



Jazz Patterns
Joe Henderson/Woody Shaw
 (Everest-Real Gone Music)
Multiple
Joe Henderson (Milestone-Craft Recordings)
Consonance (Live at the Jazz Showcase)
Joe Henderson (Resonance)
 by Andrew Schindler

For such a formidable figure of 20th century jazz, Joe Henderson (1937-2001), who died 25 years ago Jun. 30 at age 64, never really had what could be deemed as an “artistic prime.” Throughout his career, the tenor saxophonist consistently produced some of jazz’ most remarkable, musically important recordings. He spent his many decades constantly productive, always expanding one of the richest catalogs in the idiom and exploring a variety of moods and styles. Three recent releases act as somewhat of a road map of Henderson’s career trajectory throughout the ‘70s, beginning with forays into progressive groove-forward funk at the beginning of the decade, but ending with him revisiting the post-bop sounds with which he first established himself in the early ‘60s.

Henderson began working with legendary producer Orrin Keepnews at the end of the ‘60s as he began to explore fusion and free jazz. Keepnews recorded the saxophonist’s quintet in September 1970 at Southern California’s The Lighthouse, and the result, *Jazz Patterns*, ultimately received a release on the tiny Everest label in 1982—but the sound quality was poor, plus the tracks were mislabeled. Reissue imprint Real Gone Music

gave the album its proper and overdue vinyl reissue last year, including corrected song titles. Looking back, Henderson’s quintet was an absolute powerhouse: Woody Shaw (trumpet, flugelhorn), about to enter his artistic peak, along with George Cables (electric piano), Ron McClure (bass), Lenny White (drums) and Tony Waters (percussion). The front line displays wonderful chemistry, marking the beginning of a long and fruitful relationship, with both Henderson and Shaw approaching their instruments in a similar, rhythmic manner and engaging in delightfully sophisticated harmonic duets. Cables is exhilarating on electric piano, with funky tones filling in the brass spaces beautifully. The album only consists of three tracks (Bronislaw Kaper’s standard “Invitation” and the now-classic Henderson originals “Punjab” and “Power to the People”), but the band kills these versions.

Keepnews recorded Henderson and another dynamic band three years later, taking full advantage of the studio technology available to them at that time. The album, *Multiple*, is another Henderson classic of the period. Reissued as a 180g LP by Craft Recordings, it’s one of Henderson’s most vital albums of the period. Joined by Larry Willis (electric piano, ring modulator, echoplex), Dave Holland (electric and acoustic bass), Jack DeJohnette (drums) and Arthur Jenkins (congas, percussion), with James “Blood” Ulmer and John Thomas each taking guitar features on one track, Henderson creates “fusion” in its most literal form, successfully combining disparate styles and inspirations. The songs are challenging, but at the same time deeply funky. Opener “Tress-Cun-Deo-La” is a joyful party. “Bwaata” has a relaxed vibe, with Henderson taking a virtuosic but chill solo in front of a groovy Holland bass line.

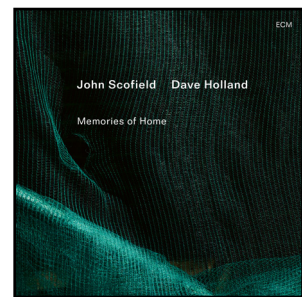
Henderson ultimately returned to the post-bop sound that defined him in the previous decade. “Jazz Detective” Zev Feldman unearthed live Henderson recordings from 1978 at Chicago’s Jazz Showcase and released them in a spectacular three-LP package for Record Store Day 2026, titled *Consonance*. The sessions find Henderson in stripped-down mode, eschewing the larger, percussion-forward bands favored earlier in the decade for a quartet: Joanne Brackeen (piano), Steve Rodby (bass) and Danny Spencer (drums), which, despite its smaller size, is blazing and exuberant. The leader is in fine form here, and Brackeen complements his intensity perfectly. The archival release offers an epic, 26-minute take on the Henderson classic “Inner Urge” and the longer length allows the song to breathe and further develop. The quartet also performs superb versions of standards such as John Coltrane’s “Mr. P.C.” and the ubiquitous, but still lovely, “Round Midnight”. Also included is another version of “Invitation”, but softer and well-rounded, compared to the more electric, pointed version on *Jazz Patterns*. Nevertheless, both are essential, and together truly capture Henderson’s rich, diverse artistry in a nutshell.

For more info visit realgonemusic.com, craftrecordings.com and resonancerecords.org

improvisation, theatricality and Korean tradition, calling on a list of players that included David Leon and Yuma Uesaka (saxophones), Brandon Lopez (bass) and Tomas Fujiwara and Satoshi Takeishi (percussion). But central to the performances were Kim’s gayageum, dance, costuming and powerful singing voice. She has continued to make impressive displays, including at the 2025 Vision Festival and as part of Flushing Town Hall’s Mini-Global Mashup series.

