ida poured violent torrents over NYC. But it takes more than tropical onslaught to stop a jazz legend. At 92, Jordan has seen it all and lived to tell the tale with wry humor and considerable strength. This show at Soapbox Gallery (Sep. 1st) was part of the trio's tour honoring Jordan's 1962 debut, *Portrait of Sheila*. No small irony that by downbeat, her *Comes Love: Lost Session 1960*, was soon to drop. With so much focus on the vocalist's roots, the event could have been drenched in nostalgia, but she has never been trapped in the past. Jordan and company launched into a set filled with energy, interweaving newer tunes and reminiscence amid the titles put to vinyl nearly 60 years before. "Hum Drum Blues" by songwriter/activist Oscar Brown, Jr. flowed into the vocalist's "The Bird/Tribute", swinging slow and sinewy. Though Jordan bantered jokingly about forgetfulness, her recall of lyrics was as unstoppable as her drive toward musical expansiveness. Performing with only bass accompaniment frightens most singers, but Jordan and S in tandem is a perennial, particularly on "Dat Dere", with the latter's driving improvisational lines wrapped about the former's tenacious dark alto. Ben-Hur's colorful wide chordal fills and solos only emphasized their singular voice/bass concept further. Standout moments? Too many to cite but Abbey Lincoln's "Bird Alone" and Jordan's solo take on a Robert Creeley poem were among them. —John Pietaro

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Charles Tolliver @ Birdland



Sheila Jordan @ Soapbox Gallery

The Labor Day holiday (Sep. 6th) had Smalls packed to the walls for a pair of sets by **Joe Farnsworth's Tenor Madness**, featuring the saxophones of Eric Alexander and Jeff Rupert, with Mike LeDonne (piano) and Peter Washington (bass). Farnsworth wasted no time setting a festive tone for the evening with a fiery solo into a rendition of the Rodgers-Hart warhorse "Lover" at a breakneck tempo that did not waver for 13 minutes. Harmonizing the melody, the two horns made for an interesting contrast, Alexander's earthy Coleman Hawkins-esque tone blending nicely with Rupert's light airy Lester Young-ish sound before they each dug in for extended solos, followed by LeDonne and a climactic drum exposition. After the applause died down Farnsworth pointed his sticks at LeDonne, instructing the pianist "to play a groove", setting up an impromptu blues, which had the tenors dialoguing in a manner recalling the sound of the Eddie "Lockjaw" Davis-Johnny Griffin Quintet. Rupert was featured on the ballad "Nancy (With The Laughing Face)", with Alexander joining in on soprano. The quintet wrapped up their set playing Cedar Walton's "Bleecker Street Theme" (with Alexander alternating on alto and tenor), but the show continued when Farnsworth invited drummer Dan Weiss to sit in with LeDonne and Washington. After a break the band was back, swinging hard on Coltrane's "Lazy Bird", then slipping into an R&B groove with "Save Your Love For Me" and ending with a blues and "The Theme". (RM)

To the French, jazz has always been a vital art form. Black ex-pats were hailed in Paris and the first published study on the music, *Le Jazz Hot*, was authored by Hughes Panassie. In that astonishingly fertile period Paris reigned as the center of art and Josephine Baker, unable to hold esteem in New York, led a hero's lifestyle in the city of lights. Many were encouraged to follow. This time and place has been vastly lauded and in recent years vocalist/actress **Chloe Perrier's** celebration of it has been met with great acclaim. The Triad Theatre (Sep. 8th) hosted her "American Divas in Paris", which began with Mademoiselle Baker before reaching into the post-war years through the songs of Blossom Dearie, Eartha Kitt and Helen Merrill. "I have my own voice but want to remind you about these women," Perrier told the crowded house. "So, close your eyes and let's travel." The titles, lilting cabaret doused in jazz solos, ranged from standards like Cole Porter's "C'est Magnifique" or the Gershwins' "S'Wonderful" to French works like Henri Betti's "C'est si Bon", all making mystic travel real. Pianist Hyuna Park was featured as both soloist and accompanist, swinging counterpoint and improvisations with commanding flourishes, and bassist Jim Robertson played with focused drive, adding Scott LaFaro-esque expansive lines. Towards evening's end, trombonist Amadis Dunkel came onstage, his obbligato dancing about the vocalist, and it was Le Moulin Rouge on the Upper West Side. (JP)

## WHAT'S NEWS

The 25th anniversary edition of **EdgeFest** will take place in person at Kerrytown Concert House in Ann Arbor, Michigan from Oct. 28th-30th and all concerts will also be live-streamed. For more information, visit [kerrytownconcerthouse.com/edgefest](http://kerrytownconcerthouse.com/edgefest).

**Milford Graves: Fundamental Frequency**, a retrospective exhibition and event series dedicated to the late percussionist, will be at Artist Space NYC Oct. 8th, 2021 - Jan. 8th, 2022. For more information, visit [artistspace.org](http://artistspace.org).

The latest recipients of grants from the **Robert D. Bielecki Foundation** have been announced: Henry Threadgill, \$20,000 Project Grant in support for "Immigration and the Return of the Cheap Suit", a multimedia project, premiering at Roulette in May 2022; Artists Space NYC, \$10,000 Exhibition/Performance Grant in support for *Milford Graves: Fundamental Frequency* Exhibition and Performance Series, premiering Oct. 8th; *Sound American*, \$7,000, underwriting support for *Sound American's* omnibus print edition of Volumes 1-20; Avreeayl Ra, \$5,000 Unrestricted Grant; Catalytic Sound Festival, \$5,000, in support for performances at Fridman Gallery on Oct. 23rd-24th; Edgefest, \$5,000, in support for the 25th Anniversary of Edgefest in Ann Arbor, Michigan; Sun Ra House Part 2, \$4,000 Additional Repairs / Restoration; hatHut, \$3,500 in support for the release of *New York Contemporary Five Consequences Revisited*; William Parker, \$2,500, in performance support for *Trail of Tears* performance at the Son D'Hiver Festival on Feb. 18th, 2022; Nick Mazzarella, Ingebrigt Håker Flaten and Avreeayl Ra, \$1,000 Recording Grant in support for a forthcoming recording on Astral Spirits; and Phyllis Chen, \$500 Composition Commission, in support for "Tone Grove", a piece for two music boxes based on the weavings of Bauhaus artist Anni Albers (in collaboration with LigoranoReese). For more information, visit [rdbf.org](http://rdbf.org).

**pfMENTUM Records**, founded in 1999 by Jeff Kaiser, has announced it will cease operations at the end of 2021 after more than 100 releases. For more information, visit [pfmentum.com](http://pfmentum.com).

A planned green space between Ste-Catherine Street W. and de Maisonneuve Boulevard in Montréal will be named for late Canadian pianist **Oscar Peterson**, with completion expected in 2025, the year of Peterson's centennial.

It has been reported that the New Orleans building formerly housing the Karnofsky Shop, a music store where a childhood Louis Armstrong worked and got his first instrument, was destroyed in Hurricane Ida.

An exhibition of our own **Robert Sutherland-Cohen**, both jazz photos and his most recent series *SOHO 2020: Photos from the Pandemic*, will be exhibited at J.P. Licks in South Boston through Feb. 12th, 2022.

Metropolitan Opera's series of live transmissions will take place at BAM Rose Cinemas, including *Fire Shut Up in My Bones*, trumpeter **Terence Blanchard's** adaptation of Charles M. Blow's memoir on Oct. 23rd. For more information, visit [bam.org](http://bam.org).

Keyboard player **Robert Glasper** has partnered with streaming platform On Air to present two concerts, *Robert Glasper Electric Trio* (Oct. 8th at 8 pm) and *Dinner Party* (Oct. 29th at 8 pm) in 4K UHD resolution and Dolby Atmos sound. For more information, visit [onair.events](http://onair.events).

Australia's **Earshift Music Festival 2021** will live-stream Oct. 1st-10th at [sima.org.au/earshift](http://sima.org.au/earshift).

The **DC Jazz Festival** has announced Giveton Gelin Quintet and Dayramir Gonzalez & Habana enTRANCÉ as co-winners of the sixth annual DCJazzPrix. For more information, visit [dcjazzfest.org](http://dcjazzfest.org).

A photography exhibition of the images of **Omar Kharem**, noted for work appearing on albums by Ornette Coleman, Rashied Ali, AIR and others will take place at Hey Check This Out Gallery through October. For more information, visit [heycheckthisoutgallery.com](http://heycheckthisoutgallery.com).

In addition to in-person concerts taking place in New York City as part of the **Catalytic Sound Festival**, live-streams of performances throughout October from Vienna, Austria; Rotterdam, Haarlem and Amsterdam in the Netherlands, Trondheim, Norway; and Chicago and Washington, DC will be live-streamed at [festival.catalyticsound.com](http://festival.catalyticsound.com).

The **Kitchen** presents "Jen Liu >> Fred Ho // Electropore >> Warrior Sisters", video artist Liu's response to the work of composer/baritone saxophonist/activist Ho (1957-2014), available online through Dec. 31st at [onscreen.thekitchen.org](http://onscreen.thekitchen.org).

**Issue Project Room's 2021 Benefit** will take place Oct. 13th and include performances by Kathleen Supové, Laura Barger, Savannah Harris, Joanna Mattrey and Miya Masaoka. For more information, visit [issueprojectroom.org](http://issueprojectroom.org).

**Blank Forms 4th Annual Gala** honoring Neneh Cherry will take place Oct. 19th. For more information, contact [julia@blankforms.org](mailto:julia@blankforms.org).

**SWING OUT**, a show by choreographer Caleb Teicher, done in collaboration with LaTasha Barnes, Nathan Bugh, Evita Arce and Macy Sullivan, about jazz and Lindy Hoppers with 12 dancers and the Eyal Yilner Big Band will be at the The Joyce Theater Oct. 5th-17th. For more information, visit [joyce.org/performances/swing-out](http://joyce.org/performances/swing-out).

**Intergenerational Jazz Jam's** Celebrating the birthday of Thelonious Monk with Chemo Corniel's Afro Blue Monk Project will live-stream Oct. 10th at 2 pm at [jazzpower.org/powerjam2021](http://jazzpower.org/powerjam2021).

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

ROBERTO CIFARELLI / COURTESY OF THE ARTIST



# BILLY DRUMMOND

BY TYRAN GRILLO

*Billy Drummond took an interest in the drums as soon as he could pick up a pair of sticks. He seems predestined to have made a humble home for himself in the pantheon of the instrument, playing on over 350 recordings alongside such pillars as Horace Silver, Bobby Hutcherson and Sonny Rollins, among many others. His 1995 leader date, Dubai, was named a New York Times #1 Jazz Album of the Year. Before and since then, Drummond has contributed to projects too numerous to mention in full, including his "Freedom of Ideas" quartet, which is preparing to step into the studio. This will mark his first leader record in more than two decades, heralding a welcome return to the helm for this much sought-after musician. Most recently, he was invited by Gábor Bolla to join the Hungarian saxophonist's own quartet under the auspices of the Copenhagen Jazz Festival, where a 10-day stint culminated in two days of recording. In this interview, we check in with Drummond to get his thoughts on the past, present and future.*

**The New York City Jazz Record:** Did you ever have a "eureka" moment with the drums?

**Billy Drummond:** As soon as I discovered the drums, before I'd ever played with anybody, I knew that was what I wanted to do. It might seem fairytale-ish to people, but the only person I know that knew me before the drums is my older sister, Sheila and I was just a toddler. That being said, I don't remember my life prior to playing the drums.

**TNYCJR:** Does that mean you took to the drums naturally or did you struggle like everyone else?

**BD:** It may sound like a cliché, but you could say the drums chose me, or mutual love at first sight, I don't know! Every instrument has its idiosyncrasies that have to be dealt with; that's the nature of the beast. Brass musicians, for example, have to deal with their embouchure, which is a constant struggle no matter who you are. It's a choice and depends on what you're trying to achieve and bring to fruition. So, of course, I had struggles and still do. You've got prodigies like Buddy Rich. Then there's Tony Williams, who played at a level that was quite remarkable at such a young age. But he also had an incredible work ethic and dedicated himself to emulating the drummers he loved and studied as much as he could about playing the instrument. There were a lot less options and distractions, especially during that time [the mid '50s] to keep one from pursuing such passions once they were decided on. You could focus on one thing all day. By the time he was 18, he had become one of the very greats he aspired to be. And he wasn't the only one. Think about others like Clifford Brown, who started later in life and developed rapidly. The challenges were there then and are still present today. It's hard work and most musicians have to stay up on the instrument. At least I do. If I do take a break, I'm reminded of it the next time I sit down and play. I tell all my students:

practice now while you still can before all the obligations and commitments of life start piling up.

**TNYCJR:** I imagine that COVID-19, though, was an unprecedented type of struggle for everybody.

**BD:** The rug was pulled out from under us overnight, so our livelihood suffered greatly because of that. Fortunately, for me, I teach at two major institutions for music [Juilliard and NYU], so during the school year, that kept the wolves a little farther from my door in that regard. Teaching helps subsidize my performing career and vice versa. I was able to keep my head above water, but a lot of things just vanished. I had tours, residencies, record dates and numerous gigs. When you have those things on your calendar, you plan accordingly and all of it went up in smoke. But here I am. Things are slowly coming back, but it remains to be seen what's going to happen with different variations on the theme, so to speak, of the virus. I got on a plane for the first time in July, went to Europe, did a festival, a bunch of gigs and a recording. It felt like the way I used to feel as a working musician from day to day. The travel part of it is not for the faint of heart. It was never really that luxurious, to say the least, but as musicians, that's what we have to do. We can't just play in our own back yards and expect to survive. For most of us who rely on performance, you have to get on an airplane for it to be at least somewhat lucrative.

**TNYCJR:** Would you say this speaks to the adaptability of those who make music?

**BD:** You have to go into every situation with an open mind and coalesce with everyone involved. The end result is making the music come to life. You're presenting the music. It's not about me as a drummer, showcasing my drumming. I can't do that anyway! But there are those who can wow you and still be incredible contributors, like Tony Williams. Some are more overt than others. I've flocked around drummers for other reasons, like Billy Higgins, Al Foster and many others I could name who amaze but not overtly so. It's all about musical conception, how the mind works in the moment. It gets beyond the rat-a-tat-tat physicality of all that. Why are they doing it and how did they come up with it? What are they listening to and for and how are they contributing to the big picture? They all have these audacious concepts and they bring them to fruition. And all that just by hitting stuff with two wooden sticks! It's a question of how one does it completely differently while achieving musical greatness with a distinctive sound and style.

**TNYCJR:** Going back to the topic of practice, how do you keep yourself sharp? Do you have a set schedule or just work it in when you can?

**BD:** As you mature and are confronted with more of

life's responsibilities, it becomes more difficult to adhere to a schedule. That's because you've got other stuff to do all the time. If you're planning on practicing, things can interfere. When I do, I practice the same things I've always practiced, such as the things we drummers know as "rudiments". Basically, these are combinations of doubles and singles in certain patterns. I also practice "time" because that's what you're doing 99.9% percent when playing with people. I play along with recordings, work on things I'd like to be able to do and all that. You have to stay up on these basic things to be able to bring whatever creativity that's in your mind to fruition. You need to have a reasonable

(CONTINUED ON PAGE 13)

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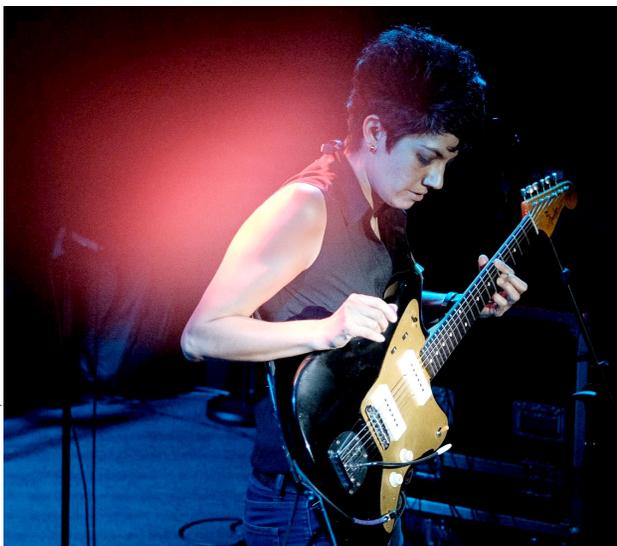
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# AVA MENDOZA

BY GEORGE GRELLA

Ava Mendoza is not cutting back. Even with forced public inactivity through much of the 2020-21 pandemic, the guitarist/singer/composer can be heard on recent recordings with Stephen Gauci and Vijay Anderson on one of the former's *Studio Sessions*; with William Parker and Gerald Cleaver (*Mayan Space Station*) and in a string quartet setting on cassette for Tripticks Tapes (*Death in the Gilded Age*). Her Third Landing band, with spoken word artist Abiodun Oyewole—of The Last Poets—played at the Vision Festival this past July and that alone was indicative of the range of her performing collaborations, which stretches from Marc Ribot's Young Philadelphians to a duo with former Can vocalist Malcolm Mooney to a tour with the James Brandon Lewis Quintet.

That range, certainly, and maybe the inner drive, could stem from Mendoza's unique entry into the world of jazz (or at least jazz adjacent) and improvising music. "The medium-long story," she says over a Skype call, "is that I grew up playing classical guitar and piano. I started classical guitar when I was seven. I was really serious about it and loved it a lot. But the older I got, the more I wanted to play non-classical music and I really wanted to improvise, but I hadn't been given the tools necessarily to do that so I would just try and figure things out on my own. And by tools, I mean I hadn't been taught how to take a guitar solo or anything like that, I just played notated music.

"So by the time I was a teenager in Southern California," she continues, "I was listening to music that had more and more improvising in it, coming from being into the punk rock that was around all the time... getting into punk bands that loved free jazz, Sonic Youth and all of Mike Watts' bands." Following musicians like Nels Cline led her to "finding out who John Coltrane was, who Captain Beefheart was. Eventually I started listening to them and Cecil Taylor, Sonny Sharrock, John McLaughlin with Tony Williams' Lifetime." She started playing with good friends in high school (including now Netherlands-based saxophonist John Dikeman) who she says were "total freaks", learning what a blues scale was and "trying to make music around that and also...making a bunch of feedback and trying to use the guitar as a noisemaker."

On top of that, she took classes in theory, learning modes and vertical harmony on the guitar. "But I had gotten into late '60s-70s free jazz already and that captivated me right away. It just became clear that was the direction it was going to go." McLaughlin seems to have been an important signpost in her development, showing her, in Lifetime and with Miles Davis, ways to play between jazz and rock without being beholden to standards or even general song forms. Her own playing has something of his twisting lines and shattered-glass chord voicings, sustained notes with a heaping of distortion while still defining a specific pitch.

She explains that, "I guess I ended up playing that way a lot I when I improvise with people, but I'm not against playing chords I guess. More recently, I'm trying

delve into the harmony of the music more," developing a manner that's more polyphonic. "I'm picking in general," she says, "and I'm also hybrid picking, using two fingers at the same time," though it is rare that she plays in complete finger style with bands.

In between jazz and rock, that's her path. She points out that she "gravitates toward rhythmic music," but wants to play "off the beat, rather than necessarily on the beat." Rhythm is a major part of the music she writes for herself and a great example of the way she fits herself in between the beats is with Parker and Cleaver. "As an improviser playing with Parker, for example...and Cleaver, they do things in time, all the time, but in a way where it is very flexible and malleable. And there's not necessarily a sense of like, the one is here. It's just time."

Playing with so many different musicians means bringing a whole bag of techniques, each one the proper fit for that situation. "Right before COVID hit, I came off a tour with James Brandon Lewis...I think it's fair to say, like modal jazz and really beautiful groove-based music," she says. "And I had a recording session with Matt Mitchell's and Kate Gentile's Snarkhorse, which is sort of multi-tempo, every conceivable polyrhythm smooshed into a one bar, like Conlon Nancarrow. And then I had a recording session with Erik Friedlander and that's all melodies and chord changes and soloing over a long form with lots of changes. To go back and forth between those is a challenge. And I'm trying to just rein it in a little bit more at this point!"

The pandemic meant time not only to woodshed, but to cut back on adapting to different settings and to concentrate on personal ideas. "I had been practicing and then there were no gigs. And I thought, 'Who am I? What do I want to be practicing when I don't have my gig this weekend to get ready for?' And that was really interesting, because I ended up practicing rhythmic music and a lot of blues...I spent a lot of time learning Roy Buchanan solos, I went back and looked at some McLaughlin things, I did some solo arrangements of standards." That practice led to her new solo recording. She says, "I wrote some new solo things out of that", especially an arrangement of "Motherless Child". That song was key to Mendoza, "I would say that the way I play solo was informed by that more than anything, it really made me want to play older blues tunes, public domain things and look at the American Songbook and stuff like that."

That album, recorded in her living room and titled *New Spells*, comes out in November, on both Astral Spirits (cassette) and Relative Pitch (CD). But is she really cutting back? "I just recorded a duo album with Gabby Fluke-Mogul," she says, "and then I have a tour coming up with Friedlander's trio in October and then Nate Wooley's Columbia Icefield and Seven Storey Mountain. I'm not good at cutting it down," she admits, "You know, 'I'm going to teach more and play less gigs every month,' and then here I am, not doing that!" ❖

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

#### Recommended Listening:

- Jacob Lindsay, Ava Mendoza, Damon Smith, Weasel Walter—*Jus* (Balance Point Acoustics, 2007)
- Ava Mendoza—*Shadow Stories* (Resipiscent, 2009)
- CavityFang—*Urban Problems* (Table & Chairs, 2012)
- William Hooker—*Remembering* (feat. Ava Mendoza & Damon Smith) (Astral Spirits, 2017)
- William Parker—*Mayan Space Station* (AUM Fidelity, 2020)
- Gabby Fluke-Mogul, Matteo Liberatore, Joanna Mattrey, Ava Mendoza—*Death in the Gilded Age* (Tripticks Tapes, 2021)

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# JEREMY PELT

## LOOKING BACK TO THE FUTURE

BY MARILYN LESTER



RARE VALVERDE / COURTESY OF THE ARTIST

Trumpeter Jeremy Pelt is something of a Renaissance Man, a composer, recording artist, producer and educator whose pursuit of knowledge and learning has led him in many directions. Pelt has released over 18 leader dates and appears on over a 100 releases as a sideman. Most recently, his conversations with living (and now historic jazz figures) are compiled in a new book, *Griot: Examining the lives of Jazz' great storytellers Vol. 1*, along with a HighNote album of the same name, which combines music with audio clips of some of the book's interviewees. It's a project that Pelt says, "I knew I had to write."

What has gone before is exceedingly important to Pelt, as a matter of record and respect, an acknowledgement of the accomplishments of forebears and critical value of the past informing the present. On his musicianship, this exploratory interest and intellectual curiosity has led him to find inspiration in a wide range of sources. His work is infused with influences from the blues, funk, Brazil, electronica and AfroLatin jazz, to name some, drawn from the work of both musicians and other creators, such as sculptor August Rodin. On why he chose this instrument, Pelt says, "It looked easy; it wasn't, but it turns out I'm a natural trumpet player." It's a little-known fact, though, that he has a passion for classical music, with a particular love of the cello; his first aspiration was to be a conductor.

*Griot* contains 15 interviews with jazz elders. So far, Pelt has conducted 80 interviews, to be released over four more volumes. The audio clips on the album were the result of the most impactful statements: "These are the ones that resonated," he explains. "The music just followed. It was like film scoring. I could hear what I wanted in the dialogue and tone of the interview and so that's what dictated the music."

Pelt's intention for undertaking this project was to document and lift the voices of the unsung, Black musicians who have made significant contributions to jazz but may not have necessarily received recognition for their artistry, let alone any level of fame. The title of the work is a key to his objective. A griot is a bard, in essence. Such storytellers have existed throughout history in varying cultures, be they called jongleur, shanachie, bhat or troubadour. In West Africa, the term is griot—a poet, musician and storyteller in the oral tradition who transmits the teaching of the ancestors down through the generations. Thus, Pelt assumes the role, with the focus of his interviews on topics such as Blackness and Black identity, gender, the transformation of the music and the future of jazz. Musing about the term griot, he observes, "Through our instruments we tell stories. We must pass down that experience."

Such an identity comes naturally to Pelt. His maternal grandparents were, in their way, griots. Born in Los Angeles in 1976, Pelt began spending summers with his grandparents in the Bronx in 1983. "Some of my fondest childhood memories were observing my grandparents go through their day-to-day routine of life," he reports. With a mostly housebound grandfather, the trumpeter spent a great deal of time

listening to him relate stories about when he was Pelt's age and coming up. He has written in the introduction to *Griot*: "I absolutely accredit my interest in history and patience for learning to my grandfather." In his teen years, his mother received a package in the mail containing a tape from her parents. It was a recording of each telling their life story. *Griot* is thus dedicated to the memory of grandparents and to the futures of his three children.

Cementing Pelt's interest, love and commitment to the tradition of the griot was his discovery in 1994, while on a work-study program at the Berklee College of Music library, of drummer Art Taylor's 1977 book, *Notes and Tones: Musician-to-Musician Interviews*, which included many of Pelt's favorites, such as Miles Davis and Art Blakey. What struck Pelt most profoundly, beyond the biographical nature of the interviews, was that it was a groundbreaking work in understanding Blackness. Taylor had created a safe space for Black jazz musicians to relate their experiences beyond any kind of impact that could result from any form of white influence. The interviews were conducted in the late '60s and early '70s, when the Civil Rights and Black Power movements were active in creating cultural and political change.

Reflecting further on *Notes and Tones*, Pelt says, "This book, alone, created an indelible impression on me." Further, he considered it his mission to create the same feeling he had reading *Notes and Tones*. "I don't know why this tradition didn't continue but I knew I had to do it. So many of the grand masters have already disappeared before I got here." He acknowledges that age often brings a heightened appreciation concerning history. "I gravitate to getting as much knowledge as possible," he relates, "and I saw that not a lot of my students, especially Black ones, were gravitating to history." Although urged to create a podcast as the platform for his interviews, Pelt chose to release the material in book form. "A podcast is fleeting," he says. "A book is permanent and it invites you to come back to it again and again." He notes that he grew up without the internet and thus savored the act of obtaining knowledge, which, aside from schooling, could only be obtained through the library or in buying books or encyclopedia. He calls the internet "weirdly ironic" for its ease in seeking knowledge. "People take it for granted," he conjectures. "They get lazy about it because of the ease."

What is central to the interviews in *Griot* is the realization that "whiteness" most always intrudes into jazz history. "I realized that most jazz history that I read in books, even if recounted to the author by the subjects themselves, were still filtered through a white lens," he observes. Harkening back to the stories heard from his grandparents, the meaning of Blackness came more and more to the fore of his thinking, echoing a statement by Wynton Marsalis (and others) that Black is a culture, not a color. What's intrinsic to jazz is Black culture, derived from African rhythms brought to the Americas by the enslaved. These rhythms, from the early days of Tin Pan Alley to the creation of the Great

American Songbook, changed the course of American music. Early on in his career, Duke Ellington insisted that his music be called "American music", as opposed to jazz. Ellington knew what Taylor and now Pelt know: it is imperative for Blacks to "control our own narrative."

As a statement of blunt, but essential truth, Pelt notes that "the term jazz was assigned to this music by white people—this is the core of the issue." Lest anyone argue that proposition, Pelt notes that other types of music don't come with questions about origins. Scholars with no political agenda have long-acknowledged that almost the entirety of today's American culture—music, art, dance, language religion, literature and more—has been informed from the start by the African culture of the enslaved. Black intellectuals have long identified with this fact. But, as Pelt notes, "so much has been stripped from Blackness, so anything we can get from our contributions, we have to claim it." In other words, claiming it is what the late activist and U.S. Representative John Lewis identified as "good trouble".

"The big conversation is on white folks," Pelt firmly declares. Whites have and continue to maintain the power structure, even as inroads have been made not only by Blacks, but other nonwhite ethnic groups, to have a voice and move toward equality. "It's important to embrace where jazz comes from," he says. "We don't have to wave a flag; we just have to agree." Arriving at an equal plane, a level playing field starts with understanding, he notes—"and that's a tough one."

A seminal event in Pelt's life that informs his philosophy and motivation came through an anniversary tribute to the groundbreaking *The Cosby Show*, which ran on network TV from 1984-92. The popular show centered on the lives of the Huxtable family: obstetrician Cliff, lawyer Claire and their five children. In speaking of the impact the show had on American culture, Phylicia Rashad, who played Claire, said what made it special was that it was about a family "that just happened to be Black." This wisdom led Pelt to think about jazz in a similar way. "Jazz is how you adapt and present it," he says. Ideally, jazz will transcend the notion that it's great music that just happens to be Black to the actuality that jazz is simply great music. ❖

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

### Recommended Listening:

- Louis Hayes and the Cannonball Legacy Band — *Dreamin' of Cannonball* (TCB, 2001)
- Jeremy Pelt — *Identity* (MAXJAZZ, 2005)
- Jeremy Pelt — *The Talented Mr. Pelt* (HighNote, 2010)
- Jeremy Pelt — *Tales, Musings and Other Reveries* (HighNote, 2014)
- Jeremy Pelt — *Make Noise!* (HighNote, 2016)
- Jeremy Pelt — *Griot: This Is Important!* (HighNote, 2020)



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# HERB BUSHLER

BY ANDERS GRIFFEN

Herb Bushler was one of the busiest bassists in New York from the mid '60s into the '80s. With a classical background, he discovered jazz at the dawn of the '60s and worked with prominent artists while becoming very busy in the recording studio business.

Born in Brooklyn on Mar. 7th, 1939, Bushler took piano lessons for a couple years before looking to join the band in junior high school. "So, I went to the band director and I said I'd like to join the band. He said, 'what do you play?' I said, 'piano'. So, he said, 'okay, sit down at the piano.' He put a John Philip Sousa march in front of me and said, 'play that'. So, I played it and he said, 'I got just the thing for you.' He came out with a fucking tuba. (laughs). That's what he needed, you know?" Finding the tuba repertoire somewhat limited (and marching in the cold not much to his liking), Bushler soon switched to bass and got deeply into classical music. His brother, David, was a student at CCNY and they were doing concerts at Town Hall. "They'd need a bass player, so, next thing I knew I was going in and doing concerts in New York when I was a sophomore in high school. Legit, you know? Taking the train in to play Beethoven's *8th Symphony*, *El Amor Brujo* by Manuel de Falla, Franck's *Symphonic Variations* and Bartók's *Divertimento*." He went to Long Beach High School in Long Island, where he played in different community orchestras and twice a year played in the Catholic church: Handel's *Messiah* at Christmas and Bach's *B minor mass* at Easter.

Right out of high school, Bushler went into the Navy. He purposely did not want to be a musician in the Navy because he'd had enough Sousa in junior high, so he was a radioman and learned Morse Code. When he got out, he got a job with the New York Central

Railroad, but he started hearing jazz music, quit his day job and just started practicing the new music every day. "There was something creative going on here. I came to a bunch of realizations then. I was not being satisfied with the classical music. There really isn't anything creative about being a classical musician. I mean, Mozart wrote the *G minor symphony* 200 years ago. That's the creative process right there. And he's dead. If there's anything that can be even considered slightly creative, it's the interpretation of the work and that's up to whatever prima donna is standing on the podium, you know? It certainly isn't up to the second chair bass player or the third chair violist. So, I decided I just had to get into jazz and that creativity. I quit my job at New York Central Railroad and I just started practicing and washing dishes for a living, which is a very interesting thing to do: it's like trying to get calluses on your fingers and then [softening] your hands in hot, soapy water every night."

At that time, around 1960, there were a lot of places where he could go sit in every night, learn to play standards and get up and blow. "One thing that always killed me about young musicians back then is that all the trumpet players wanted to sound like Miles Davis. And my premise was who the fuck needs another one? And all the bass players, especially the white ones, wanted to sound like Scott LaFaro. I didn't want to do that. I mean, if you don't have a certain sound of your own, you know, all you're gonna do is be...just stay there, right in the middle."

While Bushler was getting his chops together, he used to go to the Showplace and hear Charles Mingus' band with Ted Curson. The latter said he had work in Europe but you had to pay your way over there. "My mentor at that point was Warren Smith. Of course, he was an excellent percussionist and was heavy into the recording business. He used to take me to all the gigs that he was doing. So, I find myself in a band room, at Basin Street East when he was working for Peggy Lee. Or else I'd meet him at Columbia 50th Street Studios and watch him do a recording. He opened up a lot of doors for me that way. As a matter of fact, he loaned me the money for the first gig I had with Ted Curson."

