

DROP THE NEEDLE



The Tiberi Tapes: A Preview of the Mythic Recordings
John Coltrane Quartet (Impulse!)
 by Marc Medwin

Freedom comes in what Raasaan Roland Kirk called “bright moments,” and in this Record Store Day special of the legendary Frank Tiberi tapes of John Coltrane, soon to be released in more complete form, we have two of those extended moments. This LP offers only an “early 1960s” recording date, but if the “probable” presences of bassist Steve Davis and drummer Pete La Roca, as stated on the album cover, are correct, we can place the quartet recordings with some certainty in the summer of 1960. I’m skeptical, but currently accepting. Falling far short of high fidelity, for Coltrane aficionados this release is pure gold. Coltrane enthusiasts likely know that professor Tiberi (a reeds master, and still teaching at Berklee College of Music at age 97) recorded him, mostly in New York and Philadelphia, between 1960-65, but until now, only a lucky few have heard the tapes.

But we can watch master Coltrane in evolution. A 13-minute version of his “Giant Steps” is presented complete and in the best sound possible. Immediately following the ascending four-note sequences in his solo (beginning at the four-minute mark), he pushes at the tenor’s upper limits, a boundary-breaker repeated throughout an increasingly blistering and atomistic feature. Freedom unfolds in these energetic fragments. Pianist McCoy Tyner’s playing is no less inspired or diverse than Coltrane’s, and his solo on “Satellite”, the LP’s second side, may be even better. The rhythm section, whomever it comprises, is burning. Check out their sizzling syncopations and astonishing interplay beginning at 8:17; they raise and lower the temperature by degrees right up until the crash at 10:34, Coltrane entering hot on its heels. Here, the drummer’s fills, timbre and timing sound more like Elvin Jones than La Roca, though the fidelity is an impediment. As the temperature rises, Coltrane is all over the horn, making the leap to the Village Vanguard performances of late 1961 seem much smaller.

Energy and environment imbue these fly-on-the-wall documents, rendering them invaluable. For anyone in search of those luminous instants of nascent freedom, not to mention those who have been waiting decades to hear them, these revelations—in sync with 2026’s Coltrane centennial celebrations—can’t come a moment too soon.

For more info visit recordstoreday.com. Coltrane tributes this month include “John Coltrane Centennial: Celebrating Jimmy Garrison” at Shapeshifter Lab Jun. 20, and Park Slope Jun. 21 (part of 7th Heaven Street Festival). Isaiah Collier “Plays Coltrane” is at Blue Note Jun. 16-17 (part of Blue Note Jazz Festival). “Celebrating Miles Davis and John Coltrane” is at Metropolitan Museum of Art Jun. 18 (with Logan Richardson). “Celebrating John Coltrane’s Centennial” is at Chris’ Jazz Café (Philadelphia, PA) Jun. 27 (with Tim Brey). See Calendar and 100 Miles Out.



Directions & Expressions
Blue Moods (Posi-Tone)
100 Miles for Miles Davis
Jason Miles (Lightyear)
 by Jeff Cebulski

Being that 2026 is Miles Davis’ centennial (the trumpeter would have turned 100 on May 26), one can continue to expect a wide range of artists expressing their connection to and appreciation of the iconic jazz hero. Recent albums by the Posi-Tone label’s Blue Moods ensemble and the veteran keyboardist-producer Jason Miles each represent different celebratory approaches over such a wide spectrum of tributes.

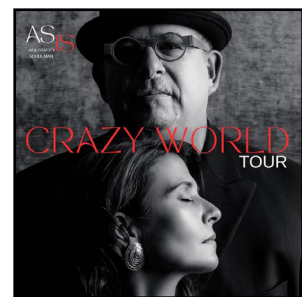
In 2022 Posi-Tone gathered several in-house musicians to begin a series of albums focusing on compositions of well-known jazz artists, including Charles Mingus (*Myth & Wisdom*, 2022), Duke Pearson (*Swing & Soul*, 2024) and Freddie Hubbard (*Force & Grace*, 2025). This year’s *Directions & Expressions* consists of the group’s core membership: Diego Rivera (tenor, soprano), Art Hirahara (piano), Boris Kozlov (bass) and Vinnie Sperrazza (drums). A broad selection of Miles compositions are explored, from his “cool” days to his later fusion efforts. The arrangements, enhanced by the addition of Eli Howell (trombone) and Behn Gillette (vibraphone), fall squarely in the post-bop vein while proving that the central structures of Miles’ music can be fulcrums for worthy interpretations. Among the ten cuts, “Boplicity” receives a quasi-Latin swing treatment à la Cal Tjader, with Gillette’s vibraphone dancing atop the horns, while the always-solid Kozlov walks and bops through the choruses, including a fine solo from Rivera. “Somethin’ Else” is finessed into a blues that would fit with John Coltrane’s *Blue Train*. The more modal “Circle”, with its loosely-losing theme, is roped back into a bluesier ballad mode, while “Stuff” retains the original’s funk as the whole ensemble steps into the flow, augmented by Hirahara’s harmonic comping that borrows more from Herbie Hancock’s earlier pre-Miles recordings. “Agitation” receives an aggressive tact that evinces the group’s broad competence, especially in the pairing of the vibraphonist and drummer, with Rivera adding an adroit, Wayne Shorter-ish solo. The ensemble also excels on “La Suite De Kilimanjaro”, involving pieced-together themes from Miles’ *Filles de Kilimanjaro* (Columbia, 1968).