Wellspring is Kim’s first album as a New York bandleader, with a quartet that includes Mat Maneri (viola), Henry Fraser (bass) and Tyshawn Sorey (drums), and establishes that her flair for drama works on an audio document just as well as it does onstage. The deep bass end of the gayageum—a Korean relative of the Chinese guzheng and Japanese koto—resonates with the bass and, when bowed, melds into the rich tones of the viola. But most often, the bright flurries of fast plucking carve a swirling space of their own. Sorey, unsurprisingly, is magnificent, subtle and detailed, not anchoring so much as redefining. The album opens with the fairly programmatic “The Beats of Distant Thunder”, conjuring an incoming storm with the rattling of sticks secured between strings, but finding an unexpectedly swinging melody along the way. “Walking in the Dream” begins as if in secret, with a partially sung narrative made mystical with small gongs. “Whispers Among Dawn” features the gayageum in near traditional fashion while “Sun Shower” and “Diffraction” show off the band in full dynamics. At nearly 16 minutes, “Linear System” more than doubles the length of any of the other six tracks, giving space for a long build to mad, metered bowing, a retreat into percussion, another instrumental swell and decrescendo, and then a fairly brief vocal outburst. That roller coaster in the dark gives way to the grace of “Calculus of Our Souls”, but the respite is brief before Kim’s double-tracked vocals evoke sermon or incantation. In her notes, Kim calls the album “an act of rebirth—a new first conversation with the world.” The artist’s next steps are greatly anticipated.

For more info visit taoforms.bandcamp.com. Kim is at *Roulette Jun. 3 (with Peter Evans)*, *David Rubinstein Atrium Jun. 20 (part of Jazztopad Festival)* and *Abrons Arts Center Jun. 23, 25, 26 (part of Vision Festival)*. She is also at *Solar Myth (Philadelphia, PA) Jun. 24*. See *Calendar* and *100 Miles Out*.



Memories of Home
John Scofield/Dave Holland (ECM)
 by Tom Greenland

Although guitarist John Scofield and bassist Dave Holland have often shared the stage over the course of their lengthy careers, *Memories of Home* is their first duo album, an outgrowth of two well-received tours. Recorded in August 2024, the studio atmosphere is both intimate and lively, a meeting of two old friends who know each other’s ways and means well, and who can communicate in musical shorthand.

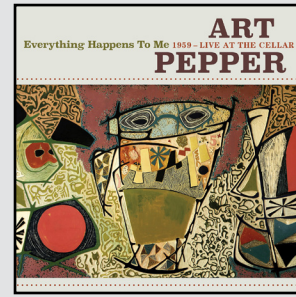
The repertoire is all original, half Scofield’s, half Holland’s, the program unfolding like a late-night set: neither is out to impress, preferring to make music for their collective enjoyment. The compositions typically have contrasting sections, though some sound more through-composed, without a clear tonal center; the melodies, while not exactly hummable, are nevertheless distinctive. Holland’s bass sound is clean, full, warm, heard in sharp relief in this pared-down setting;



Wellspring
DoYeon Kim (TAO Forms)
 by Kurt Gottschalk

DoYeon Kim’s 2023-24 fellowship at Roulette worked like a statement of purpose. Not yet well known in New York music circles at the time (but growing in stature since), she used the spotlight to showcase her melding of

BOXED SET



Everything Happens To Me: 1959 - Live at The Cellar
Art Pepper (Widow’s Taste Music/Omnivore)
 by Scott Yanow

It would not be an understatement to say that Art Pepper (1925-1982)—whose 44-year deathiversary is Jun. 15—had a difficult life. And, although some might think this is debatable, it would also not be an understatement to say that he was a musical genius. Consider that, despite his life being erratic, dramatic, and at times quite dangerous, no matter what desperate shape he might have been in at the time (unlike his contemporary, the equally-plagued Chet Baker), Pepper never made a recording that was less than extremely good. Musically, the alto saxophonist did not have an off period except when he was absent from the scene altogether.

One of the few young altoists of the ‘50s (along with Lee Konitz and Paul Desmond) who did not sound as if he was a close relative of Charlie Parker, Pepper was as influenced by Lester Young and Benny Carter as he was by Bird. From the start, when he was a member of Stan Kenton’s band, Pepper had his own sound. Unfortunately, he became a heroin addict early on, and even when making his classic recordings of the ‘50s, he was scuffling. Jail sentences resulted in several

periods off the scene, and other than some brief returns (including a stint with Buddy Rich’s big band), he was largely absent during 1962-72. That all changed in the mid ‘70s when, with the inspiration of his wife, Laurie Pepper, he made an unlikely comeback that found him playing consistently brilliant music, particularly during his final seven years.

