



THELONIOUS MONK BREMEN 1965

THELONIOUS MONK **piano**
CHARLIE ROUSE **tenor saxophone**
LARRY GALES **bass**
BEN RILEY **drums**

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The release of *Bremen 1965* finds the legend on his second tour to feature stops in Germany with his seasoned quartet featuring his longtime saxophone foil, Charlie Rouse, along with bassist Larry Gales and drummer Ben Riley. *Bremen*, Germany was the second stop on the quartet's world tour, which would include much of Europe, Australia, and Japan. The original master tape of the concert at the Sendesaal / Studio F was transferred to high resolution (24/96) files by Radio Bremen technical staff.



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“Carnavalesque” describes the atmosphere at **Cyro Baptista**’s early 75th birthday celebration at Jazz at Lincoln Center’s Rose Theater (Nov. 7). The birthday “boy” (an apt moniker considering his youthful energy) was assisted onstage by fourteen favorite collaborators, plus special guests Hassan Hakmoun (vocals and sintir, the Moroccan three-stringed bass) and Phish’s Trey Anastasio (guitar, vocals). Earning a standing-O before he’d even tapped a beat, Baptista soon justified that honor by dipping into his copious collection of percussion instruments, finding the perfect implement for each musical moment. Over the course of two sets, he played a caxixi, apito, cuica, waterphone, Cyrimba (a homemade PVC pipe marimba), pandeiro, train whistle, bowed berimbau, a massive shaker made of multi-colored plastic medicine bottles, bird calls, squishy rattles, battery-powered hand-fan, washboard with finger thimbles, custom drumkit with Mark tree chimes and bells, and a pair of udu pot drums—all handled with mastery and finesse. Some of his most compelling parts were performed with the simplest tools: twanging a jaw harp, clicking two drumsticks together, clapping/rubbing his bare hands, blowing across a flexible tube or just using his voice: whistling, whispering, snapping, popping, scatting, rapping (in Portuguese). The mostly original repertoire was supplemented by covers of Heitor Villa-Lobos and Don Cherry. Space prohibits detailed descriptions of his collaborators’ wonderful contributions, so go hear for yourself when (*Dio volente*) he returns to celebrate his 80th. — **Tom Greenland**



Cyro Baptista @Rose Theater

Birds, perched at the southern edge of the West Village, only three months old at this writing, is already atwitter with a hybrid clientele of jazz cognoscenti and regular, local revelers. Saturday (Nov. 8) featured the venue debut of guitarist **Will Bernard**’s trio with Brian Charette (organ) and Tony Mason (drums). After the first set’s opening number, Horace Silver’s “The Jody Grind”, throttled to full swing, the audience might have anticipated an evening of funky soul jazz. If so, they were quickly disabused of that notion after hearing Bernard’s complex yet catchy compositions. His “Go West” was played over relentlessly descending seventh chords, the sonic equivalent of M.C. Escher’s infinite staircases. “Hat Dance”, another original with an engaging theme, now set to a New Orleans parade beat, showcased his off-center phrasing and Charette’s on-top timing, Mason waxing loud and proud over the outro vamp. “Homeward Bound” reaffirmed the leader’s affinity for restless, chromatically shifting chords. Charette seemed to catch fire during a cover of Irving Berlin’s “How Deep Is the Ocean”, delivering a visceral solo that raised the room temperature. Bernard’s “Little Hand”, a melding of jazz and alt-rock, concluded with a tasty guitar cadenza. “Sweet Spot” featured another incendiary organ solo, the leader urging him to keep going when it looked like he was winding it down. Lou Donaldson’s “The Scorpion” revisited the soul jazz mood, the trio hitting hard, working as one, before they finished the set with “Dime Store Thriller”, yet another imaginative theme from the leader’s pen. (TG)