In Europe, Bushler practiced five to eight hours

and played a gig just about every night. He got used to the lifestyle. "Not like here, where people treat you like a second-class citizen. In Europe they really appreciate you as an artist. I got very spoiled, man. The first time I was over there, I was there for ten months. I got used to the idea of having a gig every night and then I got back to New York and reality reared its ugly head (laughs)." A recording of that group, which also included tenor saxophonist Bill Barron and drummer Dick Berk, was made in Paris in August of 1964 and subsequently released as *Curson's Tears For Dophy* (Fontana). Back in New York they recorded *The New Thing & The Blue Thing* (Atlantic, 1965) with the same group augmented by French pianist, Georges Arvanitas.

By 1966, Bushler realized that to work in the studios he had to play the electric bass. "A lot of bass players were furious, you know. They would refuse to deal with the electric bass. So, I just had to get my chops together on it and I realized, damn, I gotta do some different shit because [the] positions on the bass don't work [the same way]. On instruments [with a history], there are certain method books that have been around for years and years that you can use, or teachers will use to teach you; but a lot of people don't understand that it was every man for himself with the electric bass. Everyone had their own technique. Nobody learned from any method. So, I just had to woodshed that thing all of a sudden. And that's some of the happiest times that I ever had, was when my chops on electric and acoustic were commensurate." He started getting studio work in July and August when so many of the first-call musicians would take their vacations. That's how people started to hear him and his name spread. By 1966-67, there started to be so much work that he turned down more jobs than he accepted. "These were the days when everybody was making records. There was no oil embargo yet. I mean, they were grabbing anyone off the street and giving them record contracts, you know? Record dates were like a dime a dozen in the studio and I mean I made so much garbage that if you squeezed it all together and reduced it to its original petro-chemical base and got a quart of oil out of it you'd be better off."

(CONTINUED ON PAGE 13)

## LEST WE FORGET



# HAROLD LAND

BY MARK KERESMAN

Harold Land was an ace tenor saxophonist who, while never becoming a real star, made his mark as a reliable, first-rate master of his craft. He made several fine albums under his own leadership but is perhaps best known for his membership in the seminal Clifford Brown/Max Roach Quintet (he recorded five albums with this ensemble) and later on for co-leading a band with Bobby Hutcherson (nine albums). Land has a song named after him on the debut disc of UK progressive rock band Yes. Of this, the band's drummer at the time, Bill Bruford, said in 2010, "[He] was a hardbop tenor saxophone player, dead now, but quite why we named a song after him I can't remember."

Land was born in Houston, Texas on Dec. 18th, 1928 and grew up in San Diego, California. Sweet 16 found him taking to the big-toned swagger of the tenor and he made his first recordings via the modestly-monikered Harold Land All-Stars for Savoy. In 1954 the big city, namely Los Angeles, and the big time

beckoned: Land joined the Brown/Roach Quintet, one of the big-time bop groups of the West Coast era. He also found the time to brighten the bands and recording sessions of Herb Geller, Cal Tjader, Victor Feldman, Elmo Hope and Frank Rosolino, among others.

Land was a true son of the bebop generation and possessed—or was possessed by, depending on one's point of view—a surging and confident sense of swing. British writer John Fordham said Land had an "affection for elegant improvising without hyperbole or hurry, careful crafting of a melody line to maximize its narrative impact without blunting its spontaneous immediacy and a patient use of space, rather than postwar jazz' more familiar inclination to fill every chink with hurtling fusillades of notes." Or to put it more coarsely: Land knew when to testify and when to chill, when to wail and when to let the quiet(er) spots do the talking for him.

While a son of the bebop generation, he was not artistically hemmed-in by its orthodoxies. Land diversified, releasing *Jazz Impressions of Folk Music* (Imperial, 1963) with a quintet including the somewhat underrated Carmell Jones (trumpet) and bassist James "Jimmy" Bond. There were also sessions with Art Pepper (the [ahem] ambiguously titled *Smack Up*), Gerald Wilson, Thelonious Monk, Wes Montgomery, Curtis Counce, Chico Hamilton, Les McCann and singers King Pleasure and Jimmy Witherspoon. Land also appeared on the soundtrack to one of the more

notorious movies of the early '60s, *The Manchurian Candidate*, starring Frank Sinatra and music written by David Amram.

In the '70s Land co-led outfits with vibraphonist Hutcherson and helmed sessions for assorted labels including Mainstream, Muse, Concord and Galaxy. More recently, an excellent collection of archival recordings has come to light courtesy of the redoubtable Reel To Real label: *Westward Bound!* collects material recorded at Seattle, Washington's The Penthouse in 1962-1965. Originally recorded for live broadcasts, the performers include trumpeter Jones, pianists Hampton Hawes and Buddy Montgomery, bassist Monk Montgomery and drummers Philly Joe Jones and Jimmy Lovelace. (Sonic quality is excellent but the bass could be a touch louder, perhaps.)

Highlights include the Land-penned midtempo medley "Happily Dancing/Deep Harmonies Falling," wherein he goes to town with rich, deceptively easygoing bop dissertation. He croons a little like Sinatra in world-on-a-string swaggering mode and a lot like Dexter Gordon careening with easy grace in the Scandinavian Northern lights but he blends these influences so deftly, so seamlessly, he sounds like no one else. Near the conclusion Land and Jones join for some inspired, zig-zagging, joy-charged unison passages. By its very title Joseph Kosma's "Autumn Leaves" evokes mindsets mellow and wistful but Land

(CONTINUED ON PAGE 13)

# A SINGER'S MIND

BY SUZANNE LORGE

In August, singer **Tony Bennett's** son and manager, Danny Bennett, announced that the beloved superstar would be retiring from live shows after more than 75 years of performing. The Bennett team then cancelled all of the singer's fall 2021 concert dates. The reason is medical rather than musical: 95-year-old Bennett, diagnosed with Alzheimer's five years ago, has lost much of his cognitive functioning, even though his singing remains intact.

This seeming contradiction is one of the mysteries of neuroscience, points out journalist John Colapinto, who interviewed Bennett at the singer's apartment last November. Colapinto's poignant telling of Bennett's battle with the progressive disease, published in the February 2021 issue of *AARP Magazine*, not only honors Bennett's lifelong dedication to the Great American Songbook, but also offers a sympathetic view of those who suffer from the disorder. Bennett still rehearses twice a week with his regular pianist Lee Musiker and continues to live a full life, the article asserts, thus offering a much-needed hopeful message to Alzheimer sufferers and their families. This message is "just another gift that [Tony] can give to the world," Susan Crow, Bennett's partner of almost four decades, told Colapinto.

Bennett performed two live shows with Lady Gaga at Radio City Music Hall in early August, right before the retirement announcement. Gaga is only one of many jazz and pop artists with whom Bennett has

collaborated à deux; besides two iconic albums with pianist Bill Evans in the '70s, he's recorded duet albums featuring singers as wide-ranging as **Diana Krall, Sting, Amy Winehouse, Tim McGraw, Barbra Streisand, Andrea Bocelli, Aretha Franklin, Stevie Wonder** and **Norah Jones**.

But in 2014, when Gaga and Bennett released *Cheek to Cheek* (Columbia/Interscope), the collaboration created magic of a singular order: debuting at number one on Billboard and winning the Grammy for Best Traditional Pop Album. A sequel seemed likely and in 2018 the duo began work on a Cole Porter tribute, *Love For Sale*, for the same joint label, after Bennett's diagnosis, as the disease was proceeding to take greater hold of his faculties. A filmmaker was on hand, chronicling both Bennett's evolving cognitive difficulties and Gaga's emotional reaction to her mentor's illness. The film, when released, will likely reveal to us the part of Bennett's mind that has trouble processing everyday things. But the new album, released on Oct. 1st, will show us the part of his mind that remains impervious to decline, still as vibrant as when the singer, just a teenager from Queens, first picked up a microphone.

This summer UK-based Avid Group released a two-disc collection of four of Bennett's most well-known albums, made for Columbia in 1959-62, when the crooner was at the apex of his career. This collection of remastered hits, *Four Classic Albums plus Second Set*, would be a good place for those unfamiliar with Bennett's massive oeuvre to start. The 54 tracks on these four albums—*To My Wonderful One*, *My Heart Sings*, *Tony Sings For Two* and *I Left My Heart In San Francisco*—plus four bonus tracks from *Alone Together*, contain a huge swath of Bennett's hits: blockbuster

"I Left My Heart In San Francisco"; wistful "Smile"; full-throated "September Song"; and swinging "The Best Is Yet To Come", for instance. (It should be noted that not everyone appreciates the sound quality of Avid's "Classic" rereleases, but what a convenience to have all of this history in one tidy package, complete with the original liner notes).

**Jay Clayton** celebrates her 80th birthday—and 60 years of performing—at The Jazz Gallery on her actual birthday (Oct. 28th). Clayton, with more than 40 albums, added two more during the pandemic: *Alone Together* (Sunnyside), a sparkling foray into free improvisation with the recently departed drummer Jerry Granelli, and *3 For The Road* (MeisteroMusic), a trio album with pianist Fritz Pauer and trombonist Ed Neumeister, recorded in Austria in 2001. Clayton's nimble vocalizations and poetic discursions charm and disarm throughout.

A roundup of vocal gigs this month: **Stacey Kent** is at Birdland (Sep. 28th-Oct. 2nd); **Joanie Pallatto** takes the stage at Pangea (Oct. 1st) and **Judy Wexler** (Oct. 6th), **Benny Benack** (Oct. 13th), **Judy Niemack** (Oct. 20th) and **Mary Foster Conklin** (Oct. 27th) are also there; **Teri Roiger** is at Entwine Wine Bar (Oct. 3rd, 10th and 17th); **Libby York** plays Mezzrow (Oct. 5th); **Melissa Stylianou** hosts Saint Peter's Church Jazz Vespers (Sundays through Oct. 24th); **Samara Joy** is at Dizzy's Club (Oct. 17th); **Alyson Williams** and Nat Adderley, Jr. present "Ella, Billie, Sarah, Dinah, Carmen and Nancy Too!—The Legendary Ladies Of Jazz & Blues" at National Arts Club (Oct. 18th); early swing aficionados **Sweet Megg and Ricky Alexander** play Littlefield (Oct. 22nd); **Roseanna Vitro's Sing a Song of Bird** is at Soapbox Gallery (Oct. 28th); and **Janis Siegel** has two nights at Birdland Theater (Oct. 29th-30th). ❖



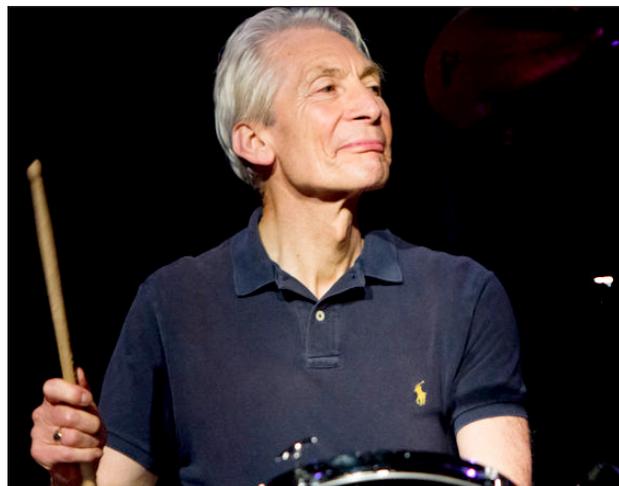
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# CHARLIE WATTS

BY ANDREY HENKIN



Charlie Watts, the British drummer who financed his love of jazz via a day job with The Rolling Stones, most famously convening his Charlie Watts Orchestra in the '80s, packed with a few generations of U.K. jazz stars, died Aug. 24th at 80 of unspecified causes several weeks after heart surgery that caused him to pull out of an upcoming Stones tour this fall.

Watts was born Jun. 2nd, 1941 in London and raised in Wembley. His early work was with rhythm and blues bands, including with the U.K.'s premier progenitor of the genre in Alexis Korner, prior to becoming a permanent member of The Rolling Stones in 1963. When asked whether he had any hopes of being a jazz drummer in his youth for a 2012 interview in this gazette, Watts replied, "Not very. I used to play the drums and the only drumming I knew was jazz drumming. Eventually I was asked to play with various R&B bands but it's not an easy adventure trying to be a jazz musician. You live on the end of a telephone. I was pleased to be in a band. I'm not really a virtuoso. I prefer to be a band member." Watts listed Chico Hamilton, Dave Tough, Big Sid Catlett, Shelly Manne and especially Roy Haynes as formative influences.

Despite The Rolling Stones' massive success, Watts never strayed far from jazz in one form or another. In 1964, a book he had produced (Watts trained as a graphic artist) was published, *Ode To A High Flying Bird*, a children's introduction to Charlie Parker. In 1968, he produced the eponymous debut of The People Band, released two years later on Transatlantic, an avant garde group with members like George Khan and Lyn Dobson. He also invested some of the proceeds from The Rolling Stones into memorabilia: "I have lots of guys' drums. I have one of Joe Morello's drum kits. Sonny Greer. I have some things of Stan Levey. I got Jake Hanna's snare drum. Big Sid Catlett's cymbals are recently obtained. They're just lovely things to have."

The mid '80s saw his most ambitious project, the Charlie Watts Orchestra, which included players as disparate as Peter King, Jack Bruce, Stan Tracey, Alan Skidmore, Evan Parker, Bobby Wellins, Don Weller, Harry Beckett, Chris Pyne, Paul Rutherford, Jimmy Deuchar and Bill Eyden and John Stevens as the other drummers. The band released a 1986 concert, *Live At Fulham Town Hall*, on CBS and toured the U.S. Other jazz albums would follow in the '90s and into the new millennium, including *A Tribute To Charlie Parker With Strings*, a duo project with fellow drummer Jim Keltner fêting legends of jazz drumming ("We were just talking and started naming my favorite drummers. If you got to call it 'Stormy Weather', you might as well call it Shelly Manne. I thought it was a way to get the drummers' names on the label. Give the drummer some."), two albums of boogie-woogie and a 2010 collaboration with the Danish Radio Big Band.



**COLIN BOWDEN** (1932 - Aug. 1st, 2021) The British drummer was a member of Ken Colyer's Jazzmen in the mid '50s-early '60s and also had later credits with Colyer, The Crane River Jazz Band, Alexis Korner, Ian Wheeler, Phil Mason, Sonny Morris, Mike Cox and Kenny Davern. Bowden died Aug. 1st at 89.



**RONNELL BRIGHT** (Jul. 3rd, 1930 - Aug. 12th, 2021) The pianist came up in the mid '50s with Rolf Kühn, Frank Wess, Johnnie Pate and Sarah Vaughan and led three of his own dates for Regent, Vanguard and Polydor in that decade, going on to work with Coleman Hawkins, Anita O'Day, Shirley Scott, Buddy Tate and SuperSax. Bright died Aug. 12th at 91.



**THURSTON BRISCOE** (Jul. 4th, 1947 - Aug. 16th, 2021) The former drummer was a longtime radio host on KLCC in Eugene, OR, then producer of NPR performance series *Jazz Alive!* and, from 1990-2013, Program Director and then Vice President of Programming and Production for WBGO. Briscoe died Aug. 16th at 74.



**FRANCESC BURRULL** (Oct. 18th, 1934 - Aug. 28th, 2021) The Spanish pianist/vibraphonist/composer worked with Tete Montoliu and Catalonia Jazz Quartet and had his own albums for Vergara, Concentric, Belter and Pequeñas Cosas. Burrull died Aug. 28th at 86.



**MICHAEL EVANS** (Oct. 11th, 1957 - Aug. 13th, 2021) The drummer had credits under John Zorn, Eric Mingus, David Grubbs, Gordon Beferman and Ken Vandermark, membership in the Fulminate Trio and collaborations with Jeff Arnal, LaDonna Smith, Yoni Kretzmer and Pascal Niggenkemper. Evans died Aug. 13th at 63.



**ROY GAINES** (Aug. 12th, 1937 - Aug. 11th, 2021) The guitarist, though primarily a blues player, did have credits with Jimmy Rushing, The Jazz Crusaders, Hugh Masekela, Les McCann and Milt Buckner in the late '50s-mid '70s. Gaines died Aug. 11th at 84.



**LARRY HARLOW** (Mar. 20th, 1939 - Aug. 20th, 2021) The pianist worked in the Latin jazz world both as a performer with albums since the mid '60s on Fania, Coco, Tropical Budda, Inca, Songo, Manzana, Latin Cool and other imprints and credits under flutist brother Andy, Fania All Stars, Chico O'Farrill and others as well as via hundreds of producing credits for Coco, Cotique, Discophon, Fania, Inca, Salsa and Vaya. Harlow died Aug. 20th at 82.



**GEORGE HORN** (c.1934 - Aug. 26th, 2021) The mastering engineer at Fantasy Studios had thousands of production credits including reissues in the Original Jazz Classics series by Miles Davis, Don Ellis, Gene Ammons, Harold Mabern, John Coltrane, Flora Purim, Herbie Hancock, Zoot Sims, Sonny Rollins, Art Pepper, Tommy Flanagan, Ray Brown/Jimmy Rowles and others and new Concord releases by Dave Brubeck, Dave McKenna, Cal Tjader, Kenny Burrell, George Shearing/Marian McPartland, Al Cohn, Stan Getz and many more. Horn died Aug. 26th at 87 of complications from COVID-19.



**PETER IND** (Jul. 20th, 1928 - Aug. 20th, 2021) The British bassist had early credits with Lennie Tristano, Lee Konitz, Paul Bley, Jutta Hipp and Buddy Rich, plus a leader album on his Wave imprint, then, after returning to the U.K., ran both the label and a studio, releasing his and sessions by Konitz, Warne Marsh, Kenny Barron, Duke Jordan and others, and, from 1984-94, helming the Bass Clef club. Ind died Aug. 20th at 93.



**ULRICH KURTH** (Sep. 28th, 1953 - Aug. 12th, 2021) The German pianist transitioned from a performer in the '70s to a producer in the '90s for labels like hatART, JazzHausMusik, JMT, Enja, ACT, Leo and Tutu. Kurth died Aug. 12th at 67.



**DAVID LEE, JR.** (Jan. 4th, 1941 - Aug. 4th, 2021) The drummer had one leader date in 1973 plus credits since the '70s under Dizzy Gillespie, Leon Thomas, Joe Zawinul, Albert Dailey, Roy Ayers, Harold Alexander, Sonny Rollins, Chet Baker, Lonnie Liston Smith, Mike Longo, Charlie Rouse, Alan Braufman, Richard Wyands and Ellis Marsalis. Lee died Aug. 4th at 80.



**JEMEEL MOONDOC** (Aug. 5th, 1946 - Aug. 29th, 2021) The saxophonist was a part of the NYC Loft Jazz scene in the '70s, leading his Muntu band and later Jus Grew Orchestra, working with William Parker, Saheb Sarbib, Butch Morris, Denis Charles, Khan Jamal, Steve Swell and releasing albums on Cadence Jazz, PolJazz, Soul Note, Praxis, Eremite, Ayler, Relative Pitch and RogueArt. Moondoc died Aug. 29th at 75.



**JOHN SHERIDAN** (Jan. 20th, 1946 - Aug. 24th, 2021) The pianist worked with Allan Vaché, Jim Cullum, Turk Murphy, Dan Barrett, Evan Christopher, John Allred and Dick Hyman and had many albums on Arbors. Sheridan died Aug. 24th at 75.



**PIERRE SPREY** (1937 - Aug. 8th, 2021) The French-born, NYC-raised aeronautical engineer, after a career at The Pentagon, produced albums from the late '80s-mid '00s for his Mapleshade label by Clifford Jordan, Hamiet Bluiett, Harold Ashby, John Hicks, Larry Willis, Raphé Malik, Steve Davis, Ted Nash and others. Sprey died Aug. 8th at 83. ❖

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(INTERVIEW CONTINUED FROM PAGE 6)

amount of facility to put your opinions out there. If you don't, those ideas never come out. That's what's so remarkable about the thinking process of great drummers. We only hear the end result, but you can bet they worked on the nuts and bolts to move us with the music.

**TNYCJR:** Who embodies that philosophy for you?

**BD:** Pretty much anyone who played with Sonny Rollins, Miles Davis, Horace Silver, Jimmy Smith, Nancy Wilson, Art Blakey, Jackie McLean and all the others I grew up listening to. Max Roach, Roy Haynes, Jimmy Cobb, Philly Joe Jones...the list goes on. It's all good stuff that I still find today to be the top of the heap in that genre of music. But you've also got to realize that, back in those days, you never saw these guys on television for obvious reasons. The star drummer in the public eye in those days was Buddy Rich, so I was enamored with him because he was billed as the world's greatest and was more of an entertainer and a personality than some of the others I mentioned might have been perceived to be. So there he was, playing the drums and doing it really, really well. This being the early '60s, I was attracted to what was on television. It was a natural thing. You had Batman, the Green Hornet and Buddy Rich.

**TNYCJR:** Who were your more immediate mentors?

**BD:** I would have to point to my parents and my father in particular because, being a former drummer himself, he's the one who turned me on to jazz and the drums. As I look back on it now, he also had an incredible record collection. I was hearing all that music I mentioned as a youngster. I didn't even know what it was, but at that age, you absorb whatever's going on around the house. When I gravitated toward the drums, the two connected like that. Both of my parents were very supportive and encouraging of my endeavors. I was very fortunate in that regard.

**TNYCJR:** How have you changed the most since then?

**BD:** For one thing, I hope that I've improved as a musician who plays the drums and, with that, I hope that coincides with my improvements as a human being. Sometimes, I wish that I could go back and do things a little differently both on the personal and musical sides. For example, I think about being able to play with certain people I played with 30 years ago, only with the mindset I have now. When you're in your 20s, you have a whole different thing going on when you arrive in New York. There's nothing wrong with that; that's the way life is. As we grow older, we hopefully have a better understanding of things pertaining to life. I'm trying to understand by looking at things from a different perspective. You tend to do that when there's a lot less ahead of you than there is behind you. Now it's like, "I've got to get this next stuff as close to right as possible because I've got no time to waste."

**TNYCJR:** How does being a better person make you a better musician and vice versa?

**BD:** You're a human being first and foremost. You're faced and blessed with all the things that humans have to deal with. When you're a musician, especially one who has devoted your whole life to music, it becomes so intertwined with your vocation as such. As someone who has surrendered his whole life to music, music and everyday life are intertwined. You wake up in the morning and a large part of your thought process is about music: playing, rehearsing, writing, listening, all of those things. I don't think people who do certain other things for their livelihood necessarily think that

way. But we creative people think about it 24/7 and that could be a problem because there are other things we have to think about, too. Society isn't set up for creative people because we don't fit into that same foundation.

**TNYCJR:** How does this relate to your life as a composer?

**BD:** I'm working at it. One thing I could look back on and regret is that I didn't take the piano seriously when I had the opportunity to so now here I am at this age, struggling, just to put two notes together that sound listenable! I've had access to a piano for a large part of my adult life and childhood as well, but I don't consider myself a composer. I've written some tunes. Horace Silver, Carla Bley, Andrew Hill and many, many others I've had the pleasure of working with: those are composers.

**TNYCJR:** Have you changed at all as a listener?

**BD:** I've always been a listener of recordings. No one plays in a vacuum. Listening is one of the things I consider that I do well. I can't play anything if I don't listen to what's going on around me. I like to instigate and react to an action. The drummer is the de facto leader in some ways, controlling the tempo and volume, all of which can impede on or contribute to the proceedings. It's also the loudest instrument on the bandstand, at least in an acoustic setting. But beyond that, the drummers that I admire and am influenced by are great musicians and listeners and that's why they're great drummers. I could name hundreds.

**TNYCJR:** What is the best compliment you ever got?

**BD:** Compliments said to me by people whose opinion I have a great deal of respect for. Beyond that, I'd say the greatest compliment is having people hire me to play with them. They could've had anybody, many of whom are pictured up on my own wall of drummers I admire. To be hired from that pool and the many other fantastic drummers out there? There's no greater compliment. That's enough to be grateful for and I certainly am. ❖

*For more information, visit [billydrummond.com](http://billydrummond.com). Drummond is at Mezzrow Oct. 1st with Peter Zak, Jamaica Center for Arts and Learning Oct. 2nd with Danny Simmons, The Jazz Gallery Oct. 28th with Jay Clayton and Smalls Oct. 29th-30th as a leader. See Calendar.*

**Recommended Listening:**

- Out of The Blue – *Spiral Staircase* (Something Else-Blue Note, 1989)
- Billy Pierce – *Epistrophe* (King-Evidence, 1992)
- Billy Drummond Quartet – *Dubai* (Criss Cross, 1995)
- Carla Bley, Andy Sheppard, Steve Swallow, Billy Drummond – *The Lost Chords* (WATT, 2003)
- Steve Kuhn – *I Will Wait For You* (Venus, 2010)
- Stephen Riley – *Friday the 13th* (SteepleChase, 2018)

(ENCORE CONTINUED FROM PAGE 10)

"But there are certain records you make where you say, I really want the credit on that because... I did two albums with Jobim. The first album I did was called *Jobim* (MCA, 1972) and I really enjoyed working with this guy, it was fabulous. So, the album comes out and it says, 'bass: Ron Carter'. I said, 'what the fuck is that? I did half the album.' Nothing I could do about it. Six months went by and the producer, Claus Ogerman, called me up, 'you know, we really enjoyed the way you played on that first album.' I said, 'well, if you enjoyed it so much, motherfucker, why didn't you put

my name on it?' And he went into his lame-ass shit, 'Oh, I wasn't responsible, just following orders' or whatever. So, I did the second one too (*Urubu*, Warner Brothers, 1975) and he did it to me again."

He also cites the self-titled album by Gil Evans and *Penny Arcade* with Joe Farrell among highlights on record. Meanwhile, one of his favorite gigs, creatively, was a duo with Tony Williams. "It was a music shop out in Long Island. He was going to do a drum clinic out there. So, there's nothing but drummers in the audience, right? It's packed and they could give a fuck or less about me. They didn't care who I was. They were there to see Tony. And we just started playing, you know, just sort of feeding off each other. We did this for like 45 minutes or an hour. I had so much fun. That was one of the best gigs, creatively, I can recall."

Bushler was working with everybody, doing record dates, jingles, film scores, you name it. David Horowitz was a longtime associate and dear friend. They met in 1968 and did some records with [folk singer] Tom Paxton and others. Bushler got him into bands with Gil Evans and Tony Williams. In 1979, Horowitz started David Horowitz Music Associates, Bushler did the contracting and they were successful as a leading jingle company in New York.

Bushler appreciates being in the right place at the right time. "It was a great time. I was very, very lucky to be active in the time that I had, you know? Because there was just so much going on and there was, like, a recording studio on every block. I mean, there was God knows how many fucking nightclubs you could play at. I used to go up to Bradley's with Joe Beck and we'd go in there for like six weeks at a time. And the Blue Note or the Half Note or the Bottom Line, the Village Gate, the Village Vanguard, you know? We used to live at the Vanguard, Beck and I with Joe Farrell. That's all gone, man. There's no way for anybody to make a living as a freelance musician in New York City anymore. If there's anything I miss about the old days, it was like being on the top of the pyramid. You know? Knowing that I could play anything anybody wrote for the bass. Without ever having seen it before, I could play it at performance level the first time." ❖

**Recommended Listening:**

- Ted Curson – *Tears for Dolphy* (Fontana, 1964)
- Gil Evans Orchestra – *Blues in Orbit* (Enja, 1969/1971)
- Tony Williams – *The Old Bum's Rush* (Polydor, 1972)
- Joe Farrell – *Penny Arcade* (CTI, 1973)
- Joe Chambers – *New World* (Finite, 1976)
- James Moody – *Beyond This World* (Vanguard, 1977)

(LEST WE FORGET CONTINUED FROM PAGE 10)

ups the ante with some intensely focused uptempo dissertations. While this standard can fall into the autopilot zone, Land and company give it a verve and lilt that sidesteps coyness and facileness. The pianist is John Houston and he achieves a righteous balance of Saturday night strut and Sunday afternoon stroll.

Land died of a stroke at age 72 on Jul. 27th, 2001. While he never rose to the level of fame as contemporaries Rollins, Getz and Gordon, Land left a rich, vibrant legacy. ❖

**Recommended Listening:**

- Clifford Brown and Max Roach – *Study in Brown* (EmArcy, 1955)
- Harold Land – *Harold In The Land of Jazz* (Contemporary, 1958)
- Harold Land – *Westward Bound!* (Reel to Real, 1962/1964-65)
- Bobby Hutcherson – *Spiral* (Blue Note, 1968)
- Harold Land – *Xocia's Dance* (Muse, 1981)
- Harold Land – *A Lazy Afternoon* (Postcards, 1994)



**My Original Plan (featuring Fareed Haque)**  
**Joanie Pallatto (Southport)**  
 by Alex Henderson

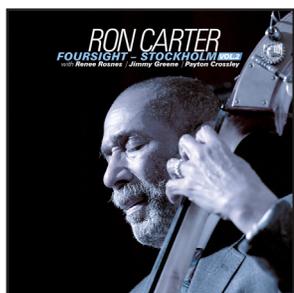
On *My Original Plan*, Chicago-based vocalist Joanie Pallatto successfully brings together the vocal jazz and singer/songwriter worlds with the help of veteran guitarist Fareed Haque. This is not an easy album to categorize. Pallatto wrote most of the material, leaning towards jazz on "About a Song", "Rest", "Jon's Place" and the Brazilian-flavored "Open Your Eyes", yet more mindful of pop-rock on "Do Butterflies Cry?" and "A Simple Time". Pallatto employs a reggae beat on "They Sentenced Us to Paradise" while the title track has a jazz-funk edge.

While eclectic and unpredictable, the album doesn't sound disjointed or unfocused and Haque can take some credit. A veteran of the Chicago jazz scene, Haque produced and arranged the album with Pallatto and is featured prominently on both acoustic and electric guitar. The lineup varies but Haque is a constant and rises to the occasion whatever type of song Pallatto gives him.

Born in 1954, Pallatto is very much a member of the Baby Boomer generation and doesn't try to hide her age; in fact, it becomes a source of creative inspiration on "Almost 65" (using '60s British Invasion rock references, including The Rolling Stones and The Beatles, to get her point across) and the introspective album finds Pallatto looking back on her life with everything from melancholy to humor. The somber folk-rock ballad "The Confessional", for example, is performed from the perspective of a troubled Catholic who goes to a priest looking for answers even though she hasn't been to confession since 1972.

Despite its moments of melancholy, *My Original Plan* ultimately looks at the glass as half full. It ends on an optimistic note with "Lucky to Belong to You", which has a pop-rock melody that recalls '70s-era Carole King. Pallatto uses a variety of music to tell her story and does so with satisfying results.

For more information, visit [chicagosound.com](http://chicagosound.com). This project is at Pangea Oct. 1st. See Calendar.



**Stockholm Vol. 2**  
**Ron Carter Foursight (In+Out)**  
 by Joel Roberts

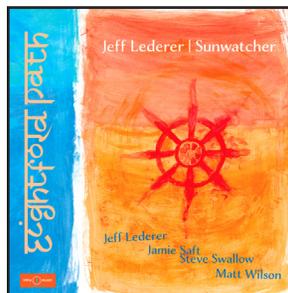
Ron Carter is the most recorded jazz bassist in history, with over 2,200 credits, a feat earning him a spot in the *Guinness Book of World Records*. But for all his many accomplishments in jazz and virtually every other musical genre, he's still arguably best known for his time with the second great Miles Davis Quintet in the '60s.

On his latest release, Carter and his Foursight Quartet revisit the spirit and some of the material of the classic Davis ensemble. The album is the second volume from a live date recorded in Stockholm, Sweden in 2018, when Carter was 81, though you'd

never guess his age from the vibrancy, creativity and technical facility of his playing on the hour-long set. His sound remains instantly recognizable and without peer, his long, deep notes resonating like no one else's. The rest of the group also plays at an exceedingly high level with pianist Renee Rosnes recalling the harmonic sophistication Herbie Hancock brought to the Davis Quintet while Jimmy Greene channels the energy of early Wayne Shorter on tenor saxophone and Payton Crossley provides a dynamic presence on drums.

The tunes covered include the Carter originals "595" and "Mr. Bow Tie", as well as a pair of well-known Davis compositions: "Seven Steps to Heaven", with Greene taking flight, and an especially lush and nuanced "Flamenco Sketches". Carter pushes the familiar "You Are My Sunshine" into unpredictable territory on an exquisite solo feature while he and Rosnes share a gorgeous, impressionistic duet turn on "My Funny Valentine". It's a stellar outing by a genuine jazz master, who shows few signs of slowing down in his ninth decade.

