

SAINT PETER'S CHURCH



JAZZ VESPERS 5PM

June 7
Audrey Silver

JAZZ LEGACY TRIBUTE 7PM
RSVP AT SAINTPETERS.ORG/EVENTS

June 14
Olli Soikkeli

June 1
Tito Puente Jr.

June 21
Alex Leonard

June 28
Jacob Chung



618 LEXINGTON AVE AT 54TH ST • COMMUNITY & JAZZ SINCE 1865 • SAINTPETERS.ORG/EVENTS

CELEBRATING
60 YEARS OF JAZZ
AT SAINT PETER'S

GALA CONCERT & AWARDS
OCTOBER 26, 2026
7:00 P.M.

FEATURING
BILL CHARLAP • AARON DIEHL • ARTURO O'FARRILL

A benefit event to restore Billy Strayhorn's piano
and rebuild jazz studios at Saint Peter's

SAINTPETERS.ORG/GALA2026

HEART
OF THE
CITY

IN PRINT



Basta Now. Women, Trans & Non-binary in Experimental Music
Fanny Chiarello (Permanent Draft)
by Kurt Gottschalk

The index at the back of Fanny Chiarello's *Basta Now. Women, Trans & Non-binary in Experimental Music* is a good indication of the spirit of the book, in that there isn't one. Chiarello provides what she calls an "inventory" instead, a list of all the female, trans and non-binary artists named in the book without anything so hierarchical as page numbers. When cornered into mentioning the occasional XY bandmate, Chiarello doesn't grant them boldface type or biographical detail. She states at the outset, the other end from the index, that the book "has nothing against men, it just isn't about them." *Basta Now* is a 400+ page rumination on a list of musicians (3,863 at the time of publication) that the author compiled with the admission that she'd "rather not waste a few decades checking all my sources with tweezers." Many entries are like crib notes,

some no more than a morsel found online. Other artists get lengthier entries, including texts on Matana Roberts' graphic scores, Vanessa Rosetto's field recordings and Meredith Monk's devotion to group practice. (The author previously published a book on Monk, *A Happy Woman*, in her native French.)

Overall, *Basta Now* comes off as notes for a book, rather than a finished work, but I trust and believe it's how she wanted it to be: as a finished product (at least for now) with no overarching structure and no author talking down to the reader. But it is a heartfelt if scattershot volume, with which one can dialogue—although unfortunately, as with most books, you can't ask it questions. I'd be more interested to know where an artist grew up than where they lived at the time of publication, for example, especially since the latter data (as she allows) can quickly become out-of-date. The best of the sections concerns DIY efforts and self-made instruments: Lucia Dlugoszewski's piano with glass jars replacing the strings, Katie Down's steel cello, Mor Efrony's harp built into a tree trunk, Sarah Nicolls' "inside-out piano," (which demanded further research to understand) and others.

Ultimately, *Basta Now* is not so much a reference book as it is a reference book in which identity is the primary data point. It's either good fun or a small slog to read, and some readers may likely spend some time scanning for familiar names or curious phrases (as did I). Doing so, with appropriate expectations, is quite fun.

For more info visit permanentdraft.bandcamp.com



Julius Eastman, Vol. 5: *Gay Guerrilla*
Wild Up (New Amsterdam)
by Terrell K. Holmes

When composer and vocalist Julius Eastman stepped in front of the audience at Northwestern University in January 1980 to premiere his work *Gay Guerrilla*, he said that a guerrilla is "someone who is...sacrificing his life for a point of view." As a black gay man in the classical music milieu after the Civil Rights and Stonewall eras,

Eastman knew what he was up against. The contemporary ensemble Wild Up, led by conductor and artistic director Christopher Rountree, continues its acclaimed exploration of Eastman's music with a remarkable version of *Gay Guerrilla*. The piece was originally written for four pianos, but, like other Eastman works, has an open score, meaning that it can be readily adapted to any kind of instrumentation, and Wild Up handles it masterfully.

The ensemble deepens and expands the passion, boldness and idiosyncrasy of Eastman's work, with layers of color and tonality that enhance it without diluting or obscuring its power. Piano is at the center, and pianists Richard Valitutto and Adam Tendler are excellent throughout, alternating strong bass notes with soft whispers and spirited moments of call-and-response. The robust orchestration never overwhelms the piano, which, like Eastman, is an anchored, persistent, discordant, deep-voiced presence. The strings pick up the narrative thread quickly and engage in an intense conversation amidst the intensifying pulsation. Percussion and bleating horns sustain the tension, diminishing briefly to cede territory to a plaintive flute that opens the door for the grouching cellos and woodwinds, which add greater complexity. Near the middle of the piece, a blast of horns introduces a quotation from "Dies Irae", which is about the coming of Judgment Day. This segues perfectly into "A Mighty Fortress", a nod to Eastman's quoting Protestant Reformer Martin Luther's 1520s hymn "A Mighty Fortress Is Our God", but in *Gay Guerrilla* as a call to battle for gay liberation and equal rights. The text of the hymn is inspiration for the strength to face down evil and vanquish oppression; the ensemble sounds like a choir raising its voices skyward, and the pulsations modulate to a march into battle.

Rountree and Wild Up have added another vibrant chapter to their exploration of Julius Eastman's oeuvre. The outstanding arrangement, and their mastery in conveying his originality and genius, shows that this iconoclastic and ever-influential artist deserves a seat at the table with Philip Glass, Steve Reich, Terry Riley and other minimalist icons.

For more info visit newamrecords.org