In Duke’s own term, the music of Ellington and Strayhorn is “beyond category.” Add to that a fresh approach to playing it by a polymath of music who absorbs knowledge from multi-genres, and the game is upped that much more. In honor of Strayhorn’s 110th birthday (Nov. 29), pianist **Jason Yeager** and his trio brought *Such Sweet Thunder: Jason Yeager Plays Duke Ellington & Billy Strayhorn* to Birdland (Nov. 3). Yeager, an imaginative soloist and leader, is also a very adept collaborator, working especially synergistically with his trio: Danny Weller (bass) and Jay Sawyer (drums). Opener, “Satin Doll”, was a revelation, a font of creative ideas and stylistic melds (ragtime and free jazz included) with single note lines, effects and repetitive patterns—modernisms that Duke would no doubt champion and eventually immerse himself in. There were back stories: Yeager is a truly-informed Ellingtonian and his haunting “Fleurette Africaine” mesmerized. Special guests Randal Despommier (alto) and Alphonso Horne (trumpet) joined and cooked on “Caravan” (Juan Tizol) and “Such Sweet Thunder”. Joining and sitting in on drums, Ellington band alum, Steve Little, added his prowess to two rarely-heard later Strayhorn tunes (written in his last days), a slow-tempo “Blood Count” and mildly swinging “U.M.M.G.”. A dreamy “Daydream” was sung by Aubrey Johnson, and Yeager offered his own composition, “Sweet Pea” (a Strayhorn nickname). “It Don’t Mean a Thing (If It Ain’t Got That Swing)” was given a very swinging modern sensibility, and closer, with lyrics, “Take the A Train”, was an all-out, joyous burner. — **Marilyn Lester**



Jason Yeager @Birdland

The Hot Club of New York paid its annual homage to the Louis Armstrong Hot Five (1925-28) with a centennial celebration this year (Nov. 12). Two sets by trumpeter **Andrew Stephens**, leading his own Hot Five, was preceded by an hour’s presentation at the club’s cozy library-like space, with original 78rpm records demonstrating how these seminal recordings still influence today’s music. From the set’s get-go, the point was taken that it was Armstrong who set the stage for the basic vocabulary of jazz improvisation. Stephens, with sterling trumpet chops, led Sam Chess (trombone), Jay Rattman (clarinet), Devan Kortan (banjo), Brennen Ernst (vintage player piano), and from the third tune of the set, Riley Baker (bass). Opener, Armstrong’s “Gut Bucket Blues” got right into it: a foot-tapping burner with trade-offs flying fast and furious; it was followed by a raggy “Yes! I’m in the Barrel”, which Armstrong originally wrote for King Oliver as “I Am in the Barrel, Who Don’t Like It?”, played here “close to the original.” A different tack appeared with the charming waltz, “My Heart”, written by then-Armstrong wife and Hot Five pianist, Lil Hardin Armstrong; Stephens emphasized the importance of Hardin as a composer and Armstrong catalyst, while a short recording of her speaking hit the point home. Another Hardin tune, a ballad, “Two Deuces” left no question. Davide Sgarra took the clarinet chair for the proto big band “No One Else But You” (Don Redman) and “You Made Me Love You” (Armstrong, Percy Venable) capped a happy-making set. (ML)