For more information, visit [inandout-records.com](http://inandout-records.com). Carter is at Jamaica Center for Arts and Learning Oct. 2nd with Danny Simmons, Birdland Oct. 5th-9th as a leader and Dizzy's Club Oct. 15th-16th with Mike LeDonne. See Calendar.



**Eightfold Path**  
**Jeff Lederer Sunwatcher (little(i)music)**  
 by Dan Bilawsky

Several topics travel with Jeff Lederer as he walks the *Eightfold Path*. Numerical significance, Buddhist principles, the value of kinship and a triumph over circumstances all move along with the tenor saxophonist and his Sunwatcher bandmates: organ player/pianist Jamie Saft, bassist Steve Swallow and drummer Matt Wilson.

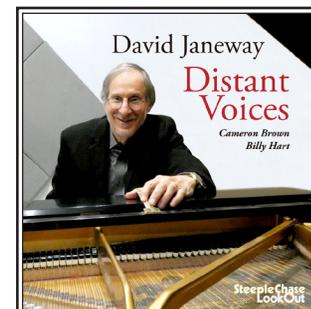
As the eighth child in his family, born at eight o'clock on Aug. 8th, Lederer's octadic origins essentially paved the way for this purpose. And in using the quietude of the summer of 2020 to delve deeply into Vietnamese monk Thich Nhat Hanh's writings about the titular Buddhist practices, the importance of the number was magnified. Turning to those texts for some guiding light and with Saft's offer to record a project outdoors that summer acting as a key motivator, Lederer conceived of and constructed a series of short, eight-measure compositional springboards, which represent or align with this particular movement toward understanding. Then, just one day after he penned all of the pieces, in the open-air safety of Saft's yard, he brought the band together to breathe life into those works.

Comprised of first takes, this eight-part investigation speaks clearly to acts of discovery and self-examination. "Right Concentration", opening on eight mini-gong strikes, blends the emphatic and ecstatic in its engagement with the art of focus. "Right Speech", bookended by Lederer and Wilson's rhythmically probing unison, uses its core to deliver blustery swing that says no wrong. "Right Effort", leaving unrestrained ambitions behind, focuses on the calm and dreamy. And "Right Action", grounded by a bass ostinato, periodically opening up for brief solo breaks and presenting positive vibes, never wrongly grasps for what is not given.

With each of those pieces, direct knowledge is discovered through creation and application. And the

same result and action, not surprisingly, carry across the remainder of the program. "Right Resolve" deals in slow, weighted time as it explores the concept of intention. "Right View", with its arced energy trajectory, traces a state of wisdom. "Right Livelihood" goes all in while telling no lies. And "Right Mindfulness", with its contemplative/pacifying six-note motif and soothing descents, points straight to the ideal. Borrowing from its source of inspiration while also growing beyond it, *Eightfold Path*—and the man behind it—leaves a deep impression.

For more information, visit [littleimusic.com](http://littleimusic.com). Lederer is at Bar Bayeux Oct. 6th and Bar Lunatico Oct. 18th. See Calendar.



**David Janeway Trio**  
**Appearing:**

October 3rd from 8-10  
 Jazz Forum Jam Session  
[jazzforumarts.org](http://jazzforumarts.org)

November 3rd  
 sets at 7:30 and 9 pm  
 Mezzrow Jazz Club, NYC:  
[smallslive.com](http://smallslive.com)

David Janeway Trio  
 featuring  
 Cameron Brown, bass  
 Tony Jefferson, drums

"...Janeway is not afraid to experiment in the moment and has a range of technique that allows him to test the waters fearlessly... he is constantly evolving, and I have never heard one player have so many different ways of texturizing." (Monique Avakian, The Patch)

"David Janeway is an extraordinary pianist with great facility and a wealth of ideas. He exhibits maturity and depth in his playing." (Eddie Henderson)

CDs, downloads and streaming  
 available at Amazon, Statesidemusic.com,  
 Apple Music, Spotify & YouTube

For further info and bookings:  
[DavidJaneway.com](http://DavidJaneway.com) or  
 connect on [facebook.com/david.janeway.5](https://www.facebook.com/david.janeway.5)

RECOMMENDED NEW RELEASES

- Marco Colonna/Dario Miranda/  
 Fabrizio Spera — *N-EST (Fundacja Słuchaj!)*
- Benoit Delbecq 4 — *Gentle Ghosts (Jazzdor Series)*
- Fanfare Ciocarlia —  
*It Wasn't Hard To Love You (Asphalt Tango)*
- Satoko Fujii — *Piano Music (Libra)*
- Champion Fulton —  
*Live From Lockdown (s/r)*
- Sheila Jordan —  
*Comes Love: Lost Session 1960 (Capri)*
- Nils Landgren — *Nature Boy (ACT Music)*
- Steph Richards (with Joshua White) —  
*Zephyr (Relative Pitch)*
- Gonzalo Rubalcaba/Ron Carter/  
 Jack DeJohnette — *Skyline (5 Passion)*
- Lucy Yeghiazaryan/Vanisha Gould —  
*In Her Words (s/r)*

Laurence Donohue-Greene, Managing Editor

- Paul Dunmall/Mark Sanders —  
*Unity (577 Records)*
- Girls In Airports x Aarhus Jazz Orchestra —  
*Leap (Kaja)*
- Roy Hargrove/Mulgrew Miller —  
*In Harmony (Resonance)*
- Joel Harrison — *Guitar Talk (AGS Recordings)*
- Mikko Innanen/Stefan Pasborg/  
 Cedric Piromalli — *This Is It (Clean Feed)*
- Jeff Lederer Sunwatcher —  
*Eightfold Path (little(i)music)*
- Stefano Leonardi/Antonio Bertoni —  
*Viandes (Astral Spirits)*
- Steph Richards (with Joshua White) —  
*Zephyr (Relative Pitch)*
- Sarah Vaughan — *Live at The Berlin Philharmonie 1969 (The Lost Recordings)*
- Wadada Leo Smith — *Trumpet (TUM)*

Andrey Henkin, Editorial Director



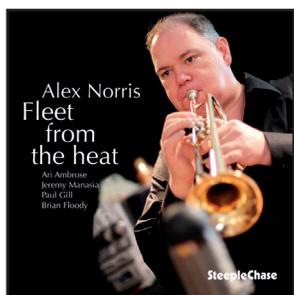
**Duplexity**  
John Blum/Jackson Krall (Relative Pitch)  
by John Sharpe

*Duplexity* offers slabs of volcanic energy from stalwarts of the free jazz underground. Since coming on the scene in the early '90s, pianist John Blum has appeared on record relatively infrequently, though his appearances with William Parker, Sunny Murray and Steve Swell attest to the high regard in which he is held. Drummer Jackson Krall remains similarly underexposed, in spite of a profile-boosting tenure with pianist Cecil Taylor. Although Blum and Krall worked together in the groups of Marco Eneidi and in the Associated Big Band, regular duet encounters have gone undocumented, until the 2018 session yielding these two tracks.

Both cuts draw deep from what resembles a river in full spate, eddying and swirling but never stopping the flow of spontaneously generated excitement. Blum dazzles in a barely relenting outpouring, at times recalling Taylor, his one-time teacher, in his forceful stream of evenly accented notes and thunderous chording. But that comes allied with a Bud Powell-like facility and speed in the treble register, sparkling right hand runs resembling glissandos except that he clearly separates each keystroke. In-the-moment feeling seems paramount, reiterated figures more concerned with establishing momentum than any notion of form.

Even though he takes an essentially supportive role, it is Krall who supplies a sense of trajectory to the performance, varying the density of his accompaniment to cast the piano maelstrom in differing lights, as he adroitly shadows the pianist. Crisp rolls, spare punctuation and cymbal coloration allow room for piano lines to breathe while the occasional waves of sound add even more weight and impulse to the instrument's kinetic power. The end result is a breathless dash, akin to running a marathon at the pace of a 1,500 meters. You may not get nuance, but the spirited thrills provide their own reward.

For more information, visit [relativepitchrecords.com](http://relativepitchrecords.com). Blum is at Michiko Studios Oct. 2nd. See Calendar.



**Fleet from the Heat**  
Alex Norris (SteepleChase)  
by Russ Musto

Only his third leader effort in a career stretching over two-plus decades and boasting an impressive list of big band and Latin jazz credits, *Fleet from the Heat* debuts trumpeter Alex Norris' working quintet of saxophonist Ari Ambrose, pianist Jeremy Manasia, bassist Paul Gill and drummer Brian Floody. Ten original compositions unabashedly hearken to the sound and spirit of '60s Blue Note albums by the likes of Donald Byrd, Lee Morgan and Freddie Hubbard.

The group opens things up bopping soulfully on the title track, a grooving midtempo outing with a hummable melody, bouncing bassline and harmonic

depth, allowing for inspired soloing by Norris, Ambrose and Manasia, who then engage in a series of melodic exchanges with Floody. Things change gears with Norris switching to flugelhorn, his warm sound blending smoothly with moody tenor on "No Fair, It's Mine", a breezy jazz waltz with a lively beat.

Four new pieces comprise the disc's centerpiece, sardonically titled "The Famous Original Pandemic Suite". The opening movement, "What Normal", is a sprightly blues that has Norris soloing with cadenced swagger, followed by Ambrose, Manasia and Gill, who keep the buoyant mood flowing. The atmosphere turns ominous on "Quarandemic", dark-toned tenor and eerie muted horn over repetitive ostinatos. Ambrose lays out on "Ballad For 2020", a feature for flugelhorn aptly conveying the sense of loss the year brought to so many. The suite ends on an upbeat note with "Dude, Where's My Deli", a funky boogalooing escapade in the tradition of Morgan's "Sidewinder" and Herbie Hancock's "Watermelon Man".

The quintet swings on "Holiday Blues", evincing both the celebratory spirit and hectic pace of the festive season and stays in the groove on "Night Bus", a song that dates back to Norris' 1999 debut *New Beginnings*. Norris credits Jackie McLean's compositional style as the inspiration for "Untamed Land", a Jazz Messengers anthem with dramatic flourishes. The date ends as it began with the band bebopping "Grapple With A Snapple", a cleverly reharmonized take-off of Charlie Parker's "Scrapple From The Apple".

For more information, visit [steeplechase.dk](http://steeplechase.dk). This project is at Smalls Oct. 3rd. See Calendar.



**Friendship: Lucid Shared Dreams and Time Travel**  
Jessica Ackerley/Daniel Carter (577 Records)  
by Anna Steegmann

This is the debut duo recording of guitarist Jessica Ackerley and omni-instrumentalist Daniel Carter. The pair played a few outdoor concerts in August 2020 in a downtown Manhattan park. Then, in September of that year, they were ready to record. Both are well known in the New York free jazz community. Carter, born in 1945 and called "one of the legendary masters of creative music", has recorded with William Parker, Yo La Tengo, Matthew Shipp and Federico Ughi, to name a only a small percentage of his credits. Ackerley, many years Carter's junior, is well known in Canada and the U.S. as a guitarist, composer and bandleader. She has worked with Tyshawn Sorey, Marc Edwards and Jason Nazary among others.

Ackerley usually plays electric guitar but this is her first record on acoustic. Carter plays flute, alto and soprano saxophone, trumpet and clarinet. If you are feeling stressed by the ongoing pandemic, financial and health worries or suffering from anxiety or depression, the album will be a welcome relief. This glimpse into the joyful inner musical world of two friends, its tranquil, meditative and dreamy quality, will put you at ease. Ackerley's tender and vulnerable improvisations complement Carter's exquisitely warm playing of his various instruments.

There are eight tracks and everything here is freely improvised. The opener, "Welcome, Our Friends", starts with gentle acoustic guitar followed by soothing clarinet. The instruments coalesce into a beautiful sound, a relaxed mood more accessible than much free jazz. Ackerley and Carter pull the listeners in and

allow them to unwind. "Converging" starts with mellow alto, then invites the guitar in organically. Twirling sounds alternate with moments of silence, which give the listener space to breathe and focus as one would during meditation. "Dream State", again featuring alto saxophone with rippling guitar strums and an increase in tempo, feels more experimental.

All the improvisations blend into one another to create an intimate, meditative synthesis. Hopefully, there will be more collaborations to come.

For more information, visit [577records.com](http://577records.com). Ackerley is at Bushwick Public House Oct. 4th and Downtown Music Gallery Oct. 16th. See Calendar.

**UNEARTHED GEM**

**In Harmony**  
Roy Hargrove/Mulgrew Miller (Resonance)  
by George Kanzler

We have Larry Clothier, the late trumpeter Roy Hargrove's manager, to thank for this instant classic. He taped the two concerts comprising this album, the first at New York's Merkin Hall in January 2006, the second at Lafayette College in Easton, PA in November 2007. Digital remastering has rendered the sound pristine.

Hargrove, who died in 2018, is joined by pianist Mulgrew Miller, who passed in 2013. This is Hargrove's only duo album and Miller's only one with a horn rather than a bass. The repertoire is pop standards and jazz chestnuts, including two each from Thelonious Monk and Dizzy Gillespie. The one original is a traditional style blues from Hargrove.

Both had superb rhythmic sense and seem to play as if hearing some internal rhythm section, so that bass and drums are not missed. The first CD kicks off emphatically, Cole Porter's "What Is This Thing Called Love?", trumpet romping through a solo filled with lively, boppish runs, Miller following with a vigorous, two-handed solo before the pair trade fours. Another standard given a swinging rendition is "Just In Time". Bronislaw Kaper's "Invitation" is also taken at a fast clip, trumpet bouncing and rising to high notes, returning for sprightly four-bar exchanges after a fast, fluid piano solo. But the best romp is Blue Mitchell's "Fungii Mama", piano and trumpet conjuring the springy calypso feel sans aide of percussion instruments.

Hargrove was an extraordinary ballad interpreter. Highlights include "This Is Always", flugelhorn singing over a steadily slow-walking semi-stride from Miller, and an indelible take on Benny Golson's "I Remember Clifford", lovingly enunciated with emotional resonance. "Never Let Me Go", a Hargrove favorite, introduced by Nat King Cole in the 1956 film noir, *The Scarlet Hour*, is another masterly flugelhorn rendering.

On Hargrove's "Blues for Mr. Hill", the trumpeter applies smears, blats and pinched tones in his solo, Miller invoking barrelhouse blues. The two Monk tunes (back to back on Disc 2) remind us how important the right tempo was for him. And the Dizzy Gillespie tunes that close each CD ("Con Alma" and "Ow!") encapsulate the empathy and vibrancy of this unique pairing.

For more information, visit [resonancerecords.org](http://resonancerecords.org). A Hargrove tribute is at The Jazz Gallery Oct. 15th-16th led by Jason Marshall. See Calendar.

## GLOBE UNITY



*Irene of Boston*  
**Francesco Cafiso (E Flat)**  
*Promises*

**Floating Points/Pharoah Sanders/  
 The London Symphony Orchestra (Luaka Bop)**  
*Trio*

**Timo Lassy (We Jazz)**  
 by Tom Greenland

Ever since 1949-50's *Charlie Parker with Strings* proved the compatibility of jazz saxophone and orchestral strings, many instrumental heirs have been inspired to try the combination.

Italian alto saxophonist Francesco Cafiso, a phenom at 13 now in his early 30s, recorded *Irene of Boston* with his quintet and the London Symphony Orchestra [LSO]. Comprised of originals and arrangements (pianist Mauro Schiavone co-credited for the latter), the album is inspired by the fantastical adventures of comic book sailor/adventurer Corto Maltese as told by his magically regenerated boat (whose name furnishes the album title). Though not indicated who arranged what, the LSO's lush sound is vital to the musical impact: from the first postmodern clang-chord of "Bouchee Dorée-Apparition" to the polyphonic density of "Far Flow", woodwind chorale of "S'Irendipity" and moody cinematic layers of "Fluid Remembrance". Cafiso is strong enough to balance the orchestra, especially on "Rasputin", "Bluelogue" and closer "Bouchee Dorée-Disparition", where he uses multiple overdubs to create dovetailed phrases.

Tenor saxophonist Pharoah Sanders, who turns 81 this month, hadn't recorded anything in ten years when English electronic musician/DJ Floating Points (aka Sam Shepard) corralled him into his *Promises* project, initially recorded as a duo, adding the LSO strings later. Running 46 minutes, its nine movements segue directly, generating a long suite unified by the opening seven-note arpeggiated theme (played with a mix of four keyboard sounds), which establishes the key of E-flat Major/C minor through slow pulsing chords. The harmonic uniformity has a calming, spiritual, raga-like effect. Many tracks are enlivened by Sanders' breathy soulfulness, one also including his burbling vocals. Shepard's keys are prominent elsewhere, often doubling acoustic string sounds with electronic counterparts. One arrangement features solo violin, another all the strings in a rally of cluster chords and gentle trills driving to a massive climax.

Finnish tenor saxophonist Timo Lassy employs the Budapest Art Orchestra on four of seven tracks on *Trio*, supplementing the core group (bassist Ville Herralala and drummer Jaska Lukkarinen) with string arrangements by Marzi Nyman. Although the strings are occasionally used as harmonic pads (at the beginning of "Foreign Routes" and over the lopsided hiphop groove of "Orlo"), more often they are interactive: answering the tenor melody on the former and stretching its harmonies, stuttering short trills on "Better Together" and jabbing counterpunches at Lassy's improvisational thrusts on "Sunday 20". As such, strings provide a crucial reactionary role, opening up the sound, even if the trio tracks are equally energetic, sustained by Lassy's ability to 'tell stories' on his horn by measuring out equal parts narrative ingenuity and raw emotion, best heard on "Pumping C", a standout trio number.

For more information, visit [eflat.eu](http://eflat.eu), [luakabop.com](http://luakabop.com) and [wejazz.fi](http://wejazz.fi)



*Solo Ballads*  
**Pasquale Grasso**  
 (Sony Music Masterworks)  
 by Tom Greenland

If you've had some jazz training it's not too hard to figure out what guitarist Pasquale Grasso is doing on *Solo Ballads*, an album-length expansion of his 2020 EP *Solo Ballads, Vol. 1*. He's orchestrated ten Great American Songbook pieces (over half from the '30s) following this general format: a short intro > rubato melody statement on the high strings while simultaneously using the remaining fingers to articulate moving chord patterns (à la Barry Harris), mortaring the cracks between song phrases with long, intricately ornamented descending or ascending runs played extremely quickly with fluid legato technique (à la Art Tatum or Bud Powell) > moving into a steady (or steadier) time feel and more improvisational/single-line approach for the second harmonic cycle > ending with a reprise and new treatment of the tune and a tastefully dazzling and/or harmonically inventive coda.

What's harder to figure out is how he manages to execute this astounding level of complexity and 'swingfulness' with such poise and precision. The melodic, harmonic and improvisational vocabulary aren't new, but nobody (Joe Pass included) has yet been able to articulate these ideas as well as Grasso does, setting a new standard for solo guitarists. The rapid-fire runs, accomplished with hammer-ons and pull-offs, are precise and stunning, but some of the most exciting moments—Harold Arlen-Yip Harburg's "Over the Rainbow", Jerome Kern-Otto Harbach's "Smoke Gets in Your Eyes", Cole Porter's "Ev'ry Time We Say Goodbye" and especially Johnny Green-Edward Heyman-Robert Sour-Frank Eyton's "Body and Soul" and Jimmy McHugh-Dorothy Fields' "Don't Blame Me"—occur at the melody's reprise, when Grasso typically applies some of his most ingenious and daring techniques.

For more information, visit [sonymusicmasterworks.com](http://sonymusicmasterworks.com). Grasso is at Mezzrow Oct. 4th, 11th, 18th and 25th and Dizzy's Club Oct. 17th with Samara Joy. See Calendar.



*Hope*  
**Marc Ribot's Ceramic Dog (Northern Spy)**  
 by John Pietaro

Marc Ribot's storied career is akin to that of historic creative revolutionaries who reach beyond the agit-prop, emulsifying art and Left activism at each turn, but fortifying each enough to stand independent of the other. Ceramic Dog is an immediately alluring entity, probably his strongest band yet. Grown from the ashes of ye old, heralded Downtown, this trio of Ribot's guitar and voice, Shahzad Ismaily's bass and keyboards and Ches Smith's drums and percussion effortlessly paints a plethora of genres, sometimes within each

selection across *Hope*.

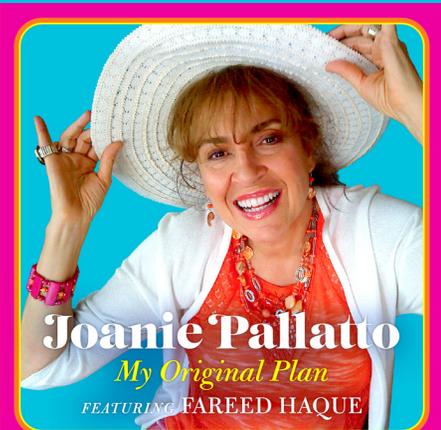
Punk-torn avant garde (or was that art-damaged punk?) still features highly into Ribot's welcome world, but strains of rural folksong and urban blues are vital to this release, but in a different manner than on his 2018 album *Songs of Resistance*; here, the forms are a means to draw Ribot perhaps even further out of himself. The opening piece, "B-flat Ontology", has been described as existentialist and this moniker may be appropriate to its downtrodden vocal, but Ribot's fire never allows authentic nihilism in.

The album's title speaks volumes. Recorded in May 2020 during the throes of COVID, it speaks of that urgent moment and (as per Ribot's liner notes) "the non-response of our would-be-dictator-president". Throughout, Ceramic Dog's outpouring of raw but artful emotion reminds the listener exactly what we were up against and the drive toward something liberating.

"The Activist" and "Bertha the Cool" are two sides of what would be a riveting R&B single, with the former's agitational hip-hop/spoken word and the latter's chill-cool united by probing, perpetual motion basslines and purple-blue guitar string bends. Adding to this powerhouse core is guest alto saxophonist Darius Jones on "They Met in The Middle" where he shreds the atmosphere with Albert Ayler-esque fire music breaks.

And, bringing it all around full circle, vocalist Syd Straw (of The Golden Palominos) adds breathy backing voice to "Wanna"'s otherwise instrumental nostalgic 'post-rock'. For these still urgent moments, *Hope* well accompanies healing.

For more information, visit [northernspyrecs.com](http://northernspyrecs.com). This project is at The Bell House Oct. 7th. See Calendar.



**Joanie Pallatto**  
*My Original Plan*  
 FEATURING FAREED HAQUE

**Lampkin Music Group and  
 Southport Records Present  
 Joanie Pallatto's My Original Plan  
 CD Release Party**

**Friday, October 1st at 7 pm**  
**pangea**

Cover: \$25 (cash at door) \$20 food/drink minimum  
 178 Second Ave., NYC 212-995-0900

"Unplugged" Joanie Pallatto  
 with Fareed Haque and Sparrow  
 Special Guests  
 Bill Nolte as "The Priest" and dancer Tânia Daley

**"Joanie Pallatto is a Female Powerhouse"**  
 -Adam Rothenberg/Call Me Adam, NY



Southport Records  
chicagosound.com



Lampkin Music Group  
lampkinmusicgroup.com



*Thip*  
Henry Fraser/John McCowen/Sam Weinberg  
(Tripticks Tapes)  
*Grist*  
Sam Weinberg/Henry Fraser/Weasel Walter  
(ugEXPLODE)  
*Bust*  
Henry Fraser/Sam Weinberg (Renfusa)  
by George Grella

*Thip* is not only the title of one of the albums under review, but also an excellent one-word description of saxophonist Sam Weinberg's sound, style and concept, the sound of a woody, tongue-snapping-off-of-reed articulation far more common to Weinberg's playing than any specific, or even in-between, pitches.

Weinberg is a free player in the tradition of 20th century avant garde, mainly occupying a space beyond song-form, any kind of blues feeling and even standard instrumental pedagogy and technique. He seems closer to Derek Bailey than any other influences, some marker of how out on his own he is. These albums are an example of what seems to be his most dedicated work (and being studio sessions give an incomplete picture, as Weinberg specializes in playing outdoors, on sidewalks and in open spaces, which is a whole other story).

Bassist Henry Fraser is the other common element on these albums; Weasel Walter and John McCowen on the other albums are not just guests but frequent partners. They are all part of a community that floats around the outer boroughs and downtown spaces—and sidewalks—putting together a lingua franca of small, discrete musical ideas and light-footed responses and dialogues and works out of advanced and experimental instrumental techniques, briefly dipping into standard ideas of phrasing before bouncing back into a skittering, flocking, vibrant bumper-cars of squeaks, chirps and thumps.

The instrumental combinations—Walter's percussion and McCowen's clarinet—delineate these albums, as does the reverberant space in which *Thip* was recorded, but they are all of a piece, relating to the others in an extended survey of Weinberg's place in this movement. Yes, it's a movement and these are three documents. As Bailey himself pointed out, free improvisation has always been with us since humans started making music and it's been well-documented not only since the mid 20th Century but especially now, with the rise of Bandcamp as a platform for absolutely DIY experimental explorations.

*Thip*, as extroverted as the extended techniques seem, is inward-turning, even haunting. Weinberg and McCowen often sound like two shepherds, playing to

each other across the fields, sharing what sounds like the sounds of isolation, like the "Scène aux champ" in *Symphonie fantastique*. Fraser plays a supporting role here while on *Bust* he's tremendously active, swarming around Weinberg as the saxophonist punches little ideas out into the air and keeps batting them aloft.

Fraser is much more to the fore on *Grist*, but that may also be because he and Walter are right up front in the mix, nearly dominant except for a space furrowed out on the left of the stereo field for Weinberg. Walter plays with nervous energy and it is exhilarating rather than anxious. He has got an idea every moment and an answer for everything around him. Even in relatively more spacious tracks like "For The Pill" he carves the path for the other two and Weinberg is often in a complementary role. But even there, he shines.

The details across these albums are constantly fascinating and accumulate into a feeling of musicians meeting and overcoming the challenge of time, of how to look at each future moment and fill it with something meaningful. These are winning examples of contemporary improvisational language, which, despite everything in life, is moving away from the emotional response to existential crises and into having action produce meaning. Call it Sartre-jazz.

For more information, visit [triptickstapes.bandcamp.com](http://triptickstapes.bandcamp.com), [weaselwalter.bandcamp.com](http://weaselwalter.bandcamp.com) and [samweinberg.bandcamp.com](http://samweinberg.bandcamp.com). Weinberg is at The Vale in Prospect Park Oct. 10th and Barbès Oct. 12th. See Calendar.



*More Music*  
Joey DeFrancesco (Mack Avenue)  
by Scott Yanow

Joey DeFrancesco is arguably the top jazz organ player of the past 30 years, also known for playing muted trumpet and taking a friendly vocal. On *More Music* (which could have been titled *More Instruments*), he stretches himself without losing his musical personality.

On the 11 songs, 10 of which are his originals, DeFrancesco plays organ on just six. On three songs apiece he is heard on either trumpet or (for the first time on record) tenor saxophone. He also doubles on electric keyboard or piano during several of the numbers and sings on "And If You Please". DeFrancesco is joined by drummer Michael Ode and guitarist Lucas Brown, the latter who also plays organ or keyboards on seven of the selections. In fact, only three songs utilize the standard organ-guitar-drums trio.

The style is close to what one would expect on a DeFrancesco recording despite the number of originals. The music swings, DeFrancesco takes fine solos no matter the instrument (he proves to be quite effective on tenor) and Brown's organ playing is in the DeFrancesco/Jimmy Smith tradition.

Among the highlights: opening uptempo rhythm changes-based "Free", which has a fluent trumpet solo; the moody feature for tenor on "Lady G"; thoughtful jazz waltz "In Times Of Reflection"; passionate tenor on gospel-ish "Angel Calling"; hot trumpet on straight-ahead blues "Where To Go" (which also includes organ solos by both Brown and the leader); and goodtime closer "Soul Dancing".

While *More Music* might be a different setting for DeFrancesco, the results will satisfy.

For more information, visit [mackavenue.com](http://mackavenue.com). This project is at Dizzy's Club Oct. 7th-10th. See Calendar.

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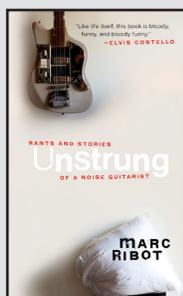
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**Unstrung: Rants and Stories Of A Noise Guitarist**  
**Marc Ribot (Akashic Books)**  
 by Kevin Canfield

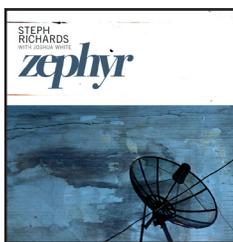
During a long, distinctive, admirable career, Marc Ribot has maintained his cutting-edge cred while making several mainstream detours. The guitarist has played with artists as different as John Zorn and Norah Jones, recorded a duly idiosyncratic album of Albert Ayler compositions and performed music for a Johnny Cash biopic. *Unstrung*, his first book, is an intelligent but choppy collection of essays, fiction and prose experiments. Though he misfires with some frequency, Ribot is a keen observer of the irresolvable tension between creativity and commerce.

"I don't accept ANY aspect of capitalist society," Ribot writes in one of his "rants". Though this may or may not be his current position, it's somewhat rich coming from an artist whose guitar-playing is heard in Hollywood films. But, hey, who isn't conflicted about their bill-paying gigs? Ribot, who's released two dozen albums under his own name, is appropriately frustrated with the power imbalance placing musicians at the mercy of rapacious streaming services. But instead of rehashing off-heard complaints, he laments the songs that never get written: "Big Tech's bean counters can supply mountains of data on the dangers (to them) of providing too great an incentive. But who will speak for the work left uncreated if we set incentives too low?"

Ribot's plea for a more humane pay scale dovetails with his piece about the Haitian classical guitarist who gave him lessons in the '60s. Frantz Casseus quit law school to play music, Ribot writes, and lived on the Upper West Side when he finished *Haitian Dances*, his stellar 1954 album. But even as a tendon injury, inadequate medical care, racism and industry accounting tricks pushed Casseus to "the edge of poverty", he was undaunted. "Frantz chose this life because he loved composing...he loved playing the classical guitar. Love's burdens are lightly borne."

Elsewhere, Ribot tells vivid tales from the road — he once accompanied a drummer who "play(ed) trumpet with his right hand while still nailing the snare beats with his left" — and reflects on bittersweet opportunities. Though he wasn't a perfect match for Susana Baca's "Black Peruvian" sound, he was hired to tour with her band "in order to present an uplifting spectacle of social solidarity — of communication and 'oneness' — across cultural/national/racial lines." His insightful essays coexist with several forgettable pieces. Ribot's short fiction often starts with fable-like language — "Once there was a man" — and takes bizarre turns; in one story, Botox indirectly turns a woman into a killer. Short on descriptive detail and characters with nuanced traits, these can feel more like drafts than fully realized stories. Likewise, Ribot's "film (mis)treatments" — humorous ideas for surreal genre mashups — are at best moderately diverting. At 226 pages, this isn't a long book. But it should have been 30 pages shorter.

For more information, visit [akashicbooks.com](http://akashicbooks.com). Ribot is at *The Bell House* Oct. 7th. See Calendar.



**Zephyr**  
**Steph Richards (with Joshua White) (Relative Pitch)**  
**Supersense**  
**Steph Richards (Northern Spy)**  
 by Jordannah Elizabeth

There is an extrasensory undertone to trumpeter Steph Richards' music. She subtly engages with and captures the depth and vastness of the silence between notes. Richards is an emerging force of nature

On *Zephyr*, Richards and pianist Joshua White create a themed album on the sounds and images of water with Richards playing her trumpet through different vessels of water. She and White get on well sonically, as the intermingling of trumpet and piano embark on the journey through the undersea universe ruled by the Greek goddess Amphitrite. Opener "Sacred Sea: Zephyr" features a brief but healthy and clear solo from Richards, setting the stage for White to establish a melodic minor rhythm pattern over which trumpet plays low sprawling tones. "Sacred Sea: Amphitrite" is adorned by the clatter of a tambourine, a single repeated mid-tone percussive note and whiffs of air from trumpet, Richards exploring how her instrument can create an intriguing sonic experience. Richards was with child during the recording; consequently (possibly), there is a calmness to the album, Richards offering rich tones and playing as if she were at the bottom of the sea as opposed to skimming the waves. The album is a unique interpretation of an ancient muse.