Keyboardist Jason Miles is among the still-performing artists who once played with Davis. On his newly-released *100 Miles for Miles Davis*, instead of revisiting old tunes, the leader here arranged new compositions (recorded in Portugal, where he has resided the last four years) aimed at remembering his former colleague and employer. Given that Jason Miles accompanied Davis on four of his latter albums, the music here—performed by varying ensembles—reflects more of the fusion side of Davis’ career, with a contemporary bent that will certainly get the attention of “smooth” jazz aficionados. The important element here is the trumpet playing: Randy Brecker, Russell Gunn, Barry Danielian and Patches Stewart are each able to evoke memories of Davis without merely copying him. The title cut rocks forward, involving Brecker’s appropriately echoed horn bursts and the leader’s electric keyboards, with soulful input from alto saxophonist Ada Rovatti, as well as orchestrated effects. “The Girl With the Purple Hair” dances, Prince-like, in an arrangement not unlike something Quincy Jones might have constructed. Jason Miles’ shimmering keyboard work is juxtaposed with Vinnie Colaiuta’s deep, sumptuous drumming on “Malibu

Midnight Blue”. The tune most evocative of Davis, however, is a side-tribute to one of the trumpeter’s great loves, “Jeanne Moreau” (the legendary French actress, with whom Davis collaborated on the 1958 Louis Malle-directed film, *Ascenseur pour l’échafaud*). Stewart plays an excellent muted theme that, in the leader’s soulful arrangement, pairs the Davis of Paris with his later electric glory.

Miles Davis’ influence on at least four generations of musicians is well-documented, even before this year’s wide centennial celebrations, and these albums from Blue Moods and Jason Miles represent and manifest that influence in their *vive la différence* approaches.

For more info visit lightyearentertainment.com and posi-tone.com. Miles tributes this month include Gil Evans Orchestra (with Miles Evans) at Shapeshifter Lab Jun. 21. See Calendar.



Crazy World
As Is (AI & Stacey Schulman)
(Nite Nite the Elephant Productions)
 by Marilyn Lester

Take the title at face value. Socially conscious husband and wife team—As Is—want you to know we are stronger and better together, and the message is delivered in their *Crazy World* via an eclectic mix of jazz vocalese, pop, Brazilian repertoire, soul and original material. AI Schulman (guitars) and Stacey Schulman (vocals) have aimed the 11 tracks of their new release as both a warning and a reassurance in striving for connection, shared experience and the power generated when artists and listeners meet honestly. The album isn’t a reflection of the times, but rather a response to them, they say. With James McKinney (keyboards), Corcoran Holt (bass) and Jeff “Tain” Watts (drums), additional collaborators include Kokayi, Dante Pope, Gil Goldstein, plus a Philadelphia-based string ensemble drawn from the city’s classical and chamber music community. Opener, “From This Very Moment On” has Cole Porter lyrics augmented by those of Stacey Schulman and Kokayi, who provide vocals, along with Dante Pope’s vocalese. A beatbox (Christylez Bacon) helps deliver pointed social commentary, riffing on the Porter melody with hip hop, soul, funk and rap-vocalese elements—performed with guitar forward.