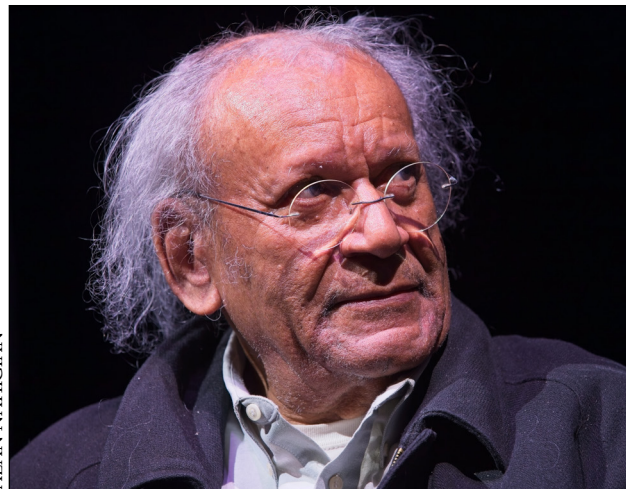
The conjoining of experimental arts has stood as a cultural catalyst since the dawn of modernism. But dance, in order to maintain proper footing, so to speak, has often used recorded music in performance. Not so with the **Michele Brangwen Dance and Music Ensemble** at Mark Morris Dance Center (Nov. 7). Their *Creatures of Sound* was inspired by trumpeter Don Cherry’s music and philosophy through composed and improvised music, and choreographed and improvised dance. In addition to Brangwen, other dancers included Adam Castañeda, Meredith Fages, Cristian Laverde König, Lindsey McGill and dancer-vocalist Angela Wang, whose soprano voice both doubled melody lines and added to the improvisational soundscape. Music director, trumpeter Tim Hagans (whose long history includes work with Thad Jones, Stan Kenton, Joe Lovano and Sweden’s Norbotten Big Band) played Cherry-mode short, splintered folk themes rolled into soaring free jazz. His opening sonorous, singing trumpet serenade recalled “Don’s Dawn”, the intro to *New York Eye and Ear Control*, but also indicated the influences of Bix Beiderbecke and Rex Stewart. Saxophonist Michael Eaton, a phenomenal soloist, driving bassist Thorbjørn Stefansson, and the sparse, whispery drumming of Evan Hyde completed the band. The musicians’ interplay with the dancers was thorough: at times the music emoting from the latter was near audible and always swinging. To close, the band played several Cherry compositions including an intuitive “Brown Rice”. — **John Pietaro**



Tim Hagans, et al. @Mark Morris Dance Center

Camila Cortina’s set at the Roxy Bar (Nov. 8) carried its audience dreamily through a shape-shifting array of cultures, genres, nations and tempi, often within the same piece. From slow, grooving Latin jazz originals to reimagined works of Thelonious Monk (“In Walked Bud” illuminated the place), through new visions of Cuban traditional music, the pianist and her band casted a wonderfully wicked electricity over the room. For those not in the know, the Roxy Bar is one of our city’s best jazz lounges, hidden in plain sight. Set at the rear lobby of downtown’s celebrated Roxy Hotel, it thrives on old New York and the plethora of hotel bands of earlier times. Yes, there is even an opening solo pianist (Michael Garin) prior to the headliner sets. But “Meet me at the Roxy” surpasses mere trivia; from the downbeat, the Cortina ensemble infused the house with the unexpected. Gerson Lazo-Quiroga’s six-string electric bass was a throbber, as needed, but functioned as the primary soloist apart from the leader, specializing in singing, high-end “guitar” parts with more than a bit of Jaco Pastorius in the mix. Drummer Zack O’Farrill, one of the “O’Farrill boys” (as Zack laughingly added), played the atmosphere as if it were another drumkit component, allowing for unexpected tacits and fill-ins based on rests as much as chops. Add to this trumpeter Milena Casado’s lead lines, and the quartet was bound to uniquely create a fantasy based on “Babalu”, as the leader’s expansive piano captured a sojourn of emotion. (JP)

Part of Roulette’s four-night celebration of **Anthony Braxton**’s 80th birthday, *The Music of Anthony Braxton* (Nov. 12)—with Mary Halvorson, George Lewis and the International Contemporary Ensemble (ICE)—was supposed to convene with a conversation between Halvorson and Lewis. The surprise appearance of Braxton himself naturally changed the program. The radiant master spoke of his ongoing appetite for discovering new sounds—he’s been taping marching bands lately—and reiterated his lifelong desire to evade categories. “My system is about becoming,” he said. Halvorson recalled happily stumbling through his Wesleyan course, which despite feeling “like it was being taught in French,” moved her to drop all her science classes and pursue his systems instead. ICE then played two Halvorson works, configured as a string quartet with guitarist Dan Lippel for “Belladonna”, and the tenet-arranged “Verdant Glitters”. Three Braxton compositions, each from a different system, were performed with vocalist Fay Victor: *Composition No. 256* (Syntactical Ghost Trance Music), *Composition No. 134* (Creative Orchestra Music) and *Diamond Curtain Wall Music*, with Victor adding electronics and guiding the ensemble’s internal recombinations. The music’s character shifted with each grouping, the ensemble finding a new identity inside each structure. Afterward, when Braxton autographed my copy of his *Tri-Axium Writings*, spanning 2,000+ pages of his philosophical ideas, he said, glowing, “This is going to make me miss New York.” — **Ariella Stok**