*Supersense* finds Richards leading a quartet of pianist Jason Moran, electric bassist Stomu Takeishi and Kenny Wollesen on drums and "Wollesonics". While exploring water on *Zephyr*, here she takes on the sense of smell, using different scents to inspire her compositions and musical modes. The band was also led by this sensory exploration and with it comes a manifestation of a collective merged in the midst of new territory. The title track has a dissonantly dense piano opening, a pair of repeated notes with intuitively spaced pauses. Richards enters along with Wollesen, the latter playing an off-kilter staccato pattern. Over the course of a few seconds, the band begins to gel as they break into a more traditional sound, which then falls apart and reforms into unpredictable formations. "Bunker" is akin to experimental sound art: Instruments are plucked, banged and scraped while found objects help create an eerie and expressive piece. The album is exciting and a little eccentric, which was most likely Richards' goal.

For more information, visit [relativepitchrecords.com](http://relativepitchrecords.com) and [northernspyrecs.com](http://northernspyrecs.com). Richards is at *Roulette* Oct. 13th, including with her *Supersense* project. See Calendar.



**Coming Down Roses**  
**Billy Test Trio (Aveni Test Music)**  
 by Marco Cangiano

As Jim McNeely states in his insightful liner notes, "this is not just a great 'debut' album, it's a great album period." Billy Test's name may not resonate with a larger audience but his resumé has seen the young

pianist peppering the New York scene in solo and trio formats while a recent appointment to the piano chair of the Cologne-based WDR Orchestra is a testament to his technical prowess, vast experience and taste.

The CD mostly features Test's original compositions besides Cole Porter's well-throttled "All of You" and the lesser-known "The Prince" by John Coates Jr., an early influence on Keith Jarrett. The former opens the proceedings and makes quite an impression. It starts with a bouncy intro, which switches into the theme executed with lightness, respect and even some hesitancy at the same time. The pace then slows down only to pick back up along with intensity and volume, disclosing the true full sound of the trio, completed by bassist Evan Gregor and drummer Ian Froman.

The program then unfolds alternating lyrical ethereal ballads such as "Spinning", "Fates" and "Belonging" with real burners such as "Hardly" (listen to Froman's outstanding contribution), in which echoes of McCoy Tyner can be heard, and the title track, wherein a build-up in pace brings the tune to an orgiastic climax followed by a beautiful bass solo. Tunes such as "The Prince", with a gorgeous Gregor intro reminiscent of Charlie Haden both in sound and choice of notes, and "Mother's Day" are based on pedals, allowing the trio to explore quite freely while reaching for the climaxes.

Within such a variety of moods and tempos, the trio maintains its own sound and tightness. Closer "Empty Spaces" is a solo piano showcase, emphasizing dynamics as a soft start is followed by increased tension, peaking before landing back on the theme. This great album bodes well for what will come next.

For more information, visit [billytest.com](http://billytest.com). Test is at *Mezzrow* Oct. 13th. See Calendar.

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**Family**  
Edmar Castañeda (Arpa y Voz)  
by George Kanzler

Jazz may have been birthed in the United States, but it is now a worldwide phenomenon, as the musicians here prove. Not only do they all hail from other countries, but the leader's instrument is indigenous to South America: a Colombian harp. Castañeda came to U.S. from Columbia in the '90s. Drummer Rodrigo Villalon hails from Germany via Colombia, where he grew up; he now divides his time among those countries and the U.S. And soprano saxophonist Shlomi Cohen is an Israeli whose family has roots in Morocco and Yemen.

The repertoire here is international as well: two tracks, "Cancion con Todos" and "Aqua Fresca", are South American folk tunes; four are originals by Castañeda, including one, "For Jaco", paying tribute to the late American electric bassist Jaco Pastorius; and one is a standard, Richard Rodgers-Oscar Hammerstein's "My Favorite Things" from *The Sound of Music*, sung in Spanish by Andrea Tierra, who also sings on "Cancion con Todos".

Castañeda has revolutionized the jazz approach to the harp. Instead of unified, wide-ranging arpeggiated chords, he contrasts right and left hand, using the latter to play bass and counter lines, the former to create guitar-like melodies and improvisations. Yet he is able to combine the two hands to create complete music, as on the one solo track here, the mysterious, sumptuously open, spacey ballad "Acts". When this reviewer saw his trio a few years ago, the horn was a trombone. Soprano saxophone gives the ensemble a more sprightly edge and Cohen and Castañeda interact and trade solos with true empathy, especially on the multi-sectioned "Battle of Faith", driven by polyrhythmic, peripatetic drumming, as well as in their conversational trades on "My Favorite Things." And on "For Jaco", high-ranging soprano is a perfect foil and contrast to the leader's bass-range-heavy playing.

For more information, visit [edmarcastaneda.com](http://edmarcastaneda.com). This project is at Dizzy's Club Oct. 14th. See Calendar.



**It's All Your Fault**  
Mike LeDonne (Savant)  
by Pierre Giroux

Mike LeDonne's Groover Quartet, comprised of himself on organ, tenor saxophonist Eric Alexander, guitarist Peter Bernstein and drummer Joe Farnsworth, is a full-throttle group, locked into the way notes are attacked, thus ensuring that the accents, rhythm and phrasing are on the intended sonic path. Its latest offering finds the group both alone and integrated into LeDonne's big band. The eight tracks (three with the Groover Quartet and the balance with the big band) were recorded at the Van Gelder Studio, where LeDonne was able to play the original Hammond C-3

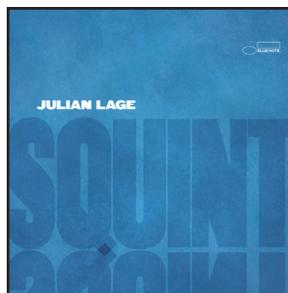
organ used by Jimmy Smith in his sessions.

The album begins with the original title track. From the opening bars, it is evident who is in charge as LeDonne takes the theme with characteristic staccato embellishments, leading to vigorous solos from Alexander and Bernstein. The crackerjack arrangement for this and all the big band numbers are by Dennis Mackrel and structured in a way that allows LeDonne and the others to take chances with their improvisations.

"Matador" is the title track from a 1964 Blue Note album by guitarist Grant Green, only released in 1979. LeDonne and the band offer the number at a smartly surging tempo, pushed along by steamroller drumming. The solo interjections from Alexander, Bernstein and LeDonne are sleek and intensely focused. Another LeDonne original, "Bags And Brown", acknowledging associations with late vibraphonist Milt Jackson and bassist Ray Brown, is another ebullient swinger through which Bernstein, Alexander and LeDonne channel their solo energy and precise rapidity into harmonic empathy.

The quartet numbers, "Still", "Biggest Part Of Me" and "Blues For Jed", display the burning flourishes that have come to be expected from this group. "Biggest" is a full-out burner with Bernstein at his fleet-fingered best and Farnsworth showing his propulsive flair. Both LeDonne and Alexander tear into the melodic line with fluidity and bracing power.

For more information, visit [jazzdepot.com](http://jazzdepot.com). LeDonne is at Dizzy's Club Oct. 15th-16th. See Calendar.



**Squint**  
Julian Lage (Blue Note)  
by Kira Grunenberg

Those who have heard a good portion of guitarist Julian Lage's discography, even just his bandleader releases, could believe they have some clairvoyance prior to hearing *Squint*, his Blue Note debut. There is logic in this presumption, as the album bears aspects of Lage's artistry rooted in his well-established style. However, *Squint* was also built from an abundance of artistic reconsideration, which largely stemmed from setbacks with recording due to lockdown and the global protests over George Floyd's murder, resulting in a more defined and deliberate purpose than originally planned. The band and the music display a renewed sense of vision after closer reflection, befitting of the album's title.

Lage revisits the musical chemistry initially struck with bassist Jorge Roeder and drummer Dave King on his 2019 album *Love Hurts*. Where the latter served to introduce the newly discovered artistic and influential commonalities, *Squint* shows what the group is capable of with familiarity in tow. The pieces offer thoughtful contemplation through melodies and rhythms, without requiring excessive concentration.

"Etude" is almost like a bait-and-switch introduction. The precision-minded form teases literal clarity, before leading to the rest of the album's looser imaginative ideas. "Quiet Like a Fuse" plays with its titular imagery; Lage repeatedly plays a descending scale motif, seeming to pull back at the last moment each time, until he cycles through three ascending notes faster and faster before reaching an apex, where the trio finally unites. Yet, the group never embraces a full bombastic shift, retaining a modicum of suspense. "Saint Rose" puts King's dry snare hits at the forefront

of the mix, playing an almost metronomic beat, its prominence puzzling at first. However, the beat helps establish structure and stability within the piece before a subtle musical handoff wherein Lage's semi-distorted tone and improvised melodies nod to the freer spirit of the song's namesake town of Santa Rosa, California.

The unexpected extra time and space the trio shared during the making of *Squint* gave way to Lage writing from a place of more personal intention, thus giving it a more appreciable character beyond plain melodic enjoyment.

For more information, visit [bluenote.com](http://bluenote.com). Lage is at Village Vanguard Oct. 19th-24th with Fred Hersch. See Calendar.

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**A Fireside Chat with Lucifer**  
**Sun Ra & His Arkestra (Modern Harmonic)**  
 by Monique Ngozi Nri

This reissued album's new liner notes by Sun Ra estate administrator Irwin Chusid provide insight into the story of the recording, which adds a nuttier flavor to the music: the ongoing use of the Variety Recording Studios in Manhattan after the band moved to Philadelphia; the anecdote John Szwed tells in his book that Sun Ra had asked fledgling members of the band to call him "Lucifer"; and the fact that the words motherfucker and ass were not part of Sun Ra's daily vocabulary on or off stage. As the recently departed Phil Schaap made plain, the stories of the making of the music are just as important as the music itself.

The opening track is "Nuclear War", Sun Ra at his most playful. The call-and-response vibe, Sun Ra's characteristic chords and a danceable rhythm all make the heavy message easier to swallow whole. The fact that it is a studio recording accounts for the clarity of voices as Tyrone Hill and June Tyson sing with Sun Ra as if right in your living room:

"Nuclear War (yeah) / They talkin' 'bout (They talkin' 'bout, yeah) / Nuclear War (yeah) / It's a mother fucker, don't you know / (If they push that button, your ass got to go) / What you gonna do without your ass?"

What indeed? Perhaps reflect as Sun Ra does on the next track, "Retrospect", where sonic tones in contrast to somber horns seem to be seeking a solar frequency. From those high plains, we swing into "Makeup", a composition that could be a standard played at the Vanguard tonight.

The B Side is the title track, filled with soothing and frenetic solos over strobing, pulsing rhythms. There are no voices save the instruments (alto saxophonist/flutist Marshall Allen, tenor saxophonist John Gilmore, baritone saxophonist/flutist Danny Ray Thompson, trumpeter Walter Miller, French horn player Vincent Chancey, trombonist Hill, bassoonist/percussionist James Jacson, bassists Hayes Burnett and John Ore, drummer Samarai Celestial and percussionist Atakature). Towards the end, Sun Ra has a quiet conversation with the devil on keyboards. Stuart Baker writes in the iconic *Freedom Rhythm and Sound*: "Sun Ra felt the recordings were messages for a future time when people would better understand the music he was creating ...They were also created for the 'private library of God' and dedicated to the creator." That future time is now.

For more information, visit [sunramusic.bandcamp.com](http://sunramusic.bandcamp.com). Sun Ra Arkestra is at BRIC House Ballroom Oct. 22nd as part of BRIC Jazzfest.



**Eponymous**  
**Broken Shadows (Intakt)**  
**Light Line**  
**Chris Speed (Intakt)**  
 by Stuart Broomer



Chris Speed appears here on two recordings that are very different yet closely related, one by a highly interactive quartet recorded in 2018, the other insistently focused on a single instrumental voice, a pandemic recording from 2020. His own identities—as tenor saxophonist and clarinetist—are similarly distinct, but there is also a certain relationship of repertoire. The band Broken Shadows' eponymous CD is largely devoted to Ornette Coleman compositions while the solo *Light Line* has a single Coleman work as well as other pieces from the early avant jazz era.

Broken Shadows consists of Speed (on tenor), Tim Berne (alto) and The Bad Plus rhythm team of bassist Reid Anderson and drummer Dave King. They play eight Coleman themes, two by Julius Hemphill and one each by Charlie Haden and Dewey Redman. Associations in the project are strong, both with the material and among the musicians. Berne joined John Zorn on 1989's *Spy vs. Spy* to play harsh, rapidly sped-up versions of Coleman compositions with truncated solos while The Bad Plus recorded Coleman's "Street Woman" in 2003 and "Broken Shadows" in 2016, both revisited here. King has played in Speed's trio and Speed recently joined a new quartet version of The Bad Plus.

While the treatments are relatively brief when compared to the original recordings, this isn't *Spy vs. Spy*: the brevity comes via shorter solos and thematic emphasis rather than accelerated tempos. Berne and Speed create a definite ensemble identity; whether it is the expressive keening of "Street Woman" or the mad joy of "Toy Dance", they invest every line with its own urgency. Meanwhile, the spare, precise propulsion that characterizes Anderson and King's work contributes to the structural clarity. The result is a wonder of free jazz funk, especially so for the emphatic roots of Hemphill's "Body" and "Dogon A.D.", but true of everything else as well. It's familiar ground to Berne, whose invention and intensity never falter while Speed's solos manage

to be gruff, vague and specific at the same time, with every short phrase and multiphonic aside given its own detailed inflection, harsh or delicate, tonal and timbral elements combining into multi-dimensional events, in a kind of sonic cubism.

Speed's clarinet is an utterly different voice from his tenor saxophone. In place of the distorted, vocalic tenor, the clarinet timbre of *Light Line* approaches a kind of absolute purity. Speed's response to the lockdown was to practice clarinet intensively, with the goal of a solo record with (according to Anthony Burr's liner notes) "limited improvising, no extended techniques, no textures". There are inflections of voice, but each of the 15 pieces presents its own consistency, whether woody, plaintive or almost flute-like, a quality of voice that could be applied to an album of clarinet solos assembled from members of Les Six, say Milhaud and Poulenc and their predecessor Satie had such a notion occurred to them. Skúli Sverrisson's "Drifting" has a continuous flow accomplished with flawless circular breathing while Andrew D'Angelo's "Sphasos Triem" has a dancing woodland quality that Debussy could concoct to summon up Pan. "Miss Ann" is an improvisation barely suggesting its roots, eventually becoming Eric Dolphy's whimsically convoluted line.

There are 15 pieces here, including improvisations and Speed originals, an inspired and lyrical path occasionally marked along the way by familiar, or familiar sounding, events like Coleman's "Enfant" and John Coltrane's "Sun Ship", the arc through the music's memory and invention arriving ultimately at the reflective pool of Paul Motian's "It Should've Happened a Long Time Ago".

For more information, visit [intaktrec.ch](http://intaktrec.ch). Speed is at Joe's Pub Oct. 26th-30th with The Bad Plus. See Calendar.

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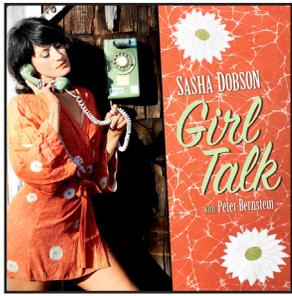
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**Girl Talk (with Peter Bernstein)**  
**Sasha Dobson (s/r)**  
 by Jim Motavalli

Singer Sasha Dobson was actually born into it—dad Smith played piano with Mark Murphy and Bobby Hutcherson and brother (also Smith) is a multi-instrumentalist. She was at the Monterey Jazz Festival when she was 12. Asked about pop and jazz in 2013, she said, “I wish to do both forever”. *Girl Talk* then, featuring lots of assertive input from guitarist Peter Bernstein, is proof she can do both. The program is a mix of standards (some obscure) and more modern material.

The Neal Hefti-Bobby Troup title song track (with Norah Jones on backup vocal) may sound sexist now, but it sure swings and Dobson knows how to purr the thing. “Better Days” has boppish guitar, wordless interplay and swinging drums from Dred Scott. Gus Arnheim-Charles N. Daniels-Harry Tobias’ “Sweet and Lovely” has some wobbly moments on held notes, unique here, but the scat is assured.

“Perhaps Perhaps Perhaps” by Joe Davis and Osvaldo Farres was originally recorded by Doris Day and Dobson plays it straight. It’s more ‘50s pop than jazz but not bad. Dobson’s “You’re the Death of Me” has a great lyric and a relaxed interpretation. Curtis R. Lewis’ “The Great City”, about the perils and snares of New York, with its “cocktail of beads and berets”, is groovy stuff, well done as a gentle swinger. Bassist Neal Miner arranged Oscar Hammerstein-Sigmund Romberg’s “Softly as in a Morning Sunrise” on a cushion of vibraphone (via her brother). A gentle “Time on My Hands” (Vincent Youmans-Harold Adamson-Mack Gordon) could use more passion, true of Josef Myrow-Kim Gannon’s “Autumn Nocturne” too.

Given the presence of slide trumpet genius Steven Bernstein and alto saxophonist Ian Hendrickson-Smith, the horn section could have gotten more use and picked up the pace occasionally. As it is, they’re used only on Dobson’s take on Lee Hazlewood’s “These Boots are Made for Walking”, which closes out the album. Bernstein is down in the mix, but his swinging interjections are invaluable to making this version work. Nancy Sinatra couldn’t scat like that.

For more information, visit [sashadobson.com](http://sashadobson.com). Dobson is at Mezzrow Oct. 19th and Birdland Theater Oct. 25th. See Calendar.



**DOTS**  
**Roscoe Mitchell (Wide Hive)**  
*The Ritual and The Dance*  
**Roscoe Mitchell/Mike Reed (Astral Spirits)**  
 by Kurt Gottschalk

There are plenty of labels and superlatives one can paste upon Roscoe Mitchell. As the founder and co-leader of the Art Ensemble of Chicago, he has seen a level of commercial viability perhaps unparalleled in Black avant garde music. As a composer and conceptualist, he has straddled the jazz/new music divide, making neither seem a pretense to reshape or

reflect the other. He’s also a professor, painter and model of self-sufficiency on the artistic fringe. Amid all of that, it sometimes seems as if his absolute proficiency across the saxophone family could be missed.

The easiest, but hardly the only, testament to Mitchell’s instrumental virtuosity is in his solo concerts. He has less often committed his solo work to record, but there have been occasions over the years, as far back as *The Roscoe Mitchell Solo Saxophone Concerts* from 1974. In 1997, he issued *Sound Songs*, introducing percussion and multi-tracking to his unaccompanied performance. But 2003’s *Solo [3]* remains the strongest statement of Mitchell working alone, with percussion and saxophone, single takes and layered structures.

*DOTS* doesn’t displace *Solo [3]* as the most vital of his solo recordings, nor does it try to. It’s a very different effort, but one that fits neatly alongside the three discs of the 2003 release. Recorded at home and under lockdown, it is 19 tracks, most falling between three and four minutes, of saxophone and small percussion and a shockingly beautiful record. There’s always a strong intellect in Mitchell’s music, but here it seems somehow divorced from the maker. It could almost be called ‘meditative’, but is too choppy for that. It could almost be called ‘arbitrary’ but a close listen quickly shows it to be deeply considered, if spontaneous, music. What it actually seems like is the work of reeds, chimes and woodblock somehow granted sentience. This is far too fanciful a description—this is not a record of happy smiles and Disney eyes painted onto inanimate objects, but Mitchell has been at this long enough (his first record came out 55 years ago) to know how to replicate group dynamic, even if he’s the only one in the room. The saxophone ends up taking a back seat as the album’s hour passes and listeners expecting fires and avalanches will be disappointed, but *DOTS* is a rare and engaging example of busy contemplation in sound.

Those looking for a more singeing listen might be wise to hunt down *The Ritual and The Dance*, Mitchell’s duo with drummer Mike Reed. Like *DOTS*, it’s a record of saxophone, percussion and measured thought, but the parallels end there. It is, clearly, not a solo recording but a duet with one of the stronger drummers to come out of Chicago in recent decades. Mitchell and Reed have worked together before, in duo and group settings, and clearly they enjoy the collaboration. *The Ritual and The Dance* is a single, 37-minute (on CD and download, the LP is necessarily split) improvisation recorded live in Belgium in 2015. The ideas run fast and are never left without response. It’s not the uncommon document that *DOTS* is, but it is a fast and fun ride.

For more information, visit [widehive.com](http://widehive.com) and [astralspiritsrecords.com](http://astralspiritsrecords.com). Mitchell is at Roulette Oct. 28th as part of Interpretations. See Calendar.



**Mazel**  
**Janis Siegel/Cantor Daniel Kramer/John Di Martino (Jamarka)**  
 by Elliott Simon

Mid 20th Century American Jewish music combined Yiddish theater with jazz for an interesting marriage. *Mazel*, a clever take on this genre, expands on the union. Vocalists Janis Siegel and Cantor Daniel Kramer along with pianist John Di Martino selected a nice mix of guest musicians for this synthesis of Yiddish and

jazz seasoned with Latin. Kramer and Siegel, well known for her work with The Manhattan Transfer, both have beautiful voices and although their Yiddish accents and delivery are not ‘classic’ they carry these familiar tunes into new territory.

Di Martino’s arrangements make this project much more than parody or a sentimental trip down memory lane. Opener “Zug Es Mir Noch Amool”, a Barry Sisters standard, contains a wonderful jazzy flute section from Aaron Heick that is the perfect counterpoint to Siegel’s scat vocals whereas Di Martino’s Latin treatment breathes new life into the well-worn classic “My Yiddishe Momma”. The most overtly modern jazz makeover is “Bei Mir Bistu Sheyn” with solos from bassist David Finck, trumpeter Tim Ouimette’s and especially tenor saxophonist Eric Alexander stretching out the song in a slightly avant direction.

An important aspect of Yiddish music is to capture heartache and humor in the same line. Violinist Sara Caswell elegantly presents this juxtaposition on a lovely “Rozhinkes Mit Mandlen (Raisins and Almonds)” and often-played folk melody “Tumbalalaika”, which highlights a special connection between Siegel and Kramer. New powerful prose from Siegel and a string quintet with Caswell and bassist Mary Ann McSweeney renew a touching “Glick/My Grandfather’s House”. Tenor saxophonists Jerry Weldon and Alexander combine with Siegel’s considerable strength in the swing/blues tradition to force “Mahzel” to jump much higher than it is customary. To close, Siegel uses her prodigious blues chops on “Vi Ahin Zol Ich Geyn? (Where Can I Go?)” to reshape its question for all people in search of a place without oppression.

For more information, visit [mazelthealbum.com](http://mazelthealbum.com). Siegel and Di Martino are at Birdland Theater Oct. 30th. See Calendar.

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*Back to the Garden*  
Judy Wexler (Jewel City Jazz)  
by Alex Henderson

Although Judy Wexler has included rock and R&B songs on previous albums, *Back to the Garden* is a departure for the L.A.-based jazz vocalist in that her focus is '60s-early '70s rock, given postbop makeovers, often with elements of soul-jazz incorporated.

*Back to the Garden* was recorded during the summer of 2020, which Wexler accurately describes as a "very turbulent era"—not unlike the '60s. The expressive vocalist has no problem making political classics more than half a century old sound relevant today, including Bob Dylan's "The Times, They Are A-Changin'", Stephen Stills' "For What It's Worth", Chet Powers' "Get Together" and Joni Mitchell's "Big Yellow Taxi". In Wexler's hands, the latter two pieces are edgier than the originals: "Get Together" was gentle and breezy in 1967 but Wexler brings a greater sense of urgency to Powers' lyrics; and while Mitchell sounded contemplative in 1970, Wexler is funky and aggressive.

Much of the album, however, is more introspective than political, including Judy Collins' "Since You've Asked", Fred Neil's "Everybody's Talkin'" and the Gerry Goffin-Carole King favorite "Up on the Roof". R&B-ish "Up on the Roof" and quintessential '60s folk-

rock "Everybody's Talkin'" are both about the need to find some type of escape and Wexler performs them from the perspective of someone needing distance from the stress of 2020. She is no less imaginative on late singer/songwriter Sandy Denny's "Who Knows Where the Time Goes", a definitive example of British folk-rock Wexler gives a jazz and R&B sheen.

The musicians backing Wexler on this CD vary from one selection to the next, but whoever supports her, this is an impressively consistent effort. Wexler offers many unlikely arrangements of familiar songs and her risk-taking pays off.

For more information, visit [judywexler.com](http://judywexler.com). Wexler is at Pangea Oct. 6th. See Calendar.



*Like One Long Dream*  
Mofaya! (Trost)  
by John Sharpe

The fire music tradition gets a makeover on *Like One Long Dream* by Mofaya! In this quartet edition the Netherlands-located core duo of expat American tenor saxophonist John Dikeman and Slovenian drummer Aleksandar Škorić combines with trumpeter Jaimie Branch of Fly Or Die fame and Irreversible Entanglements bassist Luke Stewart. In a take-no-

prisoners approach, the three collective tracks, recorded live in Amsterdam in November 2019, evolve organically, touching on assorted permutations and allowing ample space for the players to stretch out, bringing to mind Peter Brötzmann's illustrious Die Like A Dog quartet in their high-energy conflagrations.

Dikeman and Branch constitute a dynamite frontline, each complementing the other. Dikeman is inspired, but not constrained, by the New Thing legacy of Albert Ayler, leavening his impassioned eruptions with both a melodic streak and textural savvy. Branch mines the same rich vein, but her motive-driven improvisations furnish a constant supply of extemporized riffs and fanfares, material both call on in supporting and invigorating the flights of the other. The exchanges between the baying horns create an electrifying start to the opening "Your Country" and the pulse quickens whenever they engage thereafter.

There's more tension between Škorić and Stewart. While the latter majors on rhythm and propulsion, often recalling William Parker as he digs into cycles of repeating patterns, the former takes a non-metric route, which provides commentary and encouragement, but rarely a regular beat. It means that the interaction doesn't follow the well-trodden groove-based path, maintaining instead a halting, stuttering momentum. Another highlight ensues when Stewart wields the bow at the beginning of "The Tank", plying creaks, groans and murmurs first in dialogue with Škorić, then indulging in a litany of squeals with fluid tenor. But no matter where the cuts begin, the end result tends to the glorious bickering blowout.

For more information, visit [trost.at](http://trost.at). Jaimie Branch and Luke Stewart are at BRIC House Ballroom Oct. 23rd as part of BRIC Jazzfest. See Calendar.

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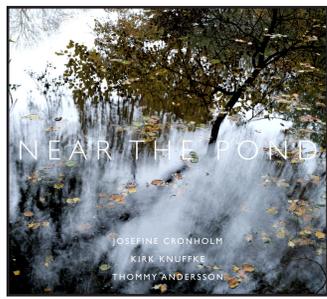
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**Near The Pond**  
**Josefine Cronholm/Kirk Knuffke/  
 Thommy Andersson (Stunt)**  
 by Anna Steegmann

Carl Sandburg, born in 1878 in Illinois to Swedish immigrants, inspired this album and three of his poems appear here. Swedish vocalist Josefine Cronholm was fascinated by his mother's journey across the Atlantic and composed three songs plus the music for two of the Sandburg poems while cornet player Kirk Knuffke composed five, two for the other Sandburg poems, and Swedish bassist Thommy Andersson added one. With them are drummer Kenny Wollesen, plus Lena Frankenhauser and Marta Potulska (viola) and Melissa Coleman (cello). Knuffke and Cronholm supply the vocals and Andersson did the string arrangements.

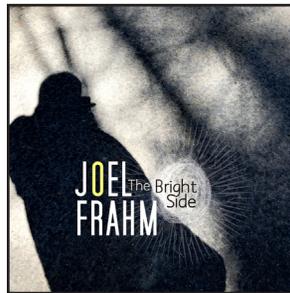
This can be labeled contemporary jazz, world jazz and/or ethno jazz. It is all of the above and draws on art song, blues and folk music as well. The ten tracks are easily accessible, ethereal and short in length, combining for a beautifully executed recording.

Cronholm's opening "Clara Mathilda's Dream", starts slow and somber and continues at an unhurried pace with sparse instrumentation. Knuffke is prominent while Andersson always emerges at just the right moment. Supporting vocals, cornet and violas blend

organically with drums, vibraphone and percussion. Two faster and more rhythmic tracks, "I Don't Know" and "Subway", differ from the rest and showcase Wollesen.

The closing title track is exceptional. Knuffke discovered the poem by nine-year-old Shun Theingi in a book he found on a New York street. The song dazzles with its gentle, tender tone, Knuffke and Cronholm's unaccompanied singing in the beginning, then joined by cornet, bass and percussion, enticing listeners to spend time in nature.

For more information, visit [sundance.dk](http://sundance.dk). Knuffke is at *Children's Magical Garden de Carmen Rubio* Oct. 2nd with *Michael Wimberly*, *Barbès* Oct. 4th with *Walter Thompson Soundpainting Orchestra* and *Bar Lunatico* Oct. 18th with *Swing n' Dix*. See Calendar.



**The Bright Side**  
**Joel Frahm (Anzic)**  
 by Tom Greenland

On *The Bright Side*, his seventh date as leader, tenor saxophonist Joel Frahm revisits the challenging format of saxophone trio, notably explored by Sonny Rollins, Joe Henderson and others. In mainstream jazz, where tunes and solos are built on set harmonic scaffolds, improvising without the accompaniment of a chordal

instrument obliges the soloist to delineate underlying harmonies at the same time as developing forward linear motion in an improvisation.

No easy task, but evidently not a daunting one for Frahm, judging by the full, satisfying sound of this record. Combining the influences of John Coltrane's big-bodied sound, Michael Brecker's full-throated onslaught of ideas and a host of hard-blowing hardbop tenors, Frahm is consistently able to create simultaneous harmonic and melodic excitement. He's a veritable encyclopedia of bop ideas but always uses them in fresh ways, sequencing one a few times before moving on to another, connecting each of these episodes into longer narrative arcs. Both a thematic and episodic improviser, some of his sequences sound like spontaneously written compositions, others like daisy-chains of morphing motives. Like Brecker, he's able to stuff smaller shorter ideas into his larger longer ones, making for thick complex lines that sound like two people talking at once, somehow without interrupting each other.

Bassist Dan Loomis and drummer Ernesto Cervini, praised as "allowers" in the liner notes, are adept cohorts in the collective process, the former (mixed a bit low) showing his penchant for lyrical statements on "Thinking of Benny" and "Silk Road", the latter nimbly syncing with Frahm's rhythmic phrasing throughout the session and, on "Beautiful Mystery", the sole ballad of an all-original (co-written) set, educating the spirit of Coltrane's drummer Elvin Jones. With all of these elements in play, you'll likely forget there's no pianist/guitarist/vibraphonist on the date, not that you'd miss them.

For more information, visit [anzicrecords.com](http://anzicrecords.com). This project is at *55Bar* Oct. 15th. See Calendar.

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**Eight Hands One Mind: In Memory of Bern Nix**  
 Dom Minasi, Hans Tammen, Harvey Valdes,  
 Briggan Krauss (Unseen Rain)  
 by John Pietaro

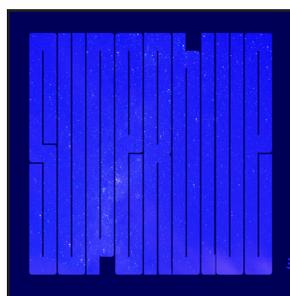
Of those electric guitarists identified with jazz at its most expansive, Bern Nix should have reveled in a career of acclaim. However, following his years as lead guitarist of Ornette Coleman's Prime Time, Nix lived a terribly meager life. And though he helmed noted ensembles, there was struggle in every booking and he resided in a Chelsea SRO, dodging the dealers as he cradled his one object of value, his instrument.

When Dom Minasi first conceived of this quartet, he envisioned Bern Nix in the Guitar 1 seat. This project was never intended as a blistering series of solos but a dynamic, sensitive collection of works for four guitarists adept at reading and improvising. Nix' unexpected death in 2017, shortly before the planned recording date, caused turmoil among New York's music underground and Minasi questioned how *Eight Hands One Mind* could possibly exist in his absence. Deciding later to record the work (each piece is a movement of the whole) in Nix' memory, Minasi reassigned the parts and then he, Hans Tammen and Harvey Valdes recruited Briggan Krauss to complete the circle. As intended, the end result is contemporary

concert music bustling with the profoundly Nix-oriented aspects straddling all spheres.

Right from the opener, "Title One", with its jaggedly rhythmic theme recalling the harmolodic concept (of which Nix, in 2013, told this reviewer, "Well, I'm still trying to figure out what that is"), the album glows with postmodernism. By design, each piece flows rationally into the next, albeit the avoidance of harmonic resolution. And while it is often difficult to pry apart who is playing which line, the particularly rapid vertical motion would seem to be the leader's work. And then there are wonderful vexations like "Ooh Taste So Good", which appears to have a mirrored structure (forward and then in reverse) and "Misguided Heart", conjuring the dual guitar aspects of the best *Twilight Zone* scores before reconstructing its every phrase and discord into a Downtown whirlwind of sound liberation. After the final chord fades, you'll think: Bern lives.