As Is appeared at Chelsea Table + Stage (May 1), with the Schulmans working in a more simplified ensemble, rhythm format, beginning with a pared down “From This Very Moment On”. Performed in the dark, the following number represented the album’s two AI-worked tracks, which presented disruptive statements in “Children’s Games” (Antônio Carlos Jobim) and “PrAilude” (Stacey Schulman): works “born from both curiosity and unease” with Stacey’s narrative explaining that the AI was used as a tool, not a crutch. Jobim’s “Double Rainbow” was tapped on record and in concert as a folksy statement of something organic—the opposite of AI. Also drawn from the familiar and on the album, the concert version of “A House Is Not a Home” (Bacharach, David) was bluesy, filtered through Northern and Philadelphia Soul traditions, and Stacey scatting quotes from Sting’s “Fragile”. Concert closer was a reprise of “From This Very Moment On” with the appearance of Dante Pope’s rap contributions, making for a super energetic power statement of the song’s intention. The album

release also includes a playful “Better Than Anything” (David Wheat, Bill Loughborough), “The Moon Is a Harsh Mistress” (Jimmy Webb) in trio format, and a reimagining of “Tiny Dancer” (Elton John, Bernie Taupin) as a restrained pianissimo. The title track closer (Leslie Bricusse, Henry Mancini) is meant as a quiet reckoning: Goldstein’s accordion and arrangement, paired with strings, is cinematic, suggesting a triumph over chaos.

The Schulmans are passionate and sincere in their intention. But unlike classic protest songs, it’s unclear if the complete message comes through. Still, it’s a very worthy effort, with excellent musicality and appeal in its funkiness.

For more info visit asisjazz.com



Vibe Ride
Hu Vibrational (Meta/New Dawn)
 by Tom Greenland

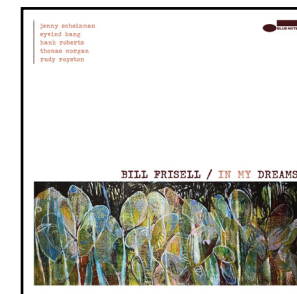
There is something strange and yet familiar in Adam Rudolph’s music: something earthy and ancestral, something else astral and futuristic. This is due to his deep digging into the roots of African, South American and Asian rhythms while simultaneously finding new functions for these ancient forms. His Hu Vibrational project, now over two decades old, with Rudolph the only remaining original member, serves as a sort of chamber group for these evolving experiments. The sextet—currently comprised of Rudolph (percussion, electronic processing, thumb pianos, vocals), Alexis Marcelo (electric keyboards, percussion), Jerome Harris (bass, bass guitar, vocals), Harris Eisenstadt (batá drums, percussion), Neel Murgai (sitar, vocals, electronics), Tim Keiper (percussion, dudu n’goni), Tripp Dudley (tablas, percussion)—dropped its sixth album, *Vibe Ride*, late last year.

Continuing the trajectory of 2015’s *The Epic Botanical Beat Suite* and 2023’s *Timeless*, the ensemble’s new album juxtaposes the intimacy of acoustic percussion instruments (caxixi, cajon, clay pots, frame drums, congas, tablas, batá drums, bells, chimes, cymbals, rattles, shakers, hand-claps) with melodic, thumb-plucked idiophones (kalimba/mbira and dudu n’goni), and the aspirated tones of end-blown bottles and human hissing, whistling, overtone singing and vocal percussion. Adding an electronic element are Marcelo’s signature Fender Rhodes sound and synthesizer patches and Murgai’s signal-processed sitar, now distorted, now wah-wahed, oftentimes almost unrecognizable. A final and definitive factor in the overall sound is the mixing and mastering by sound engineer James Dellatacoma, whose tasteful cinematic touches bring the raw soundscapes to full fruition. Dellatacoma has clearly taken a page from Jamaica’s dub tradition, but he’s also written a few pages of his own.

The album’s five tracks form an extended, immersive suite. “Ignition” begins and ends with swirling chords, a wonky kalimba groove driving its middle section. “Wheel Spirals” is a dense jungle of acoustic and electronic noises, with noticeable twaks and enhancements created in the mixing room. “Morphic Mystery” combines futuristic arpeggiator sfx with layered hand drums, the individual instruments often indiscernible. Similarly, “Ride The Vibe” layers arpeggiator and robotic squeaks and chirps over a driving tabla groove in 9/8 (5+4), later modulating to

6/8 and back. “Head light”, probably the thickest track of all, mingles the sounds of a mad scientist’s lab with batá (and many other) drums. The lingering impression is that of an urban jungle, where a myriad of cultural aesthetics, sonic and otherwise, pile atop and around each other, autonomous yet interdependent.

For more info visit new-dawn.bandcamp.com. Adam Rudolph is at Bryant Park Jun. 12 (part of “World of Percussion Re-Imagined,” presented by World Music Institute). See Calendar.