Anthony Braxton @Roulette

Early in his career, composer-music theorist John Cage began thinking about utilizing percussion beyond mere support. **Patricia Brennan**’s new quartet at The Stone (Nov. 13) continued that line of thought: percussion as arena for form, invention and inquiry. Despite having just released the astonishing *Of the Near and Far* (Pyroclastic), she used the venue’s open remit to present something entirely new—compositions written specifically for this configuration, and one extended homage (“Skin”) to Geri Allen, her “ultimate inspiration.” At center was tap dancer, Melissa Almaguer, whose footwork became the hinge on which everything else turned. Brennan’s frequent collaborator, Mauricio Herrera (congas, batá) brought a calm, glowing force, anchoring the music in their shared Afro-Cuban roots. Noel Brennan (drums, handmade Senegalese bongo with hacksaw-blade keys) added metallic overtones. The leader described the music as a callback to being a classical percussionist before improvisation reoriented her. The intellectual curiosity was audible in the way she organized sound, leaning into bells, rattles, gongs, ceramic and wood. She prepared her vibraphone with binder clips and rubber mats, generating novel colors, textures and timbres; crouching to play its resonators, she summoned a balafon-like thrum. Polyrhythm and salsa forms threaded the program. “Jagged”, in 7/4 clave, tightened into a hard montuno. The set closer, “Episodes #2”, featured Almaguer’s scraped and slapped footwork accelerating to hyper-speed as the ensemble joined, generating a densely-layered spell. (AS)

WHAT’S NEWS

The construction of **Studio Museum of Harlem**’s newly designed building has been completed, and reopened as of last month (Nov. 15) at the W. 125th Street location it’s occupied since 1982. Originally located on Fifth Avenue in Harlem, when it first opened in Sep. 1968, the Studio Museum is, as its website promotes: “The nexus for artists of African descent locally, nationally and internationally and for work that has been inspired and influenced by Black culture.” Thelma Golden is the Foundation Director and Chief Curator (both titles she’s held since 2005). For more info visit studiomuseum.org.