For more information, visit [unseenrainrecords.com](http://unseenrainrecords.com). Krauss is at Soapbox Gallery Oct. 19th. See Calendar.



**SuperBlue**  
 Kurt Elling (Edition)  
 by Scott Yanow

Kurt Elling goes funky, sort of. The singer had thought

of recording with hip-hop/funk musicians and, when the pandemic hit, used the time to work on his concept. He is joined by guitarist Charlie Hunter and two members of Butcher Brown: keyboard player DJ Harrison and drummer Corey Fonville. Oddly, the singer has still not met the latter pair; due to COVID, they recorded their parts under the supervision of co-producer Hunter, Elling overdubbing his voice and in some cases writing new lyrics. Lest one be afraid that Elling has gone commercial, it should be said that his voice has continued to grow in power and he sings with as much depth, credibility and wit as always on this diverse but unified program filled with surprising moments.

The set starts off with the excellent Freddie Hubbard title track, which includes a boppish scat vocal, and The Manhattan Transfer's tribute to Sarah Vaughan, "Sassy", which is oddly forgettable. Poppish "Manic Panic Epiphany" has an optimistic message along with quotes from "He's Got The Whole World In His Hands". Wayne Shorter's "Aung San Suu Kyi" is reinvented as "Where To Find It" with the inclusion of a poem by Charles Twichell ("Animal Languages"), a Buddhist vibe and the influence of Weather Report. "Can't Make It With Your Brain" makes fun of those who believe in phony conspiracy theories. After the funky "The Seed", Elling pays tribute to Jack Kerouac ("Dharma Bums"), reads Tom Waits' poem "Circus" and revives Carla Bley's warm ballad "Endless Lawns"; the set ends with the brief instrumental "This Is How We Do".

With surprisingly subtle backing and occasional brief spots for Hunter, Elling sounds inspired both by the material and opportunity to defy expectations.

For more information, visit [editionrecords.com](http://editionrecords.com). This project is at BRIC House Ballroom Oct. 21st as part of BRIC Jazzfest. See Calendar.

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**Mike Drop**  
**Mike Clark/Michael Zilber (Sunnyside)**  
 by Ken Dryden

In 2018, a visit by drummer Mike Clark to Oakland took an unexpected turn when an old friend, saxophonist Michael Zilber, invited him to play a week of gigs during his trip. The results pleased them enough to prompt them to organize a recording session, for which they recruited two highly regarded local musicians, bassist Peter Barshay and pianist Matt Clark. Although this isn't a working quartet, it sounds like one due to the great chemistry and choice of songs (including strong originals that catch one's attention immediately, along with fresh approaches to familiar standards and jazz classics). The sole glitch is a track list error, which reverses the order of the first two songs on the back cover, though both of them are outstanding Zilber compositions.

Heard first is the breezy bop of "Sonny Monk (If I Were A)", which utilizes a recurring reference to the familiar clock chime tone heard at the top of the hour, followed by the equally potent "Barshay Fly", bristling with energy. McCoy Tyner premiered his "Passion Dance" in 1967 but few others have tackled it over the decades. The quartet slows it down and Clark adds a funky groove, a drastic change, Zilber's swirling yet

spacious tenor fitting the mood perfectly. Duke Pearson's ballad "You Know I Care" is focused on its lyricism, as lush tenor takes center stage with superb accompaniment by the rhythm section.

Two gems from The Beatles' vast songbook, "Blackbird" and "Norwegian Wood" work beautifully due to the rhythmic finesse of the band and innovative approaches to both songs. In addition to thoughtful settings of Wayne Shorter's "Miyako" and Thelonious Monk's "Monk's Dream", the quartet wraps the session with a romp through Richard Rodgers-Lorenz Hart's "Falling In Love With Love" that would get any audience on its feet and cheering. This excellent band needs to reunite for a tour in support of this new release while a followup record date is also merited.

For more information, visit [sunnysiderecords.com](http://sunnysiderecords.com). Clark and Zilber are at Smalls Oct. 14th. See Calendar.



**Freedom Jazz Dance**  
**Leon Lee Dorsey/Manuel Valera/Mike Clark**  
**(Jazz Avenue 1)**  
 by Marco Cangiano

Bassist Leon Lee Dorsey and veteran drummer Mike Clark seem to have found a magic formula, this their fourth recording for the latter's Jazz Avenue 1 label:

congenial and experienced musicians joining forces with equally exciting soloists like Greg Skaff, Michael Wolff and the late Harold Mabern.

This time the guest chair is filled by Manuel Valera, an exhilarating Cuban-born pianist with a diverse background. The result is a mostly varied program, although perhaps not as consistent or cohesive as preceding installments.

The music flows seamlessly and with an emphasis on rhythm, no surprise as it is dedicated to the late and hopefully not forgotten pianist Hilton Ruiz. These are difficult shoes to fill but Valera's touch and rhythmic approach turn out to be an excellent fit, as shown in Ruiz' gospel-inspired "Home Cookin" and in Dorsey's "Chillin" with its dense blues feeling based on a classic bass walk. Valera announces his presence right from the start with the Eddie Harris-penned opening title track, his funky side well showcased. Dorsey sounds more restrained and in the background than in previous trios while Clark is ubiquitous, pushing and pulling his partners.

Most exciting is Ruiz' uptempo burner "New Arrival", where Valera builds the tension chorus after chorus culminating with Clark's almost subdued solo leading to the reprise of the modal-sounding theme. Dorsey ballad "Until the End of Time" and Antônio Carlos Jobim's "How Insensitive", the latter showcasing Dorsey, are spare and tasteful whereas "Autumn Leaves" releases tension through a lively treatment. Finally, the bassist's midtempo "Baptism" proves once again how Valera's eclecticism complements Dorsey and Clark's alchemy. Until the next installment.

For more information, visit [leonleedorsey.com](http://leonleedorsey.com). Clark and Dorsey are at Smalls Oct. 14th. See Calendar.

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**Duo (Live At The Berlin Jazz Days 1980)**  
**Lee Konitz/Martial Solal (MPS-Edel)**  
 by George Kanzler

This is the first digital (CD, streaming) reissue of an LP that came out in 1982. It documents a concert by alto saxophonist Lee Konitz and pianist Martial Solal. The concert was presented as a “Lennie Tristano Memorial”. The pianist, Konitz’ mentor, had died at 59 two years earlier after a long illness, over a decade after his last recordings and public performances.

Tristano’s aesthetic embraced the extension and elaboration of chord structures and melodies, often those of American standards. Three tracks here fall into that category: “Improvisation No. 53” circles the chord changes of Jerome Kern’s “All The Things You Are”; “Noblesse Oblige” explores those of that favorite of beboppers, Ray Noble’s “Cherokee”; and “Subconscious-Lee” (mis-spelled here as “Subconsciously”), is Konitz’ take on the changes of Cole Porter’s “What Is This Thing Called Love?”, written as an exercise when he was studying with Tristano in ‘50s.

By this concert, Konitz was much more than a former student and proselytizer of Tristano’s music and Solal, the preeminent French jazz pianist of his era, was never a Tristano acolyte. But the two play with the intellectual depth and harmonic rigor of Tristano’s style, assembling solos and interchanges like fiendishly well-wrought crossword puzzles. On Bronislaw Kaper-Paul Francis Webster’s “Invitation”, Konitz maintains an even keel centered on the melody while Solal ranges peripatetically. “Just A Blues” is much more, keyed by elaborate interplay as Solal reflects Konitz’ phrases and ideas. And while the highlights of some tracks are the extended solo moments from each, “A Ballad for Lennie” is a perfect melding of the instrumental voices, lush, ruminative and empathetically inventive.

For more information, visit [mps-music.com](http://mps-music.com). A Konitz tribute led by Brad Linde live-streams Oct. 15th at [durhamjazzworkshop.org](http://durhamjazzworkshop.org).



**Strange Lands**  
**Nicole Glover (Savant)**  
 by Jim Motavalli

Before this session (produced by Jeremy Pelt), the temperature was raised so high tenor saxophonist Nicole Glover could come out at the boiling point. This is New York-based Glover’s first leader date after working with George Colligan, Esperanza Spalding and Gene Perla.

She dives right in on the title track in trio with bassist Daniel Duke and drummer Nic Cacioppo. Set the dials to energized postbop for this track and Cacioppo’s “Parks”. “Twilight Zone”, a Glover/Duke composition, is cooler but still very passionate.

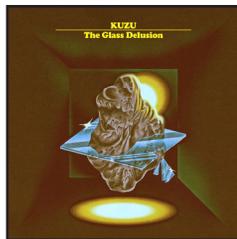
Pianist George Cables makes it a quartet on Duke’s “Hive Queen”. His presence changes the music, pushing it modestly toward the mainstream. But listen to the way

Glover comes back in after Cables’ solo—it’s like she can’t wait to play. She’s absolutely volcanic, totally going for it. But after she says her piece the track becomes a bit anticlimactic. Cables is back for the midtempo “Notturmo”, by Cacioppo’s trumpet-playing brother Charles. Great kickoff by Cacioppo and Duke, then a slippery melody line emulating breathing. This is some of Glover’s more relaxed playing, leading into brief, ruminative Cables. Wayne Shorter’s version of Antônio Carlos Jobim’s “Dindi” had vocalist Maria Booker breaking down in tears. Glover’s trio version is achingly sad, too. She’s reaching back a bit for this interpretation; it sticks pretty close to its beautiful melody.

Glover’s playing sounds seasoned, rum-soaked, like there’s 40 years of smoky late-night joints behind it. But she’s only 30. On “The Switch”, a darned good tune also by Cacioppo, she’s edgy and urban, kind of unsettled as she searches for somewhere to land.

The album concludes with two standards featuring Cables, Billy Strayhorn’s “A Flower is a Lovesome Thing” and Cole Porter’s “I Concentrate on You”. The former, with just the pianist, has Glover’s most wistful ballad playing, served on a bed of tasty warmed piano. The two could make an exceptional duo album. The latter is bouncier and very assured, with a nod to Dexter Gordon maybe? Don’t miss Glover with Artemis, where she took Melissa Aldana’s chair.

For more information, visit [jazzdepot.com](http://jazzdepot.com). Glover is at Mezzrow Oct. 29th with Geoff Keezer and Cellar Dog Oct. 30th. See Calendar.



**The Glass Delusion**  
**Kuzu (Astral Spirits)**  
**All Your Ghosts In One Corner**  
**Kuzu (Aerophonic)**  
 by John Sharpe

Five albums in four years since its debut suggests two things about Kuzu, comprising reedplayer Dave Rempis, drummer Tyler Damon and Bhutanese guitarist Tashi Dorji: it is a working band; and it achieves a sufficiently elevated level of creative activity to merit ongoing documentation. As a unit it specializes in highly flammable off-the-wall free jazz, but it’s a power trio that has discovered that less can be more and it wields even greater impact as a result. Two new releases in 2021 press home the point.

Recorded in October 2018, *The Glass Delusion*, a limited edition LP also available as a download, presents music from two consecutive concerts, the second of which was also the source for the group’s third album *Purple Dark Opal* (2020). It confirms Kuzu as a superbly balanced triumvirate, which knows all about generating tension and excitement. Just listen to “It Simply Becomes Jammed Part 1”. It begins with unexpected restraint as periodic dull guitar thuds, fanned by a cymbal wash, spawn a taut atmosphere pregnant with the promise that something is about to happen. And so it does as Damon progressively ramps up the pressure, martial cadences supplying a superstructure that becomes ever more insistent until Rempis ignites, his skirling reiterated phrases soaring into the stratosphere. As Damon roils, Dorji spews machine-gun gobbets until they reach a climax. While there are yet more twists and turns to come, here and in “Part 2”, the essential tale is one of self-possessed interplay bookending a much-anticipated blowout. The final “Gnash” continues the spacious and reflective vein, allowing particular appreciation of Dorji’s diverse textures, ranging from smeared glissandos to harpsichord-like twangs, which

shift imperceptibly between counter, lead and accompanying roles. Guitar and saxophone unhurriedly entwine as the mood darkens, but in a sign of their impromptu collective discipline, that’s as rowdy as they get, before subsiding once more to silence.

The three pieces on *All Your Ghosts In One Corner* derive from two dates on a March 2020 tour just before COVID hit. Two relative miniatures bookend a long-form improv. Once again the threesome nurture a supremely nuanced approach. Spare and evocative, “One Fell Swoop” gets the program off to an excellent start, as drums lay down a slow tattoo, spiced by sporadic crunchy guitar. It’s not surprising that Damon and Dorji mesh together so well as they were an established duo even before Kuzu. Rempis enters with a querulous dirge, the embers smolder, flare briefly, then gradually cool in another outstanding display of controlled ensemble dynamics. The three-part, nearly 40-minute “Scythe” traces a rollercoaster trajectory, repeatedly sparking, initially with a bristling tenor saxophone and drum duel undercut by guitar grumbling in the bass register, then later with baritone skronk. But in another indication of how astutely the outfit marshals its resources, it’s not until the last part that all three let go at the same time, to devastating effect. The concluding “Year Of The Rat” crowns the performance, incrementally building from warped baritone squawks punctuated by isolated guitar clangs and drum rattles, via a staccato percussive passage where flinty guitar, cymbal stutter and saxophone plives cohere into a lurching momentum, to a fiery tirade from Rempis, ending the disc on yet another high.

For more information, visit [astralspiritsrecords.com](http://astralspiritsrecords.com) and [aerophonicrecords.com](http://aerophonicrecords.com). This band live-streams Oct. 14th at [elasticarts.org](http://elasticarts.org).

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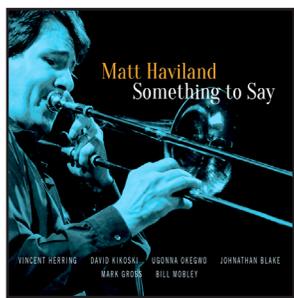
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**Something To Say**  
**Matt Haviland (Connotation)**  
 by Marco Cangiano

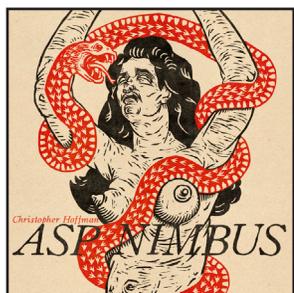
It is too bad Matt Haviland took 15 years to follow up his debut *Beyond Good and Evil*. This is often the case with top-notch instrumentalists who fall under the ambiguous category of being a musicians' musician while being overlooked by a broader audience. But Haviland is more than a stellar trombone interpreter. He is also a witty arranger and refined composer. His resumé is very rich, often with some of the most celebrated jazz orchestras, including Maria Schneider and Vanguard Jazz Orchestras and Mingus Big Band. He also seems to have a knack for putting together highly cohesive and stimulating ensembles. *Something To Say* is no exception in this regard as it benefits from one of the strongest rhythm sections around—David Kikoski (piano), Ugonna Okegwo (bass) and Johnathan Blake (drums)—alongside Haviland's congenial frontline partner Vincent Herring (alto). As a bonus, the basic quintet is augmented by Mark Gross (tenor) and Bill Mobley (trumpet) on a few pieces.

The material falls more than its preceding CD into the mid to late '60s Blue Note aesthetic, both in some of the originals like "The Way It Is", with Mobley's trumpet in evidence, and, not surprisingly, Freddie Hubbard's "Arieties", Joe Henderson's "Inner Urge" and Herbie Hancock's "Driftn". There is however also a softer side, as reflected in "Graham Benjamin", a dedication to Haviland's son, and "Fillet of Soul", splendidly introduced by bass and showcasing Gross.

The quartet treatment of Porter's "Get Out of Town" stands out as a refreshing approach to overplayed standards: after a tasteful and uncharacteristically restrained intro from Kikoski, the theme is approached by Haviland at a deliberate slow tempo, revealing once again its many subtleties, then moving into a heartfelt solo. It is on a tune like this that the listener can fully appreciate Okegwo and Blake's empathy with one another. A languorous and tango-inspired take on Charlie Parker's "Visa" turns out to be quite a vehicle for Herring's inspired solo.

Finally, a few words need to be spent on Haviland's trombone style: while characterized by roundness and supreme fluidity it also has a raucous hedge at times, making it quite original in today's panorama. Hopefully, it won't take another 15 years to hear Haviland's next effort.

For more information, visit [matthaviland.net](http://matthaviland.net). Haviland is at Smalls Oct. 27th. See Calendar.



**Asp Nimbus**  
**Christopher Hoffman (Out of Your Head)**  
 by John Sharpe

Cellist Christopher Hoffman assembles a classy quartet for eight sunlit swinging originals on *Asp Nimbus*. Hoffman's credits name-check a litany of New

York's finest, notably including Pulitzer Prize-winning Henry Threadgill's prime working combo Zooid, as well as his Ensemble Double Up, Anna Webber's Septet and James Brandon Lewis' Red Lily Quintet. It signifies an adaptable and wide-ranging talent though, here on his sixth leadership outing, he hews closer to the tradition than many of those outlets. Joining him is another Threadgill alumnus in regular collaborator drummer Craig Weinrib, as well as vibraphonist Bryan Carrott and bassist Rashaan Carter.

Though progress is serene, like with the smooth sailing swan there's a lot going on below the surface. Much of that is down to the intricate but low-key matrix of Carter and Weinrib, who interlock and propel, though with the unusual instrumentation everyone at times has a role in maintaining momentum. Hoffman favors pithy song form, with only one cut exceeding six minutes on a set, available either on LP or as a download, running to a tad over half an hour. Cello also stands front and center, its singing tone, horn-like legato and flowing melodicism taking much of the spotlight.

But even amid the chiming lilt of the opening "Discretionary", there's a hint of subdued melancholy, which pervades the whole program and lends an air of emotional ambivalence to a seemingly straightahead session. It unsurprisingly appears on "Dylan George", a multifaceted piece dedicated to Hoffman's late brother, in spite of the cartoonish enthusiasm of the initial line, after which guest pianist David Virelles contributes sparkling, blues-inflected breaks, sometimes in dialogue with Hoffman's fluent soaring.

With the emphasis on the tunes, band solos tend towards brief vignettes, although always furthering the compositional mood. Carrott's spare pointillist lyricism offers a pleasing foil to sweeping cello while hip-hop informed rhythms take out the opener and Carter enjoys a knotty feature on the final choppy "The Heights Of Spectacle".

For more information, visit [outofyourheadrecords.com](http://outofyourheadrecords.com). Hoffman is at Brooklyn Conservatory of Music Oct. 29th with Josh Sinton. See Calendar.



**Becca Stevens & The Secret Trio**  
**Becca Stevens (GroundUP Music)**  
 by Jim Motavalli

What a captivating album! Grammy-nominated singer Becca Stevens heard The Secret Trio—Ara Dinkjian (oud), Tamer Pinarbasi (Turkish kanun or zither) and Ismail Lumanovski (clarinet)—at the Ground Up Music Festival in 2019 and loved their take on a kind of Middle Eastern chamber music. From there, a similarly enchanted Michael League of Snarky Puppy entered the proceedings, writing songs with Stevens and producing this album in Brooklyn for a collaboration with the trio.

Like Paul Simon's *Graceland*, this is a cross-cultural experiment that works. In part, that is because the trio has flags planted in both Western and Middle Eastern music. "Bring it Back" is instantly arresting, with the trio enveloping and enlarging the double-tracked lyric. "We Were Wrong" comes in on little oud feet, joined by clarinet and stringed kanun (with aural echoes of the western harp). It's atmospheric, but the Stevens-League composition floating on top makes it accessible.

"California" is a standout track, a shimmering vision with grounded lyrics and a constellation of Stevens' overlapping vocals. "The Eye" (featuring dark

clarinet) is the first single; "California" should be the second one. "Eleven Roses" has massed vocals bringing Bulgarian women's choirs to mind. "Lucian" takes us all around the world to the ethereal Celtic world of the Canadian harpist Loreena McKennitt. She used oud players too.

On "Maria", Stevens is both the lead singer and the background choir giving the song a pulse. "Lullaby for the Sun" is wordless, the voice serving as the trio's fourth member. The group's contribution is exquisite, here and throughout.

For more information, visit [groundupmusic.net](http://groundupmusic.net). The Secret Trio is at Bar Lunatico Oct. 7th and Drom Oct. 14th. See Calendar.

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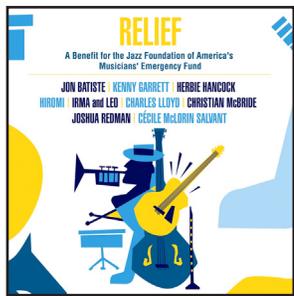
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**Relief (A Benefit for the Jazz Foundation of America's Musicians' Emergency Fund)**  
Various Artists (Mack Avenue)  
by George Kanzler

The nine tracks here come courtesy of a half-dozen recording industry entities and the Jazz Foundation of America (JFA), the proceeds going to the latter's Musicians' Emergency Fund, established in response to the COVID-19 pandemic. The performances range from solo to quintet, some unreleased tracks from album sessions, others culled from live performances or specially created for this album.

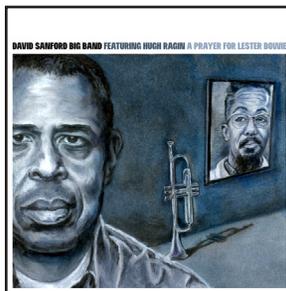
The two concluding live tracks are the most memorable. "Lift Every Voice and Sing", from tenor saxophonist Charles Lloyd & Kindred Spirits, is a delicate balancing act leveraging the quintet's expansive improvisations against the backbone of the famed "Black National Anthem". Lloyd's tenor toys with the melody in a solo intro, the others gradually joining him in largely freeform solos until his tenor takes it out with the melody firmly in the foreground. Jimmy Heath's "Gingerbread Boy", from the JFA's 2020 "A Great Night in Harlem" Gala, features the composer's tenor saxophone supported by Herbie Hancock (piano), Wallace Roney (trumpet), Buster Williams (bass) and Albert "Tootie" Heath (drums). It's a robustly swinging,

limber version reminiscent of the Miles Davis Quintet, with whom Hancock recorded it in 1966.

Three tracks feature vocals. Jon Batiste accompanies himself on a solo "Sweet Lorraine" in obvious tribute to Nat King Cole, from his sweetly smooth voice to his agile stride piano. Cécile McLorin Salvant channels her inner Bessie Smith on an optimistic blues Smith recorded in 1924, "Easy Come, Easy Go Blues", accompanied by Sullivan Fortner's period-authentic piano. Esperanza Spalding and Leo Genovese contribute the only electronic, R&B-inflected track, "Back to Who", Spalding's overdubbed voice swooping and swirling around Genovese's keyboards.

Three distinct approaches to the quartet are featured. Alto saxophonist Kenny Garrett's "Joe Hen's Waltz" is a straightahead, saxophone-with piano-bass-drums rendition. Joshua Redman's "Facts", an outtake from his 2018 album *Still Dreaming*, which paid tribute to the Ornette Coleman alumni quartet Old and New Dreams, builds from solos and duos to Brian Blade's drum-percussion-fueled collective romp. Christian McBride's "Brother Malcolm" veers more toward the meditative and processional. And don't overlook the only solo instrumental track, pianist Hiromi's "Green Tea Farm", an architecturally-constructed, deftly-building eight-minute gem.

For more information, visit [jazzfoundation.org](http://jazzfoundation.org)



**A Prayer for Lester Bowie (featuring Hugh Ragin)**  
David Sanford Big Band (Greenleaf Music)  
by Thomas Conrad

*A Prayer for Lester Bowie* is a baffling, mind-blowing phenomenon. Baffling because it comes out of nowhere. Mind-blowing because it is one of the most ambitious, tumultuous, raw, sophisticated, wildly creative big band records to appear in the new millennium.

Of course, albums never come out of nowhere. David Sanford holds a Ph.D. from Princeton, is a professor of music at Mount Holyoke College in Massachusetts and has had a prolific career as a composer, arranger and bandleader. He has received many awards, including a Guggenheim. His works have been performed by a jazz orchestra he has led for 18 years (originally called the Pittsburgh Collective) and many other ensembles in the fields of classical, chamber and contemporary music.

Still, that Sanford could become capable of an achievement like *A Prayer for Lester Bowie* without being famous is something of a mystery. Perhaps it is because he has often operated in academic and contemporary music circles even more esoteric and removed from popular consciousness than jazz.

There are six pieces by Sanford and a cover of Dizzy Gillespie's "Dizzy Atmosphere". The 14-minute title track was composed by Hugh Ragin. When you cue up this record for the first time, fasten your seat belt. The opener, "Full Immersion", starts innocently enough, with atmospheric conga (Theo Moore) and meandering trombone (Jim Messbauer). Other instruments gradually join. Suspense builds. A storm is gathering. The tempest breaks in shattering trumpets and explosive saxophones. The brass and reed sections smash against one another over the pounding of the rhythm players. The roar pins you back in your chair. "Full Immersion" climaxes in a cataclysmic crescendo.

But as you learn to listen to Sanford you perceive that what first sounds like mania and chaos is actually

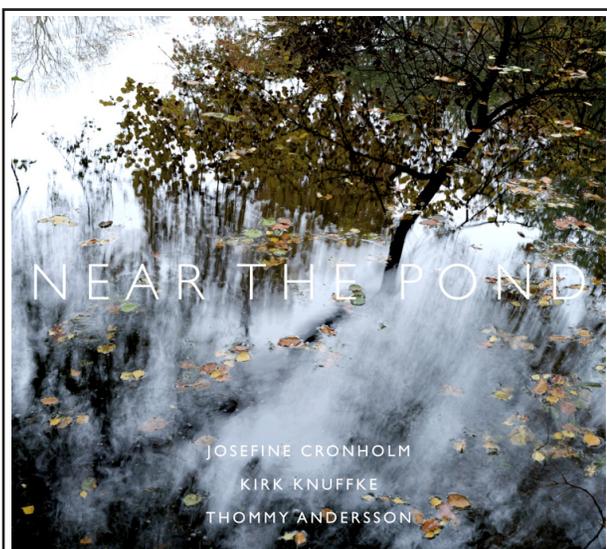
highly organized. The inner moving parts interlock. In fact, the precise management of detail enables Sanford to create greater levels of intensity. The next piece, "Subtraf", introduces genres from outside jazz that recur throughout the album. The juxtaposition of diverse cultural elements is central to Sanford's uniqueness. The classic big band tradition is the core of his art, but rock, punk, funk, Bach, contemporary composition and gutbucket blues are in there, too.

23 musicians come from two overlapping worlds: jazz and contemporary concert ensembles. Few are well known. But based on the quality of their collective and individual responses to Sanford's challenging music, all deserve to be. Guitarist Dave Fabris, trombonist Mike Christianson, alto saxophonist Ted Levine and tenor saxophonist Anna Webber take killing solos. Trumpeter Ragin is the most established member. It is surprising that a composer as advanced as Sanford lets someone else write the centerpiece of his album. But Ragin's title track belongs here, technically and spiritually. The piece is as unpredictable as its subject. Moods and tempos shift as competing synapses fire. Ragin's multi-part trumpet improvisation is a heartfelt tribute to that most fearless of trumpet players, Lester Bowie (who would have turned 80 this month).

Two Sanford pieces displaying his range are "Woman in Shadows" and "Dizzy Atmosphere". The former shows that Sanford, a hardcore expressionist, understands impressionism. The latter shows how tight, fast bebop can be reimagined into something vast (but still quick).

The recorded sound of engineer Tom Lazarus, a nine-time Grammy winner, renders the complex aggression of this groundbreaking album.

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



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**NEAR THE POND**  
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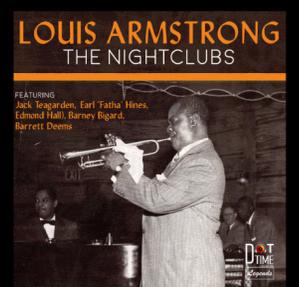
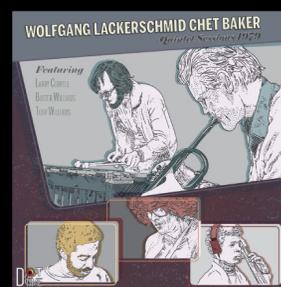
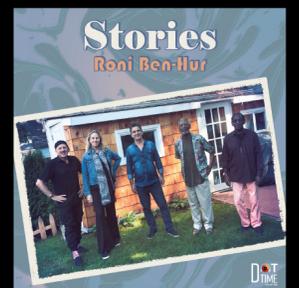
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Near The Pond, the new album by American cornetist Kirk Knuffke and Swedes bassist/cellist Tommy Andersson and vocalist Josefina Cronholm explores cross-continental friendships and cultural exchanges in a project inspired by the literary works of Swedish-American author Carl Sandburg.

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**Live at Ronnie Scott's  
Bill Evans (Resonance)  
Behind The Dikes (The 1969 Netherlands Recordings)  
Bill Evans (Elemental Music)  
On A Friday Evening  
Bill Evans (Craft)  
by Marilyn Lester**

A bounty of newly unearthed live sets from groundbreaking pianist Bill Evans also features virtuoso bassist Eddie Gomez, just ahead of his 77th birthday on Oct. 4th. They offer enough variety to warrant ownership of all three, even with duplicates over the discs. Yet such numbers are far from being repeats. Common to all is an Evans favorite, Miles Davis' "Nardis", with Gomez in a support role in *On A Friday Evening*, with an extended solo on *Live at Ronnie Scott's* and in the background, taking a short solo, on *Behind The Dikes* (yielding the spotlight instead to drummer Jack DeJohnette for a spectacular display of percussive artistry). Likewise, "Quiet Now" (Denny Zeitlin) appears on all three releases, each with a different twist.

Gomez, Juilliard-trained and noted for his stellar work with any number of important jazz artists in the full span of his career, spent 11 years with Evans' trio, beginning in 1966. His remarkable body of work was still well ahead of him then. Yet even at an early age he was already a brilliant and mature musician. His rhythmic solo on Duke Ellington's hit, "I Let a Song Go Out of My Heart", on *Behind The Dikes*, begs a question about Jimmie Blanton, Ellington's revolutionary bassist who tragically died at 23. Cut from that same cloth, it's

easy to imagine that Gomez took up the Blanton torch and developed as Blanton could have — as an innovator of uncommon flexibility and creativity.

The collaboration with Evans allowed Gomez to stand out generously, helping create a remarkable chemistry with the pianist's style of complex harmonics within the relative 'simplicity' of lyrical jazz. This synergy worked to inspire Evans and Gomez to reach higher levels of their respective virtuosities. Many tracks over these releases feature Evans and Gomez playing in a synergistic style that would appropriately be termed a duet in the vocal world. "My Man Has Gone Now" (George Gershwin) on *Live at Ronnie Scott's* and "My Funny Valentine" (Richard Rodgers) from *Behind The Dikes* stand out as such examples.

*Live at Ronnie Scott's* came about through DeJohnette, who offered tapes from his personal archives. DeJohnette only spent six months with the trio, in 1968, including a month-long residency at the titular London club, yet the 20 tracks display a great simpatico among the musicians. DeJohnette's skilled drumming, informed by his life as a pianist before switching instruments, adds color and texture to the foreground playing of Evans and Gomez. It's on this album that a subtle but brilliant improvisational technique of Gomez' becomes apparent: evocative embroidering of musical themes. "A Sleepin' Bee" (Harold Arlen), also on *Behind The Dikes*, suggests the buzzing of bees. Likewise, *On A Friday Evening* features Evans' "The Two Lonely People" and "Up with the Lark" (Jerome Kern) with echoes of a mood-inducing rippling stream and the warbling of birds, respectively.

Marty Morell, who joined the Evans Trio in 1968 and stayed until 1975 — the longest tenure of any Evans drummer — is the third member on *Behind The Dikes*. Morell's tenure reflects the period in which the

troubled, drug-addicted Evans was at his most stable. The tracks have been newly transferred from original tape reels at the Netherlands Instituut voor Beeld en Geluid and largely represent Evans in a relatively lyrical state of mind. Standards such as "Emily" (Johnny Mandel) and "Some Day My Prince Will Come" (Frank Churchill) allow both Evans and Gomez to riff on melody with plenty of creative ideas. Gomez also enjoys several exquisitely long solos, particularly on Evans' "Waltz for Debby" and "Alfie" (Burt Bacharach). A similarly strong and extended Gomez solo is also heard on *Live at Ronnie Scott's* on Thelonious Monk's "Round Midnight".