In My Dreams
Bill Frisell (Blue Note)
 by Kurt Gottschalk

Bill Frisell plays well with others—a congenial spirit best served by longstanding relationships. *In My Dreams*, his 43rd album in as many years, was released to mark his 75th birthday. The guitarist has nurtured an aesthetic of simple joyfulness, a pure pleasure that sometimes belies his remarkable instrumental skills. There’s a reason he’s always smiling while he plays; that spirit plays a large part in sustaining his ongoing musical relationships.

This new release extends his current trio—with Thomas Morgan (bass) and Rudy Royston (drums), each of whom he’s been working with for more than a decade—by adding a string section of even longer-term associates: Jenny Scheinman (violin), Eyvind Kang (viola) and Hank Roberts (cello). Frisell avoids the fullness that the strings could offer, favoring a more spacious, delicate chamber dynamic. He also steers clear of space for solos, opting instead for easy but never simplistic, group exploration. There’s some Americana (the pre-Civil War folk song “Hard Times” and two takes of “Home on the Range”, the latter being one of the album’s most memorable tracks); some old Frisell nuggets (“When We Go”, first recorded in 1985, and “Small Hands”, which dates back to a record he’d made with Vernon Reid that same year); and at least one jazz nod, in a low-key take on Billy Strayhorn-Duke Ellington’s “Isfahan”. The players, the tunes, the sound, all are familiar, and the album is nothing short of lovely.

Frisell played Jazz at Lincoln Center’s Appel Room on a nine-city birthday tour, playing with the *In My Dreams* band (Mar. 27), and another old friend, singer Petra Haden, along with trumpeter Ambrose Akinmusire and drummer Tim Angulo (Mar. 28). Haden and Frisell have a fantastic camaraderie, one that calls to mind the Ella Fitzgerald/Oscar Peterson partnership. Haden doesn’t showboat like Ella, and she was better suited to “You Only Live Twice” than “Lush Life”, but there’s not much to complain about with two such heavy-hitting songs in one set—even one that runs well over an hour. In concert, their simpatico, and his guitar prowess, are most evident. Frisell makes changes to complement each band member, adding slight bits of dissonance, subtly pushing volume and pulling it back, and finding surprising extrapolations for segues across medley arrangements. It’s easy to smile from the audience, as well. The angel is in the details.

For more info visit bluenote.com. Frisell is at LeFrak Center Jun. 13 (part of Brooklyn Guitar Festival), Kirby Center for the Performing Arts (Wilkes-Barre, PA) Jun. 6 and Daryl’s House (Pawling, NY) Jun. 10. See Calendar and 100 Miles Out.

Open 7 Days a Week!

THE DJANGO

LIVE! On Stage!

Presenting

NEXT GEN JAZZ MONDAYS

7:00pm & 10:15pm Shows Every Week!

MON 6/1	Kieran Brown Quartet Brandon Suarez Quartet	7:00PM 10:15PM
TUE 6/2	Helio Alves Trio Sonido Costeño	7:00PM 10:15PM
WED 6/3	Fima Ephron Band Jesse Fischer Group	7:00PM 10:15PM
THU 6/4	Joe Farnsworth Quartet Rale Micic Quartet	7:00PM 10:15PM
FRI 6/5	Daniel Sadownick Quintet Freddy Deboe Band	7:30PM 11:00PM
SAT 6/6	AC Lincoln Quintet The Latona Brothers	7:30PM 11:00PM
SUN 6/7	Matt Chertkoff Trio Hendrick Meurkens Quartet	6:30PM 9:30PM
TUE 6/9	Anita Donndorff Quartet	7:00PM
WED 6/10	Sam Barsh Band Allan Bezama Group	7:00PM 10:15PM
THU 6/11	Richie Vitale Quintet Pete Malinverni Trio	7:00PM 10:15PM
FRI 6/12	Jason Tiemann Quintet	7:30PM
SAT 6/13	David Gibson Quartet	7:30PM
SUN 6/14	William Hill III Trio Eloise Carter Quartet	6:30PM 9:30PM
MON 6/15	Connor Macleod Quintet	7:00PM
TUE 6/16	Helio Alves Trio Hector Martignon’s Foreign Affair	7:00PM 10:15PM
WED 6/17	Al Carty Group Brian Charette Sextette	7:00PM 10:15PM
THU 6/18	John Sneider Quintet Mike DiRubbo Quartet	7:00PM 10:15PM
FRI 6/19	Eric Alexander Quartet JC Hopkins Biggish Band	7:30PM 11:00PM

View LINE-UP | Reserve | 25th OF THE AMERICAS Cellar Level

THEJANGONCY.COM | RESY.COM | TRIBECA

DINNER, LIBATIONS & LIVE JAZZ!
 IN THE ♥ OF TRIBECA