The list of nominees has been announced for the 2026 **GRAMMY Awards** (to take place Feb. 1, 2026 at Crypto.com Arena in Los Angeles). In jazz and jazz-adjacent categories...BEST SPOKEN WORD POETRY ALBUM: Saul Williams Meets Carlos Niño & Friends—*At Treepeople* (International Anthem). BEST JAZZ PERFORMANCE: Lakecia Benjamin’s “Nobel Rise” (featuring Immanuel Wilkins, Mark Whitfield); Chick Corea, Christian McBride, Brian Blade’s “Windows (Live)”; Samara Joy’s “Peace Of Mind/Dreams Come True”; Michael Mayo’s “Four”; Nicole Zuraitis’ “All Stars Lead to You (Live)”. BEST JAZZ VOCAL ALBUM: Dee Dee Bridgewater/Bill Charlap—*Elemental* (DDB/Mack Avenue); Terri Lyne Carrington/Christie Dashiell—*We Insist 2025* (Candid); Samara Joy—*Portrait* (Verve); Michael Mayo—*Fly* (Mack Avenue/Artist Music); Nicole Zuraitis—*Live at Vic’s Las Vegas* (La Reserve). BEST JAZZ INSTRUMENTAL ALBUM: Chick Corea, Christian McBride, Brian Blade—*Trilogy 3* (Candid-Chick Corea Productions); Sullivan Fortner—*Southern Nights* (Artwork); Branford Marsalis Quartet—*Belonging* (Blue Note); John Patitucci—*Spirit Fall* (Edition); Yellowjackets—*Fasten Up* (Mack Avenue). BEST LARGE JAZZ ENSEMBLE ALBUM: The 8-Bit Big Band—*Orchestrator Emulator* (Teamchuck); Christian McBride Big Band—*Without Further Ado, Vol. 1* (Mack Avenue); Danilo Pérez & Bohuslän Big Band—*Lumen* (Prophone); Count Basie Orchestra with Deborah Silver—*Basie Rocks!* (Green Hill); Sun Ra Arkestra—*Lights On A Satellite* (In+Out); Kenny Wheeler Legacy—*Some Days Are Better: The Lost Scores* (Greenleaf Music). BEST LATIN JAZZ ALBUM: Paquito D’Rivera/Madrid-New York Connection Band—*La Fleur de Cayenne* (Sunnyside); Arturo O’Farrill Afro Latin Jazz Orchestra—*The Original Influencers: Dizzy, Chano & Chico* (Live at Town Hall) (Tiger Turn); Arturo O’Farrill & The Afro-Latin Jazz Orchestra—*Mundoagua: Celebrating Carla Bley* (ZOHO); Gonzalo Rubalcaba, Yainer Horta, Joey Calveiro—*A Tribute to Benny Moré and Nat King Cole* (Calveiro Entertainment); Miguel Zenón Quartet—*Vanguardia Subterránea: Live at The Village Vanguard* (Miel Music). BEST ALTERNATIVE JAZZ ALBUM: Ambrose Akinmusire—*honey from a winter stone* (Nonesuch); Robert Glasper—*Keys To The City, Volume One* (Loma Vista); Brad Mehldau—*Ride Into The Sun* (Nonesuch); Nate Smith—*LIVE-ACTION* (Waterbaby-naïve); Immanuel Wilkins—*Blues Blood* (Blue Note). BEST CONTEMPORARY INSTRUMENTAL ALBUM: Gerald Clayton—*Ones & Twos* (Blue Note); Béla Fleck, Edmar Castañeda, Antonio Sánchez—*BEATrio* (Béla Fleck Productions/Thirty Tigers); Bob James/Dave Koz—*Just Us* (Just Koz Entertainment). BEST AMERICANA ROOTS PERFORMANCE: Jon Batiste’s “Lonely Avenue”. BEST AMERICANA ROOTS SONG and BEST AMERICANA ROOTS MUSIC ALBUM: Jon Batiste’s *Big Money*. BEST REGIONAL ROOTS MUSIC ALBUM: Trombone Shorty and New Breed Brass Band—*Second Line Sunday* (Treme). BEST GLOBAL MUSIC PERFORMANCE: Shakti’s “Shrini’s Dream (Live)”. BEST GLOBAL MUSIC ALBUM: Shakti—*Mind Explosion: 50th Anniversary Tour Live* (Abstract Logix); BEST SCORE SOUNDTRACK FOR VISUAL MEDIA: *The Wild Robot* (by Kris Bowers). BEST ALBUM NOTES: Adam Sztaz, for Anouar Brahmeh—*After the Last Sky* (ECM); Ashley Kahn, for Miles Davis—*Miles ‘55: The Prestige Recordings* (Prestige-Craft Recordings). BEST INSTRUMENTAL COMPOSITION: “First Snow” (Nordkraft Big Band, Remy Le Boeuf, Danielle Wertz); “Live Life This Day (Movement I)” (Miho Hazama). BEST ARRANGEMENT, INSTRUMENTAL OR A CAPELLA: Nordkraft Big Band’s “A Child is Born” (by Remy Le Boeuf); “The Westerlies’ “Fight On” (by Andy Clausen, Addison Maye-Saxon, Riley Mulherkar, Chloe Rowlands); The 8-Bit Big Band’s “Super Mario Praise Break” (by Bryan Carter, Charlie Rosen, Matthew Whitaker). BEST ARRANGEMENT, INSTRUMENT and VOCALS: Nate Smith (feat. sàje)’s “Big Fish” (by Erin Bentlage, Sara Gazarek, Johnaye Kendrick, Nate Smith, Amanda Taylor).

Congratulations to all the nominees and thank you, including to all those who released music this past year who weren’t nominated. For more info visit grammy.com.

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