*On A Friday Evening* is a newly discovered recording of a concert on Jun. 20th, 1975, at Oil Can Harry's in Vancouver, captured for radio by host Gary Barclay. The drummer is Eliot Zigmund, hired after Morell retired to spend more time with family. With a repertoire several years beyond the material Evans was playing during 1968-69, *On A Friday Evening* offers a few delightful tunes not heard on the other two releases. "Sareen Jurer" (Earl Zindars) has Gomez on fire, with a speed and flexibility of plucking that is a breathtaking flight of fancy. On "Yesterdays", the moody, haunting Jerome Kern piece, Gomez matches Evans' own improvisations, mirroring and building on the pianist's ideas smartly. For a cherry on the Evans Trio sundae there's "Embraceable You" (George Gershwin). Gomez and Evans switch roles, the track belonging to the bassist as he plucks his way through exhilarating stream-of-consciousness musical creativity. In a completely secondary role, Evans plays intelligent support, as Zigmund supplies subtle, well thought out rhythm.

For more information, visit [resonancerecords.org](http://resonancerecords.org), [elemental-music.com](http://elemental-music.com) and [craftrecordings.com](http://craftrecordings.com)

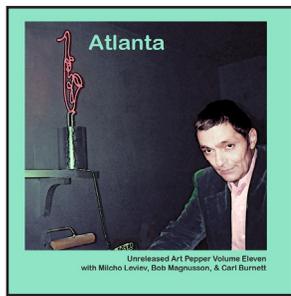


Fred Staton  
Photo by Richard Corman

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**Unreleased Art, Volume Eleven: Atlanta**  
**Art Pepper (Widow's Taste)**  
 by Ken Dryden

Art Pepper was a star from an early age and was remarkably productive through the early '50s. But then he had lost nearly a decade through various stints behind bars for narcotics possession. But after the alto saxophonist left prison for good in the mid '60s, he was ready to make up for the lost time.

His wife Laurie was a major factor in his burst of activity, which seemed to explode after a successful initial booking at the Village Vanguard in 1977. Pepper gained opportunities to take overseas tours and make both live and studio recordings for labels in the US, Europe and Japan. Laurie traveled with her husband and recorded a number of concerts herself, now issuing them decades after his death in June 1982 at only 56 on her mordantly named Widow's Taste imprint.

This May 1980 Atlanta concert (from an unremembered venue, according to Laurie) was recorded with a condenser microphone from the audience. The tapes have held up well and the balance between instruments is quite good, with minimal over-modulation at times, though piano overshadows bass and drums in a few spots. Fortunately, audible audience conversation is minimal, mainly heard

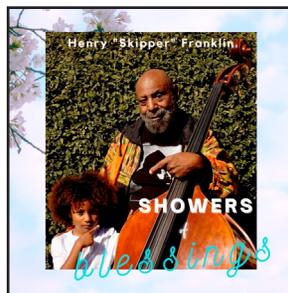
during Pepper's remarks between each song.

The band is comprised of Bulgarian defector pianist Milcho Leviev (who died two years ago this month at 81), bassist Bob Magnusson and drummer Carl Burnett. Pepper is in great form throughout and while the band stretches out on most numbers, the leader doesn't hog the spotlight.

The setlist draws primarily from records he had recorded within the past two years for Galaxy, though there are surprises like a playful rendition of Al Jolson-Buddy DeSylva-Vincent Rose oldie "Avalon", which was popular in the Swing Era. The late trumpeter Joe Gordon's "A Song For Richard" opens with a haunting duet between Pepper and Magnusson on arco bass while Leviev proves himself to be an imaginative soloist, ranging from stride to boogie-woogie and bop.

In spite of the non-professional nature of the recording, the music holds up very well, capturing the spirit of the evening. Sadly the tape ran out prior to the end of pulsating Pepper original "Mambo Koyoma". This is a valuable addition to Pepper's sizable posthumous live discography.

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



**Showers of Blessings**  
**Henry "Skipper" Franklin (Skipper Productions)**  
 by Anders Griffen

*Showers of Blessings* is the latest album by veteran bassist and composer Henry Franklin, aka "The Skipper", who turns 81 this month. Franklin does most of his studio recording at No Sound Studio in Pasadena, California, which is owned and operated by his long-time associate, Nolan Shaheed, who also plays trumpet and flugelhorn on this date. The recording is beautiful, with the whole spectrum of each instrument well represented and the musicians in aural balance.

Franklin conceived the album for sextet because he loves the sound of three horns. Joining Shaheed in the frontline are saxophonist Teodross Avery and trombonist Ryan Porter and rounding out the rhythm section are pianist Theo Saunders and drummer Willie Jones III. The leader anchors the ensemble in such a way that creates a setting where stories unfold and these tunes shower their blessings.

Franklin's "Message to Marjorie" is a brief introduction performed by Najite Agindoton on percussion and Yaakov Levy on wooden flute. Saunders contributed three compositions: "The Return of the Skipper", which jumps out swinging after the opener; the band grooving with a Latin tinge on "Coconut Island"; and "Black Lives Lost" in remembrance of loved ones taken too soon; Shaheed's heartfelt solo on the latter is articulated almost as if he were using words. Keith Williams' "The Valley of the Search" features Benn Clatworthy's alto flute and evokes mystery at dusk. The light is fading, but there is hope. Clatworthy also contributed "Skipper Meets Pharaoh", which opens with a drum solo and brings a bright fire.

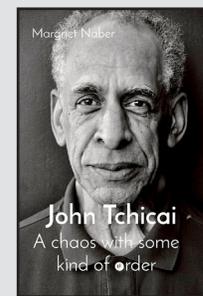
The ensemble performs a tribute to McCoy Tyner, who passed away in 2020, with a beautiful arrangement of the pianist's "Ballad for Aisha". "The Guardian", written by Phil Morrison, bounces back to hardbop territory, full of surprises with different sections and endings. Revised here for three horns, "Little Miss Laurie" will be remembered from Franklin's 1972 debut record on Black Jazz, *The Skipper* but doesn't fade out at the end here! This is a super cool update

making this tune sound new again.

Like a great, classic jazz record, each piece is distinct from the last in melody and groove. "I like to play tunes I like to hear and they've all got their own story," states Franklin. The album is engaging from beginning to end, an hour well spent and available from Skipper Productions, Franklin's own label, which he founded in 2001: "This way we have the freedom of playing of what we want and have control of our own music". *Showers of Blessings* helps to carry out the label's mission of "bringing peace to the world...one album at a time".

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

## IN PRINT



**John Tchicai: A chaos with some kind of order**  
**Margriet Naber (Ear Heart Mind Media)**  
 by Kurt Gottschalk

John Tchicai was, or seems to have been, more role model than proselytizer in the Church of Jazz Humanism. He wasn't someone you felt you knew but is someone you may well have thought you'd like, which is why Margriet Naber's *John Tchicai: A chaos with some kind of order* is such a welcome text.

Tchicai never found the level of post-New Thing fame that his fellow saxophonists enjoyed. He did, however, continue to work very nearly up to his death nine years ago this month at the age of 76.

Naber's slim volume (156 pages plus appendices) is hardly probing, but as his partner in music and the last of his four wives, she knows her subject well. In as romantically matter-of-fact an intro as you could ask for, Naber reveals her keeping notes of their time together and of the reminiscences Tchicai would share in the belief that one day someone writing a book would want to interview her. She ended up being that writer and maintains an even hand. It's not a gossipy book, nor is it bitter or starry-eyed. If anything, it sometimes comes off as a little impersonal, breezing through stories where she presumably had no more details. (And what about that fight with Cecil Taylor?)

The memories Tchicai shared were, it seems, plenty and with the supplemental interviews with a few friends and relatives, Naber rebuilds his childhood and early career quite satisfactorily. Perhaps the most illuminating section involves Tchicai's move to an ashram in Denmark in the early '70s and forgoing music and sex. He stuck with neither vow, clearly, but it charts a spiritual course he pursued for the rest of his life. Unfortunately, that period comes and goes in seven quick, illustrated pages.

The book includes some of Tchicai's writing—a few poems, a handwritten letter and a distillation of his "advice to improvisers". It also includes the suggestion that, in his final year, he had begun going through his archive of writings, correspondence and photographs in hopes of compiling a book. There's no indication of how far he got with that project but if anyone knows, it's Naber. Perhaps that will bring a chance to get to know him better. In the meantime, we have this lovely and loving introduction.

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

## the sidedoor

UPCOMING SHOWS

Friday, October 1st  
**SULLIVAN FORTNER SOLO**

Saturday, October 2nd  
**GREG ABATE QUARTET**

Friday, October 8th  
**EJ STRICKLAND QUINTET**

Saturday, October 9th  
**JUDY WEXLER**

Fri & Sat, October 15th & 16th  
**JAVON JACKSON & FRIENDS**

Friday, October 22nd  
**KEN PEPOWSKI QUARTET**

Saturday, October 23rd  
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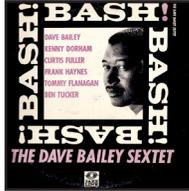
by Andrey Henkin



Dixieland Jazz Band

Brunies Brothers (American Music)  
October 4th, 1957

Swiss patriarch Richard Brunies emigrated to New Orleans in 1858, where his seven grandchildren became musicians, such as trombonist Merritt (born 1895) and trumpeter Albert "Abbie" (1900). On the cover of this LP of Dixieland fare and one original (the brothers singing) are some of the clubs they played. Not among them is the Buena Vista Hotel in Biloxi, Miss., where they had settled by 1945 and this set was made with Biloxi-ites Jules Galle (clarinet), Eddie James (piano), Tony Fountain (bass, cousin to Pete) and Joe Wentz (drums).



Bash!

Dave Bailey (Jazzline)  
October 4th, 1961

Though he didn't record the music, drummer Dave Bailey appeared in Jim Henson's 1965 short film *Time Piece*. Several years earlier, he made this album, one of five he led in 1960-61. The band is drawn from dates on either side: trombonist Curtis Fuller, tenor saxophonist Frank Haynes and bassist Ben Tucker, plus trumpeter Kenny Dorham and pianist Tommy Flanagan. Waxed at Peter Ind's studio, the tunes are by Dorham, Sonny Rollins, Osie Johnson, Norris Turner, John Klenner-Sam M. Lewis and Jimmy van Heusen-Johnny Burke.



Free Sound & Super Brass

Hans Koller/Wolfgang Dauner (MPS)  
October 4th, 1975

This live album from the Audimax Technische Universität in Vienna brings together a local son coming out of straightahead jazz (saxophonist Hans Koller, born 1921) and a younger German part of the European avant garde (keyboard player Wolfgang Dauner, born 1935). Koller wrote the two tunes of the A-Side, Dauner the B-Side piece, the pair joined by an international cast representing both halves of the title: Albert Mangelsdorff, Kenny Wheeler, Herbert Joos, Günter Lenz and Janusz Stefanski alongside members of Austrian ORF Big Band.



Listen Here

Roseanna Vitro (Texas Rose Music)  
October 4th, 1982

By the time Roseanna Vitro reissued this album, her debut, earlier this year, the Arkansas-born singer had made over a dozen more sets for Concord, Telarc, Challenge and Motéma. Vitro, 31 at the time, enlists veterans Kenny Barron (piano), Bliss Rodriguez on one track), Buster Williams (bass), Ben Riley (drums) and Arnett Cobb (saxophone), as well as Scott Hardy (guitar) and Duduka Da Fonseca (percussion). The 12-tune set runs the gamut from Jobim and Ellington to Dave Frishberg, Johnny Mandel and Sergio Mihanovich.



In Tokyo

Stéphane Grappelli (Denon)  
October 4th, 1990

French violinist Stéphane Grappelli was in the midst of his seventh and final decade as a performer with this concert at the Bunkamura Theatre Cocoon in Tokyo when he was almost 83. His band of countrymen was a multi-generational one: accordion player Marcel Azzola 20 years younger; guitarist Marc Fosset 41 years his junior; and bassist Jean-Philippe Viret le bébé at 31. The quartet (the leader also on piano) plays 14 tunes—French chansons, jazz standards and Americana—in pithy takes, some as medleys.

BIRTHDAYS

October 1

†André Paquinet 1926-2014  
Dave Holland b.1946  
Mark Helias b.1950  
Tony Dumas b.1955  
Fred Lonberg-Holm b.1962

October 2

†Wally Rose 1913-97  
†Phil Urso 1925-2008  
†Howard Roberts 1929-92  
†Ronnie Ross 1933-91  
Peter A. Schmid b.1959  
Django Bates b.1960

October 3

†Edgar Battle 1907-77  
†Buddy Banks 1909-91  
†Von Freeman 1922-2012  
†George Wein 1925-2021  
Charles Downs b.1943  
Mike Clark b.1946  
Michael Bowie b.1961  
Carsten Dahl b.1967

October 4

†Noel Chiboust 1909-94  
†Marvin Ash 1914-74  
†Walter Bishop 1927-98  
†Leon Thomas 1937-99  
Mark Levine b.1938  
Steve Swallow b.1940  
Eddie Gomez b.1944  
Robert Hurst b.1964  
Mat Maneri b.1969

October 5

†Jimmie Blanton 1918-42  
†Bill Dixon 1925-2010  
†Donald Ayler 1942-2007  
Clifton Anderson b.1957  
Tord Gustavsen b.1970

October 6

Norman Simmons b.1929  
Steve Elmer b.1941  
Masahiko Satoh b.1941  
Mark Whitfield b.1966

October 7

†Papa Jo Jones 1911-85  
†Alvin Stoller 1925-92  
†Larry Young 1940-78  
Aaron Parks b.1983

October 8

†J.C. Heard 1917-88  
†Pepper Adams 1930-86  
John Betsch b.1945  
Steven Bernstein b.1961  
Ted Kooshian b.1961

October 9

†Elmer Snowden 1900-73  
†Bebo Valdes 1918-2013  
†Yusef Lateef 1920-2013  
Abdullah Ibrahim b.1934  
Chucho Valdés b.1941  
Satoko Fujii b.1958  
Kenny Garrett b.1960  
Jeff Albert b.1970  
Amy Cervini b.1977

October 10

†Harry "Sweets" Edison 1915-99  
†Thelonious Monk 1917-82  
†Monk Montgomery 1921-82  
†Julius Watkins 1921-77  
†Oscar Brown Jr. 1926-2005  
†Junior Mance 1928-2021  
†Ed Blackwell 1929-92  
Cecil Bridgewater b.1942  
Scott Reeves b.1950  
Pam Fleming b.1957

October 11

†Curtis Amy 1919-2002  
†Art Blakey 1919-90  
†Billy Higgins 1936-2001  
†Lester Bowie 1941-99  
†Fred Hopkins 1947-99  
Federico Ughi b.1972

October 12

†Mel Rhyne 1936-2013  
Ed Cherry b.1957  
Michael Mossman b.1959  
Harry Allen b.1966

October 13

†Art Tatum 1909-56  
Terry Gibbs b.1924  
†Ray Brown 1926-2002  
†Tommy Whittle 1926-2013  
†Lee Konitz 1927-2020  
†Johnny Lytle 1932-95  
Pharoah Sanders b.1940  
Joachim Badenhorst b.1981

October 14

Duško Gojković b.1931  
†Fritz Pauer 1943-2012  
†Garrison Fewell 1953-2015  
Kazumi Watanabe b.1953

October 15

†Freddy Cole 1931-2020  
†Joe Roccisano 1939-97  
Palle Danielsson b.1946  
Bo Stief b.1946  
Bill Charlap b.1966  
Reid Anderson b.1970

October 16

Ray Anderson b.1952  
Tim Berne b.1954  
†Roy Hargrove 1969-2018

October 17

†Cozy Cole 1906-81  
†Barney Kessel 1923-2004  
†Sathima Bea Benjamin 1936-2013  
Joseph Bowie b.1953  
Howard Alden b.1958  
Manuel Valera b.1980

October 18

†Anita O'Day 1919-2006  
†Bent Jaedig 1935-2004  
†J.C. Moses 1936-77  
Wynton Marsalis b.1961  
Bill Stewart b.1966  
Myron Walden b.1972  
Esperanza Spalding b.1984

October 19

†Red Richards 1912-98  
Eddie Daniels b.1941  
Ronnie Burrage b.1959  
Tim Garland b.1966

October 20

†Jelly Roll Morton 1890-41  
†Johnny Best 1913-2003  
†Ray Linn 1920-96  
†Willie Jones 1929-1991  
†Eddie Harris 1934-96  
Dado Moroni b.1962  
Mark O'Leary b.1969

October 21

†Don Byas 1912-72  
†Dizzy Gillespie 1917-93  
†Don Elliott 1926-84  
†Bobby Few 1935-2021  
Jerry Bergonzi b.1947  
Marc Johnson b.1953  
Fred Hersch b.1955  
David Weiss b.1964

October 22

†Giorgio Gaslini 1929-2014  
†Tyrone Hill 1948-2007  
Jane Bunnett b.1955  
Hans Glawischnig b.1970

October 23

†Sonny Criss 1927-77  
†Fats Sadi 1927-2009  
†Gary McFarland 1933-71  
Ernie Watts b.1945  
Tristan Honsinger b.1949  
Dianne Reeves b.1956

October 24

†Louis Barbarin 1902-97  
†Jimmie Powell 1914-94  
Odean Pope b.1938  
Jay Anderson b.1955  
Rick Margitza b.1961

October 25

†Don Banks 1923-80  
†Jimmy Heath 1926-2020  
Terumasa Hino b.1942  
Robin Eubanks b.1955

October 26

†Charlie Barnet 1913-91  
†Warne Marsh 1927-87  
Eddie Henderson b.1940  
Vijay Iyer b.1971

October 27

†Sonny Dallas 1931-2007  
Barre Phillips b.1934  
Philip Catherine b.1942  
Arild Andersen b.1945  
Nick Stephens b.1946  
Ken Filiano b.1952  
David Hazeltine b.1958  
Amanda Monaco b.1973

October 28

†Chico O'Farrill 1921-2001  
Cleo Laine b.1927  
Andy Bey b.1939  
Jay Clayton b.1941  
Glen Moore b.1941  
†Elton Dean 1945-2006  
Michel Pilz b.1945  
Richard Bona b.1967  
Kurt Rosenwinkel b.1970

October 29

†Hadda Brooks 1916-2002  
†Neil Hefti 1922-2008  
†Zoot Sims 1925-85  
†Pim Jacobs 1934-96  
Siggi Busch b.1943  
Emilio Solla b.1962  
Mats Gustafsson b.1964  
Josh Sinton b.1971

October 30

†Teo Macero 1925-2008  
†Bobby Jones 1928-80  
†Clifford Brown 1930-56  
Trilok Gurtu b.1951

October 31

†Toshiyuki Miyama 1921-2016  
†Illinois Jacquet 1922-2004  
†Ted Nash 1922-2011  
†Bob Graettinger 1923-57  
†Ray Crane 1930-94  
†Booker Ervin 1930-70  
Les Tomkins b.1930  
Johnny Williams b.1936  
†John Guerin 1939-2004  
Reimer Von Essen b.1940  
†Sherman Ferguson 1944-2006  
David Parlato b.1945  
†Bob Belden 1956-2015  
Vincent Gardner b.1972



BARRE PHILLIPS  
October 27th, 1934

After several years of more 'traditional' jazz work with the likes of Eric Dolphy, Attila Zoller, Jimmy Giuffre, Heiner Stadler and others, bassist Barre Phillips moved to Europe, where he would be invited to record solo bass improvisations. This would become *Journal Violone* (Opus One), opening a door for hundreds of bass players who followed to explore the format. A few years later he upped the ante with a bass duo record with Dave Holland and a bass quartet session. More bass solos, duos and larger ensembles would follow over the decades, plus numerous collaborations with the likes of John Surman, Mal Waldron, Alfred Harth, Gunter Hampel, Paul Bley, Evan Parker, Biggi Vinkeloe, Urs Leimgruber, Vinny Golia and a host of others. (AH)

CROSSWORD

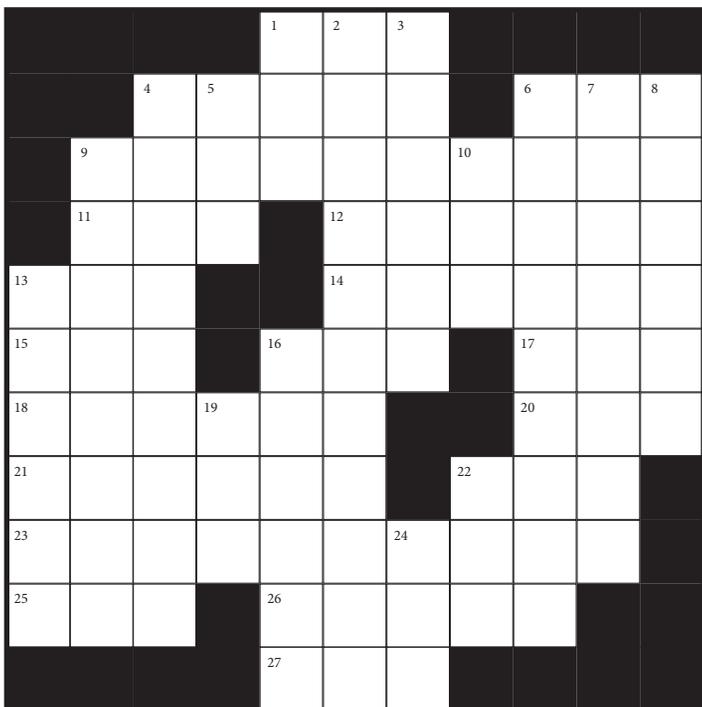
ACROSS

- Smooth jazz booking agency
- Late German bassist Karl Theodor
- At the heart of Charles Tolliver/Stanley Cowell's label?
- Rarities in jazz
- Guitarist Cantor
- Practice before practice
- Pianist Mosca
- Lucian Ban/John Hébert made a tribute album to this Romanian composer
- Sheepish Japanese label releasing albums by Jerry Gonzalez, Kip Hanrahan and others?
- Bob James label Tappan \_\_\_\_
- Whit Dickey label \_\_\_\_ Forms
- Percussionist Tariq who worked with Eberhard Weber/Reto Weber/Chico Freeman/Christy Doran
- Vibraphone mallet material (abbr.)
- Harry Miller 1974 Ogun album *Children* \_\_\_\_
- Reed/woodwind player Koffman
- Tooting Belgian
- Evan Parker ens.

- Isao Suzuki Quartet + 2 1975 Three Blind Mice album \_\_\_\_-Utan
- Foxes Fox 2004 psi album *Naan* \_\_\_\_

DOWN

- Threadgill/Hopkins/McCall
- Early Paul Whiteman saxophonist
- Cindy Blackman 1987 Muse album
- Birks
- Important info. for a touring musician
- Satchmo
- Scold on the bandstand?
- Utensil on the cover of a Hank Marr 1969 King album
- This guide inspired a primordial jazz rag
- Bassist who played with Monk and Sun Ra
- The institution unanimously congratulated the Newport Jazz Festival on its 60th anniversary
- Member of the jazz police
- Drummer Salif Howell
- Pipa player Wu
- He essentially outlawed jazz in China



By Andrey Henkin

visit nycjazzrecord.com for answers

# CALENDAR

## Friday, October 1

- ★ Antonio Sanchez Quartet with Donny McCaslin, Miguel Zenón, Scott Colley  
55Bar 9:30 pm
- Composers Concordance: Christina Pressl with Franz Hackl, Jonathan Kane, CompCord String Quartet: Lynn Bechtold, Mioi Takeda, Eddy Malave, Robert Burkhardt  
Austrian Cultural Forum 7 pm  
Birdland 5 pm \$20-30
- Birdland Big Band
- ★ Stacey Kent/Art Hirahara with guest Jim Tomlinson  
Birdland 7, 9:30 pm \$30-40
- ★ Robert Gasper Original Acoustic Trio  
Blue Note 8, 10:30 pm \$40-55  
Cellar Dog 7, 11:30 pm \$10
- Mike Karn; Samuel Martinelli
- Joey Alexander Trio with Kris Funn, Kush Abadey  
Dizzy's Club 7:30, 9:30 pm \$45  
Drom 8 pm \$30
- Pedrito Martinez
- ★ Joel Ross Group with Marquis Hill, Godwin Louis, Sean Mason, Marcus Gilmore  
The Jazz Gallery 7:30, 9:30 pm \$25-35
- ★ Peter Zak Trio with Billy Drummond; Jon Davis  
Mezzrow 7:30, 9, 10:30 pm 12 am \$20  
Minton's 8, 10 pm \$20
- Anthony Ware Quintet
- Joanie Pallatto's My Original Plan Unplugged with Fareed Haque, Sparrow and guests  
Pangea 7 pm \$25
- Lionel Loueke  
Rockwood Music Hall Stage 3 7 pm \$20
- Reed Miller; Darrell Green Quartet  
Room 623 at B2 Harlem 7, 8:30, 10 pm \$15-20
- George Winstone Quartet with Jonathan Elbaz, Nick Jozwiak, Kayvon Gordon  
ShapeShifter Lab 9 pm \$20
- Doug Wamble Quartet with JD Allen, Philip Norris, EJ Strickland  
Smalls 7:30, 9 pm \$20
- Ben Cassara Quartet with Tedd Firth, Boots Malson, Tim Horner  
Soapbox Gallery 8 pm \$25
- ★ Bill Charlap Trio with Peter Washington, Kenny Washington  
Village Vanguard 8:30, 10:30 pm \$40

## Saturday, October 2

- Oz Noy  
55Bar 9:30 pm
- ★ Leap Day Trio: Jeff Lederer, Mimi Jones, Matt Wilson  
Bar Bayeux 8, 9:30 pm
- ★ Stacey Kent/Art Hirahara with guest Jim Tomlinson  
Birdland 7, 9:30 pm \$30-40
- ★ Robert Gasper Original Acoustic Trio  
Blue Note 8, 10:30 pm \$40-55  
Cellar Dog 7, 11:30 pm \$10
- Ken Fowser; Miki Yamana
- ★ Daro Behroozi, Cooper-Moore, Francisco Mela; Michael Wimberly, Kirk Knuffke, Adam Lane; Yuko Otomo; Steve Swell Kende Dreams with Rob Brown, William Parker, Michael T.A. Thompson  
Children's Magical Garden de Carmen Rubio 1:30 pm
- Joey Alexander Trio with Kris Funn, Kush Abadey  
Dizzy's Club 7:30, 9:30 pm \$45
- ★ Homecoming: Danny Simmons and Ron Carter Golden Striker Trio with Russell Malone, Donald Vega, Leslie Harrison, Billy Drummond, Usula Rucker, Derick Cross, Bonafide Rojas  
Jamaica Center for Arts and Learning 8 pm \$20
- Dayna Stephens Quartet with Aaron Parks, Rick Rosato, Kweku Sumbry  
The Jazz Gallery 7:30, 9:30 pm \$25-35  
Mezzrow 7:30, 9 pm \$20
- ★ Ed Cherry

- ★ ESP-Disk' Solo Piano Festival: John Blum; Eunhye Jeong; Gabriel Zucker  
Michiko Studios 6 pm \$20  
Minton's 8, 10 pm \$20  
Nublu 151 8 pm \$20
- Dara Tucker
- Jonathan Scales Fourchestra  
Nublu 151 8 pm \$20
- Adam Birnbaum Quartet with John Ellis, Doug Weiss, Nasheet Waits  
Smalls 7:30, 9 pm \$20
- ★ Bill Charlap Trio with Peter Washington, Kenny Washington  
Village Vanguard 8:30, 10:30 pm \$40

## Sunday, October 3

- Ferenc Nemeth Unstandard Trio with Dayna Stephens, Massimo Biolcati  
Bar Lunatico 9 pm \$10
- Sonny Singh's Chardi Kala with Jonathan Goldberger, Ria Modak, Yuka Tadano, Rohin Khemani  
Barbès 7 pm \$20  
Barbès 9 pm \$20
- ★ Stephane Wrembel  
Barbès 9 pm \$20
- ★ Scott Reeves Orchestra with Jay Bradford, Vito Chivuzzo, Rob Middleton, Terry Goss, Tom Christiansen, Seneca Black, Freddie Hendrix, Stuart Mack, Chris Pasin, Jason Jackson, Matt McDonald, Matt Haviland, Jennifer Wharton, Jim Ridl, Mike Karn, Andy Watson and guest Carolyn Leonhart  
Birdland 5 pm \$20-30
- ★ Arturo O'Farrill and The Afro Latin Jazz Ensemble  
Birdland 7 pm \$20-30
- ★ Robert Gasper Original Acoustic Trio  
Blue Note 8, 10:30 pm \$40-55  
Cellar Dog 7 pm \$10
- Bruce Harris
- ★ Ayumi Ishito, Nebula, Daniel Carter, Patrick Holmes, Jesse Dulman, Ryan Sawyer, No Land/Luke Stewart, Sound & Cry; Patricia Nicholson, Jean Carla Rodea, William Parker  
Children's Magical Garden de Carmen Rubio 1:30 pm
- Joey Alexander Trio with Kris Funn, Kush Abadey  
Dizzy's Club 7:30, 9:30 pm \$40
- Teri Roiger, Steve Berger, John Menegon  
Eritwine Wine Bar 6 pm  
Mezzrow 7:30, 9 pm \$20
- Janice Friedman
- Paul Jost Trio with Jim Ridl, Dean Johnson  
North Square Lounge 12:30, 2 pm
- ★ Dan Weiss/Miles Okazaki; Wednesday Night Titans; Jason Lindner's Now vs. Now  
Nublu 151 7 pm \$20
- Melissa Stylianou
- Hymn to the Universe for François Grillot: Matt Lavelle's 12 Houses with Claire Daly, Mary Cherney, Cheryl Pyle, Chris Forbes, Jeremy Carlstedt, Art Baron, Lee Odom, Charles Waters, Nicole Davis, Hilliard Greene, Catherine Sikora, Jose Luis Abreu, Rich Rosenthal and guests  
Scholes Street Studio 8 pm
- ★ Alex Norris Quintet with Ari Ambrose, Jeremy Manasia, Paul Gill, Brian Floody  
Smalls 7:30, 9 pm \$20
- ★ Bill Charlap Trio with Peter Washington, Kenny Washington  
Village Vanguard 8:30, 10:30 pm \$40

## Monday, October 4

- Walter Thompson Soundpainting Orchestra with Efrain Rozas, Caitlin Cawley, Andrea Pryor, Steve LaRosa, Erica Mancini, Hollis Headrick, Kirk Knuffke, Celeste Cantor-Stephens, Michael Attias, Stefan Zeniuk, Eleonore Weill, Sana Nagano, Sam Day Harmet, Rolf Sturm, Zach Swanson  
Barbès 7 pm \$20  
Bryant Park 12:30 pm
- Victor's Jazz Party

- Max Kutner, Eli Asher, Michael Eaton, Kurt Kotheimer, Colin Hinton; Jessica Ackerley, Eli Wallace, Frank Meadows; Stephen Gauci, Adam Lane, Colin Hinton; Welf Dorr, Ken Filiano, Caitlin Cawley; Giacomo Meregga, Josh Sinton, Todd Neufeld  
Bushwick Public House 7 pm \$15
- ★ Gilad Hekselman; Pasquale Grasso  
Mezzrow 7:30, 9, 10:30 pm 12 am \$20
- Ari Hoenig Quartet with Gadi Lehavi, Ben Tiberio, Tivon Pennicott  
Smalls 7:30, 9 pm \$20
- ★ Vanguard Jazz Orchestra  
Village Vanguard 8:30, 10:30 pm \$40

## Tuesday, October 5

- Los Aliens: Sebastián Cruz, Stomu Takeishi, Andres Jimenez  
Barbès 7 pm \$15
- ★ Ron Carter's Golden Striker Trio with Russell Malone, Donald Vega  
Birdland 7, 9:30 pm \$30-40
- Robert Gasper and Ledisi  
Blue Note 8, 10:30 pm \$40-55
- Ayako Shirasaki  
Bryant Park 12:30 pm
- Adam Markowitz/Brandon Lopez  
IRL 7 pm \$15
- Libby York Trio with John Di Martino, Dezron Douglas  
Mezzrow 7:30, 9 pm \$20
- Gabriel Zucker's The Delegation with Adam O'Farrill, Nolan Tsang, Anna Webber, Yuma Uesaka, Mariel Roberts, Mat Muntz, Connor Parks  
Roulette 8 pm \$25  
Smalls 7:30, 9 pm \$20
- Jason Brown
- Paul Jost Quartet  
Soapbox Gallery 8 pm \$25
- Takuya Kuroda and Saxofshaolin  
The Sultan Room 8 pm \$20
- Eric Harland's Voyager with Walter Smith III, Morgan Guerin, Gilad Hekselman, Charles Altura, Taylor Eigsti, Harish Raghavan  
Village Vanguard 8:30, 10:30 pm \$40

## Wednesday, October 6

- ★ Savannah Harris Group  
Bar Bayeux 8, 9:30 pm
- ★ David Ostwald's Louis Armstrong Eternity Band  
Birdland 5 pm \$20-30
- ★ Ron Carter's Golden Striker Trio with Russell Malone, Donald Vega  
Birdland 7, 9:30 pm \$30-40
- ★ Dan Block Quartet  
Birdland Theater 8:30 pm \$20-30
- Robert Gasper and Ledisi  
Blue Note 8, 10:30 pm \$40-55
- ★ Terry Waldo's Gotham City Band  
Bryant Park 12:30 pm
- Ehud Asherie  
Cellar Dog 7 pm \$10
- Kevin Blancq Quartet  
Chelsea Table & Stage 7 pm \$35
- Carol Sudhalter Septet with Chris Rinaman, Amanda Monaco, Patrick Poladian, Kevin Hailey, Paul Shaw, Frank Senior and guest Mimi Block  
Flushing Town Hall 7:15 pm  
Mezzrow 7:30, 9, 10:30 pm 12 am \$20
- David Cook; Panas Athanos  
New Amsterdam Musical Association 7 pm
- Ray Blue Organ Quartet
- Judy Wexler with Jim Ridl, Essiet Essiet, Tim Horner  
Pangea 7 pm \$25  
Roulette 8 pm \$25
- ★ Robert Dick/Ursel Schlicht  
Mezzrow 7:30, 9, 10:30 pm \$20
- Joshua Trinidad Quartet  
ShapeShifter Lab 7 pm \$20
- Troy Roberts Quartet with Tim Jago, Boris Kozlov, Jeff 'Tain' Watts  
Smalls 7:30, 9 pm \$20
- Eric Harland's Voyager with Walter Smith III, Morgan Guerin, Gilad Hekselman, Charles Altura, Taylor Eigsti, Harish Raghavan  
Village Vanguard 8:30, 10:30 pm \$40



# HOME COMING

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## Thursday, October 7

- The Secret Trio: Ara Dinkjian, Tamer Pinarbasi, Ismail Lumanovski  
Bar Lunático 9 pm \$10
- ★ Marc Ribot's Ceramic Dog with Shahzad Ismaili, Ches Smith  
The Bell House 8 pm \$20-25
- ★ Ron Carter's Golden Striker Trio with Russell Malone, Donald Vega  
Birdland 7, 9:30 pm \$30-40
- Robert Gasper  
• Sylvia Cuenca  
• Joey DeFrancesco Trio with Lucas Brown, Anwar Marshall  
Dizzy's Club 7:30, 9:30 pm \$45
- Micah Thomas Trio with Dean Torrey, Kayvon Gordon  
The Jazz Gallery 7:30, 9:30 pm \$15-25
- John Dokes; Nick Masters  
• Sam Taylor Quintet with Terrell Stafford, Charlie Sigler, Neal Miner, Willie Jones III  
Modulightor 6 pm
- Aubrey Johnson with Tomoko Omura, Alex LoRe, Glenn Zaleski, Matt Aronoff, Jay Sawyer  
Rockwood Music Hall Stage 2 7 pm \$15
- ★ Sarah Hanahan  
• Michel Gentile Flow with Michael McGinnis, Jacob Garchik, Chris Lightcap, Tom Rainey  
Soapbox Gallery 8 pm \$25
- Hiromi's The Piano Quintet with Tatsuo Nishie, Sohei Birmann, Meguna Naka, Wataru Mukai  
• Eric Harland's Voyager with Walter Smith III, Morgan Guerin, Gilad Hekselman, Charles Altura, Taylor Eigsti, Harish Raghavan  
Village Vanguard 8:30, 10:30 pm \$40

## Friday, October 8

- The Omi Ensemble: Odero George Achieng, Lee Odum, Volker Goetze, Siphon Kunene, Hill Greene, Stephanie Griffin  
Andrew Freedman Home 7 pm
- ★ Itai Kriss and Televana with Wayne Tucker, Keisel Jimenez, Shai Maestro, Alon Near, Diego Joaquin Ramirez  
Bar Lunático 9 pm \$10
- ★ Hearing Things: Matt Bauder, JP Schlegelmilch, Vinnie Sperrazza  
Barbès 10 pm \$20
- Birdland Big Band  
• Ron Carter's Golden Striker Trio with Russell Malone, Donald Vega  
Birdland 7, 9:30 pm \$30-40
- ★ Don Braden Quartet  
• Robert Gasper  
★ Joe Farnsworth; Ben Paterson  
• Isaiah Collier and The Chosen Few with Jordan Williams, Jeremiah Hunt, Tim Regis; Luke Stewart Slit Trio with Brian Settles, Chad Taylor; Dave Sewelson's Freedom Fighters  
Clemente Soto Velez Cultural Center 7 pm
- Joey DeFrancesco Trio with Lucas Brown, Anwar Marshall  
Dizzy's Club 7:30, 9:30 pm \$45
- ★ Melissa Aldana's Visions with Lage Lund, Pablo Menares, Kush Abadey  
The Jazz Gallery 7:30, 9:30 pm \$30-40
- Michael Weiss  
• Eduardo Brechó Group  
• Zoe Abadia; Akiko Tsuruga  
• Hery Paz  
• Mark Sherman Reunion Band with Allen Farnham, Dean Johnson, Tim Horner  
Smalls 7:30, 9 pm \$25
- Steve Sandberg/Vinicius Gomez  
• Hiromi's The Piano Quintet with Tatsuo Nishie, Sohei Birmann, Meguna Naka, Wataru Mukai  
• Eric Harland's Voyager with Walter Smith III, Morgan Guerin, Gilad Hekselman, Charles Altura, Taylor Eigsti, Harish Raghavan  
Village Vanguard 8:30, 10:30 pm \$40

## Saturday, October 9

- ★ Ron Carter's Golden Striker Trio with Russell Malone, Donald Vega  
Birdland 7, 9:30 pm \$30-40
- Don Braden Quartet  
• Robert Gasper  
• Jason Brown; Stefano Doglioni  
• Greg Farnese  
★ Janice Lowe and Namaron with Gwen Laster, Olitheia Anglin; Joe McPhee Trio XL with Rosie Hurtlein, Dominic Duval, Jr., Jay Rosen; Greg Murphy Quartet with Ben Solomon, Essiet Essiet, Johnathan Blake  
Clemente Soto Velez Cultural Center 7 pm
- Joey DeFrancesco Trio with Lucas Brown, Anwar Marshall  
Dizzy's Club 7:30, 9:30 pm \$45
- ★ Stephen Gauci/Jeff Davis; Stephen Gauci/Jon Goldberg  
Downtown Music Gallery 6:30, 8 pm
- ★ Melissa Aldana's Visions with Lage Lund, Pablo Menares, Kush Abadey  
The Jazz Gallery 7:30, 9:30 pm \$30-40
- ★ Pete Malinverni; Dave Kikoski  
• TW Sample Quintet with Bill Easley  
Minton's 8, 10 pm \$20
- JR Samuels; Sarah Bernstein  
• Satoshi Takeishi/Shoko Nagai  
• Wayne Escoffery  
★ Lena Bloch Feathery with Russ Lossing, Cameron Brown, Billy Mintz  
Soapbox Gallery 8 pm \$25
- Eric Harland's Voyager with Walter Smith III, Morgan Guerin, Gilad Hekselman, Charles Altura, Taylor Eigsti, Harish Raghavan  
Village Vanguard 8:30, 10:30 pm \$40

## Sunday, October 10

- Nick Hakim/Roy Nathanson  
• Stephane Wrembel  
• Benefit for the Veronica Pellitteri Memorial Fund  
Birdland 5 pm \$15-30
- ★ Arturo O'Farrill and The Afro Latin Jazz Ensemble  
Birdland 7 pm \$20-30
- Robert Gasper  
• Jon Davis  
★ Darius Jones, Sam Newsome, Chad Taylor; Jason Hwang Spontaneous River Orchestra  
Clemente Soto Velez Cultural Center 7 pm
- Joey DeFrancesco Trio with Lucas Brown, Anwar Marshall  
Dizzy's Club 7:30, 9:30 pm \$45
- Teri Roiger, Steve Berger, John Menegon  
Entwine Wine Bar 6 pm
- Sacha Perry  
• Marcos Varela Quartet  
• Roz Corral Trio with Paul Bollenback, Santi Debriano  
North Square Lounge 12:30, 2 pm
- 9 Horses: Joe Brent, Sara Caswell, Andrew Ryan  
Rockwood Music Hall Stage 3 7 pm \$15
- Melissa Stylianou  
• Mike Troy  
• SW Large Ensemble with Henry Fraser, Joanna Matrey, Jessica Pavone, Joe Moffett, Alejandro Florez, Madison Greenstone, Laura Cocks, Weston Olencki, Barry Weisblat  
The Vale in Prospect Park 2 pm
- Eric Harland's Voyager with Walter Smith III, Morgan Guerin, Gilad Hekselman, Charles Altura, Taylor Eigsti, Harish Raghavan  
Village Vanguard 8:30, 10:30 pm \$40

## Monday, October 11

- ★ Marco Cappelli and 3 Cards with Brandon Seabrook, Stomu Takeishi  
Barbès 7 pm \$15
- Chad Lefkowitz-Brown Quartet  
• Keyon Harrold  
Birdland Theater 8:30 pm \$20-30  
Blue Note 8, 10:30 pm \$30-45

- ★ Ryan Siegel, Ben Eidson, Yinghao Tan, Gary Jones; Jonathan Moritz, Sean Ali, Flin Van Hemmen; Stephen Gauci, Adam Lane, Colin Hinton; Francesco Marocco, Daniel Blake, Francisco Mela; Sana Nagano's Atomic Pigeons with Wendy Eisenberg, Nick Jozwiak, Darryl Sher, Peter Apfelbaum  
Bushwick Public House 7 pm \$15
- ★ James Brandon Lewis, Patrick Holmes, Josh Werner, Ches Smith; Afro Algonquin Trio: Lee Mixashawn Rozie, Rick Rozie, Pheeroan akLaff; William Hooker Trio with JD Parran, Hilliard Greene  
Clemente Soto Velez Cultural Center 7 pm
- ★ Pasquale Grasso  
• Joe Farnsworth  
• Michael O'Brien Quintet  
★ Vanguard Jazz Orchestra  
Mezzrow 10:30 pm 12 am \$20  
Smalls 7:30, 9 pm \$20  
Soapbox Gallery 8 pm \$25  
Village Vanguard 8:30, 10:30 pm \$40

## Tuesday, October 12

- ★ Michael Attias' Lumisong with Santiago Leibson, Matt Pavolka, Mark Ferber  
Bar Lunático 9 pm \$10
- ★ Sam Weinberg Trio with Chris Lightcap, Tom Rainey  
Barbès 7 pm
- John Pizzarelli Trio  
• Robert Gasper Tribute to Wayne Shorter with Marcus Strickland, Kendrick Scott, Keyon Harrold, Vicente Archer  
Blue Note 8, 10:30 pm \$40-55
- The Count Basie Big Band Legacy: Manhattan School of Music Jazz Orchestra conducted by Jon Faddis  
• Naama Gheber Trio with Bruce Barth, Paul Sikivie  
Mezzrow 7:30, 9 pm \$20  
Smalls 7:30, 9 pm \$20
- ★ Mark Whitfield  
★ Jamie Baum Septet with Jonathan Finlayson, Aaron Irwin, Chris Komer, Brad Shepik, John Escreet, Ricky Rodriguez, Jeff Hirshfield  
Soapbox Gallery 8 pm \$25
- ★ Ambrose Akinmusire dayones + with Walter Smith III, Micah Thomas, Matt Brewer, Marcus Gilmore  
Village Vanguard 8:30, 10:30 pm \$40

## Wednesday, October 13

- ★ Dave Ambrosio Quintet with Donny McCaslin, Duane Eubanks, Bruce Barth, Victor Lewis  
Bar Bayeux 8, 9:30 pm
- ★ Tony Scherr Trio with Michael Blake  
Bar Lunático 9 pm \$10
- ★ David Ostwald's Louis Armstrong Eternity Band  
Birdland 5 pm \$20-30
- John Pizzarelli Trio  
• Tony Glausi Quartet  
★ Robert Gasper Tribute to Wayne Shorter with Marcus Strickland, Kendrick Scott, Keyon Harrold, Vicente Archer  
Blue Note 8, 10:30 pm \$40-55
- ★ Delvon Lamarr Organ Trio; Roosevelt Collier Band  
Brooklyn Bowl 8 pm \$20  
Cellar Dog 7 pm \$10
- Paul Sikivie  
• Elio Villafranca and The Jass Synchronators  
Chelsea Table & Stage 7, 9:30 pm \$35
- ★ Dave Burrell solo; Mara Rosenbloom's None Labyrinth with Melanie Dyer, Sean Conly, Michael T.A. Thompson; Alexis Marcelo/James Brandon Lewis  
Clemente Soto Velez Cultural Center 7 pm
- ★ Cindy Blackman Santana Band with Marc Cary, Felix Pastorius, David Gilmore, Aurelien Budynek, Emilio Modeste  
The Cutting Room 7 pm \$35-40
- Louis Armstrong Legacy Jazz Jam  
Flushing Town Hall 7 pm \$10
- Billy Test; Saul Rubin  
• Lew Tabackin  
• Ray Blue Organ Quartet  
• Judi Marie Canterino  
• Jaimie Branch/Carol Szymanski  
• Steph Richards Supersense with James Carney, Brandon Lopez, Max Jaffe; Sounds for Butch & Dino: Steph Richards with Brandon Ross, Amy Cimini, Doug Wieselmann, Sarah Schoenbeck and guests  
Roulette 8 pm \$25  
Smalls 7:30, 9 pm \$20  
Terraza 7 7 pm \$5
- Dan Pratt  
• Duduka Da Fonseca Quarteto Universal with Helio Alves, Gili Lopes, Vinicius Gomes  
Terraza 7 7 pm \$5
- ★ Ambrose Akinmusire dayones + with Walter Smith III, Micah Thomas, Matt Brewer, Marcus Gilmore  
Village Vanguard 8:30, 10:30 pm \$40

## Thursday, October 14

- John Pizzarelli Trio  
• Fleur Seule  
• Robert Gasper and Meshell Ndegeocello  
Blue Note 8, 10:30 pm \$45-65  
Cellar Dog 7 pm \$10
- Avi Rothbard  
★ Angelica Sanchez Trio with Michael Formanek, Mike Sarin; Matthew Shipp solo; Lafayette Gilchrist/Fay Victor  
Clemente Soto Velez Cultural Center 7 pm
- The Secret Trio: Ara Dinkjian, Tamer Pinarbasi, Ismail Lumanovski  
Drom 7 pm \$20
- Edmar Castañeda with Andrea Tierra, Shlomi Cohen, Rodrigo Villalon  
Dizzy's Club 7:30, 9:30 pm \$40
- ★ Bill Frisell Trio with Tony Scherr, Kenny Wollesen  
Industry City 7:30 pm \$53
- Emma Frank with Chris Morrissey, Grey McMurtry, Marta Sanchez  
The Jazz Gallery 7:30, 9:30 pm \$15-25  
Mezzrow 7:30, 9, 10:30 pm 12 am \$20  
Rockwood Music Hall Stage 3 10:30 pm \$10
- Dan Tepper; Sean Mason  
• Daniel Rossi  
★ Mike Zilber, Mike Clark, Leon Lee Dorsey, Jon Davis  
Smalls 7:30, 9 pm \$20  
Soapbox Gallery 8 pm \$25  
Village Vanguard 8:30, 10:30 pm \$40

## Friday, October 15

- ★ Joel Frahm Trio with Dan Loomis, Ernesto Cervini  
55Bar 9:30 pm
- Pedro Giraudo Tango Quartet  
• Birdland Big Band  
• John Pizzarelli Trio  
• Robert Gasper and Meshell Ndegeocello  
Blue Note 8, 10:30 pm \$45-65  
Cellar Dog 7, 11:30 pm \$10  
Chelsea Table & Stage 7 pm \$35  
Chelsea Table & Stage 9:30 pm \$35
- ★ TrioPlex: Cooper-Moore, Ken Filiano, Michael T.A. Thompson; Eri Yamamoto Double Drums with Matt Lavelle, Ikuro Takeuchi, Jackson Hillmer; D.D. Jackson/Curtis Stewart  
Clemente Soto Velez Cultural Center 7 pm
- ★ Mike LeDonne Trio with Ron Carter, Joe Farnsworth  
Dizzy's Club 7:30, 9:30 pm \$45
- ★ Dave Scott Quintet with Rich Perry, Gary Versace, John Hébert, Billy Mintz; Dave Scott Violin Band with Sarah Bernstein, Jacob Sacks, Steve Cardenas, John Hébert, Mark Ferber  
Greenwich House Music School 7:15 pm
- ★ Roy Hargrove Tribute: Jason Marshall Big Band  
The Jazz Gallery 7:30, 9:30 pm \$40-50  
Mezzrow 7:30, 9, 10:30 pm 12 am \$20  
Room 623 at B2 Harlem 7, 8:30, 10 pm \$15-20  
Scholes Street Studio 8 pm
- Sam Yahel; Steve Ash  
• Dan Montgomery; Ed Cherry Trio  
• Kenneth Jimenez  
• Dave Stryker Trio with Jared Gold, Mark Whitfield, Jr.  
Smalls 7:30, 9 pm \$20
- Oriente Lopez' Carambola with Felipe Lamoglia, Roman Diaz  
Terraza 7 8 pm \$5
- ★ Ambrose Akinmusire dayones + with Walter Smith III, Micah Thomas, Matt Brewer, Marcus Gilmore  
Village Vanguard 8:30, 10:30 pm \$40

## Saturday, October 16

- John Pizzarelli Trio  
• Robert Gasper and Meshell Ndegeocello  
Blue Note 8, 10:30 pm \$45-65  
Cellar Dog 7, 11:30 pm \$10  
Chelsea Table & Stage 9:30 pm \$35
- Saul Rubin; Jon Roche  
• Joe Pino Quintet  
★ Mike LeDonne Trio with Ron Carter, Joe Farnsworth  
Dizzy's Club 7:30, 9:30 pm \$45
- MAW Trio: Frank Meadwos, Jessica Ackereley, Eli Wallace  
Downtown Music Gallery 6:30 pm
- ★ Ed Neumeister Quartet with Gary Versace, Chris Tordini, Tom Rainey; Curtis Hasselbring Ensemble  
Ibeam Brooklyn 8 pm \$15
- ★ Roy Hargrove Tribute: Jason Marshall Big Band  
The Jazz Gallery 7:30, 9:30 pm \$40-50
- Russell Malone/Pete Bernstein; Anthony Wonsey  
Mezzrow 7:30, 9, 10:30 pm 12 am \$20
- Steve Cimino solo  
★ Stephen Gauci, Tony Malaby, Eivind Opsvik, Billy Mintz  
Scholes Street Studio 8, 9:30 pm \$15  
Smalls 7:30, 9 pm \$20  
Soapbox Gallery 8 pm \$25
- ★ Palladium  
• Hayes Greenfield/Dean Johnson  
★ Ambrose Akinmusire dayones + with Walter Smith III, Micah Thomas, Matt Brewer, Marcus Gilmore  
Village Vanguard 8:30, 10:30 pm \$40

## Sunday, October 17

- Ben Monder, Theo Bleckmann, Tom Rainey  
Bar Lunático 9 pm \$10  
Barbès 9 pm \$20  
Birdland 5 pm \$20-30
- ★ Stephane Wrembel  
• Jared Schonig Big Band  
★ Arturo O'Farrill and The Afro Latin Jazz Ensemble  
Birdland 7 pm \$20-30
- Robert Gasper and Meshell Ndegeocello  
Blue Note 8, 10:30 pm \$45-65  
Cellar Dog 7 pm \$10
- Jade Synstelien  
★ Samara Joy and Pasquale Grasso Trio with Ari Roland, Keith Balla  
Dizzy's Club 7:30, 9:30 pm \$35
- Teri Roiger, Steve Berger, John Menegon  
Entwine Wine Bar 6 pm
- ★ Lauren Sevian's LSQ with Helen Sung, Marcos Varela, E.J. Strickland  
Flushing Town Hall 2:30 pm \$5
- Queen Esther's Guild the Black Lily  
• Ron Affif  
• Jane Irving Trio with Ron Affif, Kevin Hailey  
North Square Lounge 12:30, 2 pm  
Saint Peter's Church 5 pm  
Smalls 7:30, 9 pm \$20
- Melissa Stylianou  
• Jerry Weldon  
• Pablo Lanouguere Sextet with Meg Okura, Federico Diaz, Emilio Teubal, Franco Pinna, Juana Luna  
• New Masada Quartet: John Zorn, Julian Lage, Jorge Roeder, Kenny Wollesen  
Village Vanguard 3 pm \$40
- ★ Ambrose Akinmusire dayones + with Walter Smith III, Micah Thomas, Matt Brewer, Marcus Gilmore  
Village Vanguard 8:30, 10:30 pm \$40

## Monday, October 18

- Omar Kamal with Mike Fahie, Sam Dillon, Mark Lewandowski, Addison Frei, Matt Chertkoff, Willie Jones III  
The Appel Room 7 pm \$55-175
- ★ "Swing n' Dix": Jeff Lederer, Kirk Knuffke, Bob Stewart, Matt Wilson  
Bar Lunático 8:30, 10 pm \$10  
Birdland 8:30 pm \$20-30
- Dominic Farinacci Quartet  
• Aron Namenwirth, Claire de Brunner, Marlon Cherry; Michael Larocca, Kaelen Ghandhi, Jonathan Milberger, Aaron Rubinstein, Caleb Duval; Stephen Gauci, Adam Lane, Colin Hinton; Ander Nilsson, Jeremy Carlstedt and guest; Max Johnson/Sam Newsome  
Bushwick Public House 7 pm \$15  
Chelsea Table & Stage 7, 9:30 pm \$35  
Mezzrow 10:30 pm 12 am \$20
- Oscar Hernandez and Alma Libre  
• Pasquale Grasso  
★ Ella, Billie, Sarah, Dinah, Carmen and Nancy Too!—The Legendary Ladies Of Jazz & Blues: Alyson Williams & Nat Adderley, Jr.  
National Arts Club 6 pm
- Yuhuan Su  
• Eric Alexander  
• Pedro Giraudo Big Band  
• Vanguard Jazz Orchestra  
Smalls 7:30, 9 pm \$20  
Terraza 7 7 pm  
Village Vanguard 8:30, 10:30 pm \$40

## Tuesday, October 19

- Robert Gasper/Terrace Martin  
★ Cyrille Aimee  
• Sasha Dobson  
• Steve Nelson  
★ Briggan Krauss Pollinator with Valerie Trucchia, Sara Schoenbeck, Tony Scherr  
Soapbox Gallery 8 pm  
Village Vanguard 8:30, 10:30 pm \$40
- ★ Fred Hersch/Julian Lage

## Wednesday, October 20

- ★ EJ Strickland Quintet  
• David Ostwald's Louis Armstrong Eternity Band  
Bar Bayeux 8, 9:30 pm  
Birdland 5 pm \$20-30  
Blue Note 8, 10:30 pm \$40-55  
Cellar Dog 7 pm \$10  
Chelsea Table & Stage 7 pm \$35  
Chelsea Table & Stage 9:30 pm \$35  
Pangea 9 pm \$25
- Robert Gasper/Terrace Martin  
• Greg Glassman  
• Abel Mireles Group  
• Sean Fyfe; Sullivan Fortner  
• Judy Niemack  
• Matt Muntz' Makropsyas with Yuma Uesaka, Pablo O'Connell, Xavier Del Castillo, Alec Goldfarb, Michael Larocca; Utsav Lal solo  
Scholes Street Studio 7 pm
- Will Bernard Trio with Sam Yahel, Donald Edwards  
Smalls 7:30, 9 pm \$20  
Soapbox Gallery 8 pm \$25  
Village Vanguard 8:30, 10:30 pm \$40
- Jim Ridl  
★ Fred Hersch/Julian Lage

## Thursday, October 21

- Duduka Da Fonseca Quarteto Universal with Helio Alves, Gili Lopes, Vinicius Gomes  
Bar Lunático 9 pm \$10
- Robert Gasper/Terrace Martin  
★ BRIC Jazzfest: Cécile McLorin Salvant; Kurt Elling's SuperBlue with Charlie Hunter; Sean Jones; Yasser Tejada; Sasha Berliner; Adam O'Farrill Stranger Days  
BRIC House Ballroom 7 pm \$35  
Cellar Dog 7 pm \$10
- ★ Dezron Douglas  
★ Christian Sands Trio with Yashushi Nakamura, Ryan Sands  
Dizzy's Club 7:30, 9:30 pm \$40
- Hannah Marks' Outsider, Outlier Band with Sarah Rossy, Nathan Reising, Lex Kortzen, Evan Hyde  
The Jazz Gallery 7:30, 9:30 pm \$15-25
- Simona Premazzi; Willem Delisfort  
• Allison Phillips Trio with Max Johnson, Connor Parks  
Scholes Street Studio 8:30 pm  
Smalls 7:30, 9 pm \$20
- David Gilmore  
• Vicki Burns Trio with Art Hiraehara, Sam Bevan  
Soapbox Gallery 8 pm \$25
- ★ Kris Davis Quartet with Milena Casado Fauque, Ben Street, Nasheet Waits  
The Stone at The New School 8:30 pm \$20  
Terraza 7 7 pm  
Village Vanguard 8:30, 10:30 pm \$40
- Pedro Giraudo Tango Quartet  
• Fred Hersch/Julian Lage

# 100 MILES OUT

10/1 (8 pm) **Raul Midón** Caramoor Jazz Katonah, NY [www.caramoor.org](http://www.caramoor.org)  
 10/1 (8/9:30 pm) **Mike Boone's Latin Tinge** Chris' Jazz Café Philadelphia, PA [www.chrisjazzcafe.com](http://www.chrisjazzcafe.com)  
 10/1 (7 pm) **Bill Mays Trio with Dean Johnson, Ron Vincent** Deer Head Inn Delaware Water Gap, PA [www.deerheadinn.com](http://www.deerheadinn.com)  
 10/1 (11 am-7 pm) **Chris Botti; Revive Big Band; Big Chief Donald Harrison & Congo Square Nation; Buster Williams & Something More; Nicholas Payton Trio, Samara Joy** Exit Zero Jazz Festival Cape May, NJ [www.exitzerojazzfestival.com](http://www.exitzerojazzfestival.com)  
 10/1 (8:30 pm) **Albert Rivera Electric Quintet** Firehouse 12 New Haven, CT [www.firehouse12.com](http://www.firehouse12.com)  
 10/1-10/2 (7/9:30 pm) **George Coleman Quartet with Mike LeDonne, Alex Claffy, Joe Farnsworth** Jazz Forum Arts Tarrytown, NY [www.jazzforumarts.org](http://www.jazzforumarts.org)  
 10/1 (8 pm) **Pete Levin Trio** Maureen's Jazz Cellar Nyack, NY [www.maureensjazzcellar.com](http://www.maureensjazzcellar.com)  
 10/1 (8 pm) **Sullivan Fortner solo** Side Door Old Lyme, CT [www.oldlymeinn.com/TheSideDoorJazzClub.html](http://www.oldlymeinn.com/TheSideDoorJazzClub.html)  
 10/2 (3:30-7:30 pm) **Chris Beck Quartet** Candlelight Lounge Trenton, NJ [www.jazztrenton.com](http://www.jazztrenton.com)  
 10/2 (8/9:30 pm) **Benny Benack III Quintet with Anaïs Reno** Chris' Jazz Café Philadelphia, PA [www.chrisjazzcafe.com](http://www.chrisjazzcafe.com)  
 10/2 (7 pm) **Lewis Porter with Ray Suhy** Deer Head Inn Delaware Water Gap, PA [www.deerheadinn.com](http://www.deerheadinn.com)  
 10/2 (7:30 pm) **La Pompe Attach with Doug Munro** Elk's Lodge Ossining, NY [www.jazzatthelodge.com/shows](http://www.jazzatthelodge.com/shows)  
 10/2 (11 am-7 pm) **Dee Dee Bridgewater with Memphis Soul Symphony; Terence Blanchard E-Collective; Turtle Island Quartet; Raul Midón/Lionel Loueke; Captain Black Big Band; Nate Smith Kinfolk; Martina DaSilva; Francis Mbaape & FM Tribe** Exit Zero Jazz Festival Cape May, NJ [www.exitzerojazzfestival.com](http://www.exitzerojazzfestival.com)  
 10/2 (8 pm) **Nelson Riveros Quartet with Hector Martignon, Andy McKee, Richie Morales** Maureen's Jazz Cellar Nyack, NY [www.maureensjazzcellar.com](http://www.maureensjazzcellar.com)  
 10/2 (8 pm) **Greg Abate Quartet** Side Door Old Lyme, CT [www.oldlymeinn.com/TheSideDoorJazzClub.html](http://www.oldlymeinn.com/TheSideDoorJazzClub.html)  
 10/2-10/3 (6:30 pm) **Emily Braden** South Jazz Club Philadelphia, PA [www.southjazzkitchen.com](http://www.southjazzkitchen.com)  
 10/2 (7 pm) **Ed Palermo** The Falcon Marlboro, NY [www.liveatthefalcon.com](http://www.liveatthefalcon.com)  
 10/2 (8 pm) **Sun Ra Arkestra** World Café Philadelphia, PA [www.worldcafealive.com/opening/2](http://www.worldcafealive.com/opening/2)  
 10/3 (11 am-7 pm) **Paquito D'Rivera Quintet; Jazzmeia Horn; Kenny Garrett Quintet; Maurice "Mobetta" Brown; Terreno Comum; Phillybloco; Pat Bianchi Trio** Exit Zero Jazz Festival Cape May, NJ [www.exitzerojazzfestival.com](http://www.exitzerojazzfestival.com)  
 10/3 (4/6 pm) **Sue Maskaleris Quartet**; (8 pm) **Jam Session with David Janeway** Jazz Forum Arts Tarrytown, NY [www.jazzforumarts.org](http://www.jazzforumarts.org)  
 10/3 (4 pm) **Buster Williams and Some More Quartet with George Colligan, Steve Wilson, Lenny White** William Paterson University Wayne, NJ [www.wpunj.edu/wppresents](http://www.wpunj.edu/wppresents)  
 10/4 (9 pm) **Two Sisters, Inc. with Claire Daly, Dave Sewelson, Dave Hofstra, Michael Sarin** Quinn's Beacon, NY [www.facebook.com/QuinnsBeacon](http://www.facebook.com/QuinnsBeacon)  
 10/6 (7 pm) **Philly Music Fest with Moor Mother, Irreversible Entanglements** World Café Philadelphia, PA [www.worldcafealive.com/opening/2](http://www.worldcafealive.com/opening/2)  
 10/7 (7 pm) **Karl Latham Quartet** Tavern on George New Brunswick, NJ [www.tavernongeorge.com](http://www.tavernongeorge.com)  
 10/8-10/9 (8/9:30 pm) **Joey Alexander** Chris' Jazz Café Philadelphia, PA [www.chrisjazzcafe.com](http://www.chrisjazzcafe.com)  
 10/8 (7 pm) **Giacomo Gates** Deer Head Inn Delaware Water Gap, PA [www.deerheadinn.com](http://www.deerheadinn.com)  
 10/8 (8:30 pm) **Mary LaRose "Out Here: The Music of Eric Dolphy" with Jeff Lederer, Patricia Brennan, Nick Dunston, Matt Wilson** Firehouse 12 New Haven, CT [www.firehouse12.com](http://www.firehouse12.com)  
 10/8-10/9 (7/9:30 pm) **Dave Stryker with Joe Doubleday, Jared Gold, McCleary Hunter** Jazz Forum Arts Tarrytown, NY [www.jazzforumarts.org](http://www.jazzforumarts.org)  
 10/8 (8 pm) **EJ Strickland Quintet** Side Door Old Lyme, CT [www.oldlymeinn.com/TheSideDoorJazzClub.html](http://www.oldlymeinn.com/TheSideDoorJazzClub.html)  
 10/8-10/9 (7 pm) **Jazz Loft Big Band with Danny Bacher** The Jazz Loft Stony Brook, NY [www.thejazzloft.org](http://www.thejazzloft.org)  
 10/9 (8 pm) **Marc Ribot's Ceramic Dog with Shahzad Ismaily, Ches Smith** ArsNova Philadelphia, PA [www.arsnovaworkshop.org](http://www.arsnovaworkshop.org)  
 10/9 (7 pm) **Alan Broadbent Trio with Harvie S, Michael Stephans** Deer Head Inn Delaware Water Gap, PA [www.deerheadinn.com](http://www.deerheadinn.com)  
 10/9 (7:30 pm) **Mary LaRose Ensemble: "Out Here, The Music of Eric Dolphy"** Institute for the Musical Arts Goshen, CT [www.ima.org](http://www.ima.org)  
 10/9 (8 pm) **Judy Wexler with Jim Ridd, Bill Moring, Tim Horner** Side Door Old Lyme, CT [www.oldlymeinn.com/TheSideDoorJazzClub.html](http://www.oldlymeinn.com/TheSideDoorJazzClub.html)  
 10/10 (5 pm) **Bennie Wallace and Friends with Terell Stafford, Godwin Louis, Donald Vega, Peter Washington, Herlin Riley** Back Country Jazz Greenwich, CT [www.backcountryjazz.org](http://www.backcountryjazz.org)  
 10/10 (5 pm) **Mike Holoher/Marvin Stamm Quartet with Mike McGuirk, Dennis Mackrel** Deer Head Inn Delaware Water Gap, PA [www.deerheadinn.com](http://www.deerheadinn.com)  
 10/10 (5 pm) **Nelson Riveros Latin Jazz Quartet** Englewood Public Library Englewood, NJ [www.EnglewoodLibrary.org](http://www.EnglewoodLibrary.org)  
 10/10 (4 pm) **Arnaldo Buzack Quartet** Jazz Forum Arts Tarrytown, NY [www.jazzforumarts.org](http://www.jazzforumarts.org)  
 10/10 (6 pm) **Giacomo Gates** PJS Jazz Society Mount Vernon, NY [www.pjsjazz.org](http://www.pjsjazz.org)  
 10/10 (4 pm) **Russell Malone Quartet with Rick Germanson, Vince Dupont, Neal Smith** William Paterson University Wayne, NJ [www.wpunj.edu/wppresents](http://www.wpunj.edu/wppresents)  
 10/12 (7 pm) **Pierre Cornilliat Trio** Tavern on George New Brunswick, NJ [www.tavernongeorge.com](http://www.tavernongeorge.com)  
 10/12 (8:30 pm) **Larry McKenna with Strings** World Café Philadelphia, PA [www.worldcafealive.com/opening/2](http://www.worldcafealive.com/opening/2)  
 10/13 (6:30 pm) **Walnut Hill Jazz Series presents Andrew Wilcox Sextet** New Britain Museum of American Art New Britain, CT [www.nbmaa.org/events/walnut-hill-jazz-series-2021](http://www.nbmaa.org/events/walnut-hill-jazz-series-2021)  
 10/13 (6:45 pm) **Steve Myerson Trio** Shanghai Jazz Madison, NJ [www.shanghaijazz.com](http://www.shanghaijazz.com)  
 10/14 (7 pm) **Champion Fulton Quartet** Tavern on George New Brunswick, NJ [www.tavernongeorge.com](http://www.tavernongeorge.com)  
 10/14 (8 pm) **Delvon Lamarr Organ Trio, Jazz Jam with Omar's Hat** World Café Philadelphia, PA [www.worldcafealive.com/opening/2](http://www.worldcafealive.com/opening/2)  
 10/14 (5 pm) **Jerry Weldon Trio** Zimmerli Art Museum New Brunswick, NJ [www.nbjp.org](http://www.nbjp.org)  
 10/15 (8 pm) **Isaiah J. Thompson Quartet** Caramoor Jazz Katonah, NY [www.caramoor.org](http://www.caramoor.org)  
 10/15 10/16 (8/9:30 pm) **Christian Sands Trio** Chris' Jazz Café Philadelphia, PA [www.chrisjazzcafe.com](http://www.chrisjazzcafe.com)

10/15 (8:30 pm) **Dezron Douglas Quartet with George Burton, Joe Dyson, Emilio Modeste** Firehouse 12 New Haven, CT [www.firehouse12.com](http://www.firehouse12.com)  
 10/15-10/16 (7/9:30 pm) **Joe Lovano Quartet** Jazz Forum Arts Tarrytown, NY [www.jazzforumarts.org](http://www.jazzforumarts.org)  
 10/15 (8 pm) **Richard Sussman Group** Maureen's Jazz Cellar Nyack, NY [www.maureensjazzcellar.com](http://www.maureensjazzcellar.com)  
 10/15 (7:30 pm) **Tierney Sutton + Ann Hampton Calloway** NJPAC Newark, NJ [www.njpac.org](http://www.njpac.org)  
 10/15 (7 pm) **Alexis Cole Duo** Palace Theater Poli Club Waterbury, CT [www.palacetheaterct.org/shows/jazz/](http://www.palacetheaterct.org/shows/jazz/)  
 10/15-10/16 (8 pm) **Javon Jackson & Friends** Side Door Old Lyme, CT [www.oldlymeinn.com/TheSideDoorJazzClub.html](http://www.oldlymeinn.com/TheSideDoorJazzClub.html)  
 10/15 10/16 (7 pm) **Minas presents "Getz & Gilberto" with Andrew Neu** South Jazz Club Philadelphia, PA [www.southjazzkitchen.com](http://www.southjazzkitchen.com)  
 10/16 (3:30-7:30 pm) **Aaron Graves, Byron Landham, Mike Boone** Candlelight Lounge Trenton, NJ [www.jazztrenton.com](http://www.jazztrenton.com)  
 10/16 (7 pm) **Joel Frahm Trio with Dan Loomis, Ernesto Cervini** Deer Head Inn Delaware Water Gap, PA [www.deerheadinn.com](http://www.deerheadinn.com)  
 10/16 (7:30 pm) **KJ Denhart Jazz Project** Elk's Lodge Ossining, NY [www.jazzatthelodge.com/shows](http://www.jazzatthelodge.com/shows)  
 10/16 (8 pm) **Joe Morris/Mat Maneri** Elysium Furnace Works, Howland Cultural Center Beacon, NY [www.facebook.com/elysiumfurnaceworks](http://www.facebook.com/elysiumfurnaceworks)  
 10/16 (7 pm) **"A Love Supreme: Celebrating the Legacy of Alice & John Coltrane"; Orrin Evans Trio with Luques Curtis, Mark Whifield, Jr.** Hudson Hall Hudson, NY [www.hudsonhall.org](http://www.hudsonhall.org)  
 10/16 (6 pm) **Dave Stryker Quartet with Joe Doubleday, Jared Gold, Mark Whitfield, Jr.** Kean University Jazz and Roots Festival Union, NJ  
 10/16 (7 pm) **Jimmy Madison and Friends** Lydia's Café Stone Ridge, NY [www.lydias-cafe.com](http://www.lydias-cafe.com)  
 10/16 (8 pm) **Evan Arntzen/Conal Fowkes** Maureen's Jazz Cellar Nyack, NY [www.maureensjazzcellar.com](http://www.maureensjazzcellar.com)  
 10/17 (5 pm) **Walt Bibinger/Gary Mazarroppi** Deer Head Inn Delaware Water Gap, PA [www.deerheadinn.com](http://www.deerheadinn.com)  
 10/17 (2-4 pm) **Bob Meyer Trio with Steve Frieder, Bryan Copeland** Hendrick Hudson Free Library Lawn Montrose, NY [www.hendhudsonlibrary.org](http://www.hendhudsonlibrary.org)  
 10/17 (4/6 pm) **Helio Alves Quartet** Jazz Forum Arts Tarrytown, NY [www.jazzforumarts.org](http://www.jazzforumarts.org)  
 10/17 (7 pm) **Thana Alexa** The Falcon Marlboro, NY [www.liveatthefalcon.com](http://www.liveatthefalcon.com)  
 10/17 (8 pm) **Tuck & Patti; Christian McBride New Jawn** World Café Philadelphia, PA [www.worldcafealive.com/opening/2](http://www.worldcafealive.com/opening/2)  
 10/18 (9 pm) **Pete Levin Trio with Mike DiMico, Jeff "Siege" Siegel** Quinn's Beacon, NY [www.facebook.com/QuinnsBeacon](http://www.facebook.com/QuinnsBeacon)  
 10/19 (7 pm) **Matt Renzi Trio** Tavern on George New Brunswick, NJ [www.tavernongeorge.com](http://www.tavernongeorge.com)  
 10/20 (8 pm) **Arooj Aftab with Emily Wells** World Café Philadelphia, PA [www.worldcafealive.com/opening/2](http://www.worldcafealive.com/opening/2)  
 10/21 (7:30 pm) **Teri Roiger with Pete Malinverni, Gary Smulyan** Jazzstock @ Senate Garage Kingston, NY [www.jazzstock.com](http://www.jazzstock.com)  
 10/21 (7 pm) **Radam Schwartz Quartet** Tavern on George New Brunswick, NJ [www.tavernongeorge.com](http://www.tavernongeorge.com)  
 10/21 (7 pm) **Bad Little Big Band with Rich Iacona, Madeline Cole** The Jazz Loft Stony Brook, NY [www.thejazzloft.org](http://www.thejazzloft.org)  
 10/22 (7 pm) **Brian Lynch All Star Quintet with Jim Snidero, Orrin Evans, Boris Kozlov, Donald Edwards** Deer Head Inn Delaware Water Gap, PA [www.deerheadinn.com](http://www.deerheadinn.com)  
 10/22 (8:30 pm) **Steven Bernstein's Spanish Fly with David Tronzo, Marcus Rojas** Firehouse 12 New Haven, CT [www.firehouse12.com](http://www.firehouse12.com)  
 10/22-10/23 (7/9:30 pm) **Alexis Cole Trio** Jazz Forum Arts Tarrytown, NY [www.jazzforumarts.org](http://www.jazzforumarts.org)  
 10/22 (8 pm) **Akiko Tsuruga/Joe Magnarelli Quartet with Charlie Sigler, Jason Tiemann** Maureen's Jazz Cellar Nyack, NY [www.maureensjazzcellar.com](http://www.maureensjazzcellar.com)  
 10/22 (8 pm) **Ken Peplowski Quartet** Side Door Old Lyme, CT [www.oldlymeinn.com/TheSideDoorJazzClub.html](http://www.oldlymeinn.com/TheSideDoorJazzClub.html)  
 10/22-10/23 (7/9:30 pm) **Cyrille Aimée** South Jazz Club Philadelphia, PA [www.southjazzkitchen.com](http://www.southjazzkitchen.com)  
 10/23 (3:30-7:30 pm) **Radam Schwartz/Laars Haake Quartet** Candlelight Lounge Trenton, NJ [www.jazztrenton.com](http://www.jazztrenton.com)  
 10/23 (7 pm) **Five Play** Deer Head Inn Delaware Water Gap, PA [www.deerheadinn.com](http://www.deerheadinn.com)  
 10/23 (8 pm) **Fay Victor's SoundNoiseFUNK with Sam Newsome, Joe Morris, Reggie Nicholson; Dan Blacksborg's Snake Lines with Matt Engle, Maya Keren, Nazir Ebo** Fire Museum Icebox Project Space Philadelphia, PA [www.firemuseumspresents.com](http://www.firemuseumspresents.com)  
 10/23 (8 pm) **Nick Finzer Hear and Now** Side Door Old Lyme, CT [www.oldlymeinn.com/TheSideDoorJazzClub.html](http://www.oldlymeinn.com/TheSideDoorJazzClub.html)  
 10/24 (7 pm) **The Klezmatics with Frank London** The Falcon Marlboro, NY [www.liveatthefalcon.com](http://www.liveatthefalcon.com)  
 10/24 (4 pm) **Art Farmer Tribute Quintet: Geoffrey Keezer, Ron Blake, Kenny Davis, Yoron Israel, Jeremy Pelt** William Paterson University Wayne, NJ [www.wpunj.edu/wppresents](http://www.wpunj.edu/wppresents)  
 10/25 (7 pm) **Ron Horton Trio** Lydia's Café Stone Ridge, NY [www.lydias-cafe.com](http://www.lydias-cafe.com)  
 10/25 (9 pm) **Adam Lane Trio with Nick Lyons, Vijay Anderson** Quinn's Beacon, NY [www.facebook.com/QuinnsBeacon](http://www.facebook.com/QuinnsBeacon)  
 10/28 (6:45 pm) **Adrian Cunningham** Shanghai Jazz Madison, NJ [www.shanghaijazz.com](http://www.shanghaijazz.com)  
 10/28 (7 pm) **Bruce Williams Quartet** Tavern on George New Brunswick, NJ [www.tavernongeorge.com](http://www.tavernongeorge.com)  
 10/29 (8:30 pm) **Chris Dingman Trio with Keith Witty, Rudy Royston** Firehouse 12 New Haven, CT [www.firehouse12.com](http://www.firehouse12.com)  
 10/29-10/30 (7/9:30 pm) **Lew Tabackin Trio** Jazz Forum Arts Tarrytown, NY [www.jazzforumarts.org](http://www.jazzforumarts.org)  
 10/29 (8 pm) **Tim Armacost Quartet** Maureen's Jazz Cellar Nyack, NY [www.maureensjazzcellar.com](http://www.maureensjazzcellar.com)  
 10/29-10/30 (8 pm) **Mike LeDonne's Groover Quartet** Side Door Old Lyme, CT [www.oldlymeinn.com/TheSideDoorJazzClub.html](http://www.oldlymeinn.com/TheSideDoorJazzClub.html)  
 10/30 (3:30-7:30 pm) **James Stewart/Lee Smith Quartet** Candlelight Lounge Trenton, NJ [www.jazztrenton.com](http://www.jazztrenton.com)  
 10/30 (7:30 pm) **Tom Kohl Trio** Elk's Lodge Ossining, NY [www.jazzatthelodge.com/shows](http://www.jazzatthelodge.com/shows)  
 10/30 (8 pm) **Santi Debriano Trio with Bill O'Connell, Tommy Campbell** Maureen's Jazz Cellar Nyack, NY [www.maureensjazzcellar.com](http://www.maureensjazzcellar.com)  
 10/31 (5 pm) **Horizons Quartet: Dan Wilkins, James Collins, Gene Perla, Jimmy Macbride** Deer Head Inn Delaware Water Gap, PA [www.deerheadinn.com](http://www.deerheadinn.com)  
 10/31 (4/6 pm) **Freddie Bryant Quartet** Jazz Forum Arts Tarrytown, NY [www.jazzforumarts.org](http://www.jazzforumarts.org)

## Friday, October 22

\* **Kamasi Washington** Beacon Theatre 8 pm \$39.50-131  
 \* **Birdland Big Band** Birdland 5 pm \$20-30  
 \* **Robert Glasper/Terrace Martin** Blue Note 8, 10:30 pm \$40-55  
 \* **BRIC Jazzfest: Sun Ra Arkestra; Roy Nathanson/Nick Hakim; Hailu Mergia; Thana Alexa and ONA; Stas THEE Boss; Adi Meyerson** BRIC House Ballroom 7 pm \$35  
 \* **Mike LeDonne; Clovis Nicholas** Cellar Dog 7, 11:30 pm \$10  
 \* **Christian Sands Trio with Yashushi Nakamura, Ryan Sands** Dizzy's Club 7:30, 9:30 pm \$45  
 \* **Sweet Megg and Ricky Alexander** Littlefield 8 pm \$15  
 \* **George Cables; Jon Davis** Mezzrow 7:30, 9, 10:30 pm 12 am \$20  
 \* **Joe Farnsworth Quartet** Minton's 8, 10 pm \$20  
 \* **Rasmus Sorensen/Hamish Smith** Red Room at KGB Bar 9 pm  
 \* **Sarah Hanahan Trio** Room 623 at B2 Harlem 10 pm \$20  
 \* **Brandon Lee** Smalls 7:30, 9 pm \$20  
 \* **Gabrielle Stravelli Quintet with Tim Armacost, Art Hihiraha, Pat O'Leary, Eric Halvorson** Soapbox Gallery 8 pm \$25  
 \* **Kris Davis Trio with Stephan Crump, Johnathan Blake** The Stone at The New School 8:30 pm \$20  
 \* **Fred Hersch/Julian Lage** Village Vanguard 8:30, 10:30 pm \$40

## Saturday, October 23

\* **Robert Glasper/Terrace Martin** Blue Note 8, 10:30 pm \$40-55  
 \* **BRIC Jazzfest: Brooklyn Jam Session led by Louis Cato; Madison McFerrin; Fred Wesley and The New JBs; Linda Diaz; L'Rain; c'est toi: Jaimie Branch, Luke Stewart, Tchesser Holmes** BRIC House Ballroom 7 pm \$35  
 \* **Abraham Burton; Steve Ash** Cellar Dog 7, 11:30 pm \$10  
 \* **Christian Sands Trio with Yashushi Nakamura, Ryan Sands** Dizzy's Club 7:30, 9:30 pm \$45  
 \* **Cheryl Pyle Beyond Flute Group with Claire de Brunner, Michael Eaton, Haruna Fukazawa, Gene Coleman** Downtown Music Gallery 6:30 pm  
 \* **Dayramir González and Habana en TRANCE** Flushing Town Hall 7 pm \$20  
 \* **Catalytic Sound Festival: Bonnie Jones; Cecilia Lopez; Ikue Mori/Zeena Parkins; Joe McPhee** Fridman Gallery 7 pm \$25  
 \* **George Cables; Davi Kikoski** Mezzrow 7:30, 9, 10:30 pm 12 am \$20  
 \* **Bryan Lynch** Smalls 7:30, 9 pm \$20  
 \* **Kris Davis, Mary Halvorson, Noah Garabedian, Kenny Wollesen** The Stone at The New School 8:30 pm \$20  
 \* **Carol Sudhalter Astoria Jazz Band** Sunnyside Reformed Church 3 pm  
 \* **Fred Hersch/Julian Lage** Village Vanguard 8:30, 10:30 pm \$40

## Sunday, October 24

\* **Stephane Wrembel** Barbès 9 pm \$20  
 \* **Jennifer Wharton's Bonegasm** Birdland 5 pm \$20-30  
 \* **Arturo O'Farrill and The Afro Latin Jazz Ensemble** Birdland 7 pm \$20-30  
 \* **Benny Benack III Quartet** Birdland Theater 8:30 pm \$20-30  
 \* **Robert Glasper/Terrace Martin** Blue Note 8, 10:30 pm \$40-55  
 \* **Ehud Asherie** Cellar Dog 7 pm \$10  
 \* **Ashley Pezzotti with Sean Mason, Alex Claffy, Joe Farnsworth** Dizzy's Club 7:30, 9:30 pm \$35  
 \* **Yui Kitamura and Mark Wade Trio** Flushing Town Hall 2:30 pm \$10  
 \* **Catalytic Sound Festival: Fred Lonberg-Holm, Karen Borca, Michael Wimberly; Nava Dunkelmann/Gabby Fluke-Mogul; Fred Moten, Gerald Cleaver, Brandon Lopez; Chris Corsano/Patrick Holmes** Fridman Gallery 7 pm \$25  
 \* **Michael Kanan** Mezzrow 7:30, 9 pm \$20  
 \* **Duduika Da Fonseca Quarteto Universal with Helio Alves, Gili Lopes, Vinicius Gomes** Minton's 8, 10 pm \$20  
 \* **Brenda Earle Stokes Trio with Gary Wang, Ross Pederson** North Square Lounge 12:30, 2 pm  
 \* **Melissa Stylianou** Saint Peter's Church 5 pm  
 \* **PinkNoise: Simon Kanzler, Johnna Wu, Issei Herr, Han Chen, Roberta Michel, Eric Umble** Scholes Street Studio 7 pm  
 \* **Richie Vitale/Frank Basille Band** Smalls 7:30, 9 pm \$20  
 \* **New Masada Quartet: John Zorn, Julian Lage, Jorge Roeder, Kenny Wollesen** Village Vanguard 3 pm \$40  
 \* **Fred Hersch/Julian Lage** Village Vanguard 8:30, 10:30 pm \$40

## Monday, October 25

\* **Bewitched—The Life and Lyrics of Lorenz Hart: Karen Oberlin with John Di Martino, Steve Doyle** Birdland 7 pm \$20-30  
 \* **Sasha Dobson** Birdland Theater 8:30 pm \$20-30  
 \* **Inigo Lasheras, John Murchison, Ken Kobayashi; Bob Gorry, Pete Brunelli, Peter Riccio; Stephen Gauci, Adam Lane, Colin Hinton; Juan Pablo Carletti's Biggish with Yoni Kretzmer, Charlotte Greve, Rick Parker, Kenny Warren, Kenneth Jimenez, Ben Stapp, Jake Henry; David Aaron, Nick Panoutsos, David Gould** Bushwick Public House 7 pm \$15  
 \* **Sheila Jordan; Pasquale Grasso** Mezzrow 7:30, 9, 10:30 pm 12 am \$20  
 \* **Vanguard Jazz Orchestra** Village Vanguard 8:30, 10:30 pm \$40

## Tuesday, October 26

\* **The Django Festival: Dorado, Samson and Amati Schmitt, Pierre Blanchard, Ludovic Beier, Francko Mehrstein, Gino Roman and guest Ken Peplowski** Birdland 7, 9:30 pm \$40-50  
 \* **Robert Glasper Black Radio** Blue Note 8, 10:30 pm \$55-75  
 \* **The Bad Plus: Reid Anderson, Dave King, Ben Monder, Chris Speed** Joe's Pub 8 pm \$10-35  
 \* **Samara Joy** Mezzrow 7:30, 9 pm \$20  
 \* **Ches Smith and We All Break with Sirene Dantor Rene, Laini St Juste, Tossie Long, Miguel Zenón, Matt Mitchell, Nick Dunston, Daniel Brevil, Markus Schwartz, Fanfan Jean Guy Rene** Roulette 8 pm \$25  
 \* **Jason Cady Ensemble** Scholes Street Studio 7 pm  
 \* **Zach Brock** Soapbox Gallery 8 pm \$25  
 \* **Ravi Coltrane Quartet** Village Vanguard 8:30, 10:30 pm \$40

## Wednesday, October 27

\* **Noah Garabedian Quartet with Dayna Stephens, Carmen Staaf, Jimmy Macbride** Bar Bayeux 8, 9:30 pm  
 \* **Nick Dunston's Atlantic Extraction** Bar Lunitico 9 pm \$10  
 \* **David Ostwald's Louis Armstrong Eternity Band** Birdland 5 pm \$20-30  
 \* **The Django Festival: Dorado, Samson and Amati Schmitt, Pierre Blanchard, Ludovic Beier, Francko Mehrstein, Gino Roman and guest Samara Joy** Birdland 7 pm \$40-50  
 \* **Larry Fuller Trio** Birdland 8:30pm \$20-30  
 \* **Robert Glasper Black Radio** Blue Note 8, 10:30 pm \$55-75  
 \* **Johnny O'Neal** Cellar Dog 7 pm \$10  
 \* **Yaniv Taubenhouse Trio with Rick Rosato, Jerad Lippi** Chelsea Table & Stage 7 pm \$35  
 \* **The Bad Plus: Reid Anderson, Dave King, Ben Monder, Chris Speed** Joe's Pub 8 pm \$10-35  
 \* **Adrian Cunningham** Mezzrow 7:30, 9 pm \$20  
 \* **Mary Foster Conklin** Pangea 9 pm \$25  
 \* **Charmaine Lee solo and with Joanna Mattrey, Lester St. Louis** Roulette 8 pm \$25  
 \* **Matt Haviland Quartet with Mike Holoher, Cameron Brown, Tony Jefferson** Smalls 7:30, 9 pm \$20  
 \* **Reggie Workman** Soapbox Gallery 8 pm \$25  
 \* **Ari Hoenig Trio with Gadi Lehavi, Ben Tiberio** Terraza 7 7 pm  
 \* **Ravi Coltrane Quartet** Village Vanguard 8:30, 10:30 pm \$40

## Thursday, October 28

- ★ **The Django Festival: Dorado, Samson and Amati Schmitt, Pierre Blanchard, Ludovic Beier, Francko Mehrstein, Gino Roman and guest Ingrid Jensen**  
Birdland 7, 9:30 pm \$40-50
- **Anais Reno with Emmet Cohen Trio**  
Birdland Theater 8:30 pm \$20-30  
Blue Note 8, 10:30 pm \$55-75
- **Robert Glasper Black Radio**  
Cellar Dog 7 pm \$10
- **Grant Stewart**  
Chelsea Table & Stage 7 pm \$35
- **Richie Goods Project**  
Mezzrow 7:30, 9, 10:30 pm 12 am \$20
- ★ **Jeremy Pelt's Griot: This is Important with Chien Chien Lu, Victor Gould, Vicente Archer, Allan Mednard, Ismel Wignall**  
Dizzy's Club 7:30, 9:30 pm \$40
- **Pedrito Martinez**  
Drom 8 pm \$30
- ★ **Progressive Chamber Music Festival: Kathleen Supové/Jennifer Choi; Gregor Huebner El Violon Latino; Mat Maneri, Craig Taborn, Randy Peterson**  
The Garage 7 pm \$25
- ★ **Jay Clayton 80th Birthday Celebration with Ed Neumeister, Gary Versace, Jay Anderson, Billy Drummond**  
The Jazz Gallery 7:30, 9:30 pm \$25-35
- ★ **The Bad Plus: Reid Anderson, Dave King, Ben Monder, Chris Speed**  
Joe's Pub 8 pm \$10-35
- **Jeremy Manasia; Jon Elbaz**  
Mezzrow 7:30, 9, 10:30 pm 12 am \$20
- **Interpretations: Roscoe Mitchell**  
Roulette 8 pm \$20
- **Alex Wintz Quintet with Lucas Pino, Miki Yamanaka, Dave Baron, Jimmy Macbride**  
Smalls 7:30, 9 pm \$20
- **Roseanna Vitro's Sing a Song of Bird**  
Soapbox Gallery 8 pm \$25
- ★ **Mary Halvorson/Jessica Pavone**  
The Stone at The New School 8:30 pm \$20
- ★ **Ravi Coltrane Quartet**  
Village Vanguard 8:30, 10:30 pm \$40

## Friday, October 29

- **Clark Gayton**  
Bar Lunático 9 pm \$10
- **Birdland Big Band**  
Birdland 5 pm \$20-30
- ★ **The Django Festival: Dorado, Samson and Amati Schmitt, Pierre Blanchard, Ludovic Beier, Francko Mehrstein, Gino Roman and guest Anais Reno**  
Birdland 7, 9:30 pm \$40-50
- **Vocal Gumbo: Janis Siegel and Lauren Kinhan**  
Birdland Theater 8:30 pm \$20-30  
Blue Note 8, 10:30 pm \$55-75
- **Robert Glasper Black Radio**  
Brooklyn Conservatory of Music 7:30 pm
- ★ **Josh Sinton's Predicate with Jonathan Finlayson, Christopher Hoffman, Tom Rainey**  
Cellar Dog 7, 11:30 pm \$10
- **Corcoran Holt; Jared Gold**  
George Lewis—Recombinant Works 2014-2019: Laura Cocks; Seth Parker Woods; Dana Jessen; String Noise: Conrad Harris and Pauline Kim  
Clemente Soto Velez Cultural Center 8 pm \$15-25
- ★ **Jeremy Pelt's Griot: This is Important with Chien Chien Lu, Victor Gould, Vicente Archer, Allan Mednard, Ismel Wignall**  
Dizzy's Club 7:30, 9:30 pm \$45
- ★ **Progressive Chamber Music Festival: Curtis Stewart; Leonor Falcón/Juanma Trujillo; Billy Martin and Sirius Quartet**  
The Garage 7 pm \$25
- ★ **The Bad Plus: Reid Anderson, Dave King, Ben Monder, Chris Speed**  
Joe's Pub 8 pm \$10-35
- ★ **Geoff Keezer Trio with Nicole Glover, Sylvia Cuenca; Ray Gallon**  
Mezzrow 7:30, 9, 10:30 pm 12 am \$20
- **Rasmus Sørensen/Nicola Caminiti**  
Red Room at KGB Bar 9 pm
- **Kali Rodriguez-Peña; Pete Zimmer**  
Room 623 at B2 Harlem 7, 8:30, 10 pm \$15-20
- ★ **Billy Drummond Freedom of Ideas with Dayna Stephens, Micah Thomas, Dezron Douglas**  
Smalls 7:30, 9 pm \$20
- **Marianne Solivan Quartet with Leandro Pellegrino, Steve Wood**  
Soapbox Gallery 8 pm \$25
- ★ **Mary Halvorson Amaryllis with Adam O'Farrill, Jacob Garchik, Patricia Brennan, Nick Dunston, Tomas Fujiwara**  
The Stone at The New School 8:30 pm \$20
- ★ **Ravi Coltrane Quartet**  
Village Vanguard 8:30, 10:30 pm \$40

## Saturday, October 30

- **Standards Revisited: Celebrating the Legacy of Juilliard Jazz**  
Alice Tully Hall at Lincoln Center 7:30 pm
- ★ **The Django Festival: Dorado, Samson and Amati Schmitt, Pierre Blanchard, Ludovic Beier, Francko Mehrstein, Gino Roman and guest Anais Reno**  
Birdland 7, 9:30 pm \$40-50
- **Janis Siegel/John DiMartino**  
Birdland Theater 8:30 pm \$20-30
- **Robert Glasper Black Radio**  
Blue Note 8, 10:30 pm \$55-75
- ★ **Brad Shepik Quintet with Mazz Swift, Amino Belyamani, Sam Minaie, John Hadfield**  
Bronx River Art Center 4 pm
- **Saul Rubin; Nicole Glover**  
Cellar Dog 7, 11:30 pm \$10
- ★ **Jeremy Pelt's Griot: This is Important with Chien Chien Lu, Victor Gould, Vicente Archer, Allan Mednard, Ismel Wignall**  
Dizzy's Club 7:30, 9:30 pm \$45
- **Martin Nevin**  
The Jazz Gallery 7:30, 9:30 pm \$15
- ★ **The Bad Plus: Reid Anderson, Dave King, Ben Monder, Chris Speed**  
Joe's Pub 8 pm \$10-35
- ★ **Geoff Keezer/Joe Locke; Anthony Wonsey**  
Mezzrow 7:30, 9, 10:30 pm 12 am \$20
- **Benny Benack III Quartet**  
Minton's 8, 10 pm \$20
- ★ **Richard M. Powers Centennial Concert: Scott Robinson's Higher Powers with Julian Thayer, Pheeroan akLaff, and guests Richard Gid Powers, David Garland**  
Roulette 8 pm \$25
- ★ **Billy Drummond Freedom of Ideas with Dayna Stephens, Micah Thomas, Dezron Douglas**  
Smalls 7:30, 9 pm \$20
- **Nick Rousseau Quartet with Carlin Lee, Sean Hannon, Anton Kot**  
Soapbox Gallery 8 pm \$25
- ★ **Mary Halvorson, Nick Dunston, Henry Mermer**  
The Stone at The New School 8:30 pm \$20
- ★ **Ravi Coltrane Quartet**  
Village Vanguard 8:30, 10:30 pm \$40

## Sunday, October 31

- **Nick Hakim/Roy Nathanson**  
Bar Lunático 9 pm \$10
- ★ **Stephane Wrembel**  
Barbès 9 pm \$20
- ★ **Migawa Miyajima and the Miggy Augmented Orchestra with Dan Urness, David Smith, Matt Holman, Rachel Therrien, John Mosca, Jason Jackson, Jennifer Wharton, Douglas Purviance, Ben Kono, Alejandro Aviles, Sam Dillon, Quinsin Nachoff, Carl Maraghi, Pete McCann, Jared Schonig**  
Birdland 5 pm \$20-30
- ★ **Arturo O'Farrill and The Afro Latin Jazz Ensemble**  
Birdland 7 pm \$20-30
- **The Moipei Triplets**  
Birdland Theater 8:30 pm \$20-30
- **Robert Glasper Black Radio**  
Blue Note 8, 10:30 pm \$55-75
- **Ned Gool**  
Cellar Dog 7 pm \$10
- **Roz Corral Trio with Bill Wurtzel, Alex Gressel**  
North Square Lounge 12:30, 2 pm
- **Tabreeca Woodside/Andrew Hartman**  
Saint Peter's Church 5 pm
- ★ **Satoshi Takeishi/Shoko Nagai**  
Scholes Street Studio 8 pm
- **Alex Hoffman**  
Smalls 7:30, 9 pm \$20
- ★ **Ravi Coltrane Quartet**  
Village Vanguard 8:30, 10:30 pm \$40

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(212-777-1157) Subway: F to Second Avenue [www.dromnyc.com](http://www.dromnyc.com)
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