There have been many posthumous releases of his previously unissued concert performances, particularly by Laurie Pepper’s Widow’s Taste Music label. While most are from his later period, this four-CD set, *Everything Happens To Me*, is taken from a ten-day stint at The Cellar in Vancouver, British Columbia that took place in September 1959. Earlier that year, Pepper had recorded as a sideman with Marty Paich, Dave Pell, Jack Sheldon, Herb Ellis, Barney Kessel, Anita O’Day and Mel Torme, in addition to leading the classic *Art Pepper + Eleven*, which showcased him with Paich’s arrangements. Despite the activity, as related in the liner notes, outside of the recording studios the 34-year-old Pepper had been struggling in the Los Angeles area, playing tenor in a rock and roll band and even gigging with a country music group.

None of that is apparent during the 30 songs released for the first time here. Pepper is teamed with an excellent, if obscure, local rhythm section comprised of Chris Gage (piano), Tony Clitheroe (bass) and George Ursan (drums). Gage worked with veteran Canadian tenor-saxophonist Fraser McPherson and trombonist Dave Robbins, led one date of his own, and is on part of an album with trombonist J.J. Johnson. Clitheroe and Ursan, both of whom had not previously recorded, would enjoy similar musical experiences, working with McPherson and top Canadian players. Ursan is on an album with trombonists Frank Rosolino and Carl Fontana, and sets headed by George Robert and

P.J. Perry. During their engagement with Pepper, Gage has occasional solos, Ursan gets a few tradeoffs, and the rhythm section gives the altoist the solid foundation that he needed to be comfortable and sound in top form. While switching to tenor for a few numbers, Pepper is mostly heard on his primary alto instrument, on which he plays at his bebop best. Although six of the 30 performances are incomplete, all but the very brief opener “When You’re Smiling” are close to complete, with fadeouts taking place near their conclusions. The recording quality is surprisingly quite good, particularly for previously unreleased live performances from almost 65+ years ago—and the sideman sound inspired by their meeting with musical greatness.

These recordings are Pepper during his first prime period, before he was influenced by John Coltrane, suffered through his longest jail sentences and started really stretching himself emotionally in his playing. Other than his medium-tempo blues “Holiday Flight”, which is heard in three versions, and a rendition of “Brown Gold” (based on “I Got Rhythm”), all of the songs are standards. Among the highlights are a surprisingly rapid rendition of “I Surrender Dear”, two heartfelt renditions of “Over the Rainbow” and romps through such songs as “(Back Home Again in) Indiana”, “Yardbird Suite”, “Allen’s Alley” and “Strike Up the Band”. Although some of the tunes are heard two or three times, needless to say the solos never repeat themselves. Pepper is the dominant voice throughout, really digging into the music, swinging hard and creating an endless flow of inventive ideas within the bebop tradition. If he had faded out altogether in the ‘60s and not made his comeback, he would still be recognized as one of the greats.

For more info visit omnivorerecordings.com

Scotfield’s tasteful comping gives him plenty of space during solos. Holland exploits this space to improvise distinctive melodic architecture, which transcends the low range of his instrument to achieve horn-like clarity and immediacy. On several tracks, the bassist trades fours with Scotfield, moments that showcase the pair’s close camaraderie. The guitarist is casually brilliant throughout: his guitar tone slightly gritty, wetted with echo; his attack changeable, off-center, always surprising; his phrasing quirky yet logical; his melodic sense unerring. His unique approach to chording—suggestive rather than prescriptive, expressing big ideas with only a few choice notes—is a big factor in the overall success of this duet setting.

Although the music is routinely rewarding, there are standout moments. On Scotfield’s minor blues—punningly titled “Mine Are Blues”—the duo cuts loose from the comfort zone, soloing, trading, then blowing in tandem. On Holland’s “Not for Nothing”, an easy swinger in 10/4 time, the guitarist sounds like he’s got a big smile on his face as he unleashes soulful lines, then lays some ultra-hip chord voicings over the outro vamp. On Holland’s “You I Love”, he takes a page from the Wes Montgomery playbook, building an improvisation on single-note lines, octaves and chords, then mixing them all together, comping for himself, ending with a definitive statement. The set-concluding, title track is a slice of Americana: Scofield weaving strange but lyrical lines over the tune’s “cowboy chords,” Holland stepping to the fore with a strong gesture during the latter half of his solo, both finishing their collaborative colloquy in a muted, meditative mood.

For more info visit ecmrecords.com. Scofield is at *Warsaw Jun. 12*, and *The Brooklyn Guitar Festival Allstars “Play John Scofield” (with Nir Felder, Bill Frisell, David Gilmore, Steve*

Cardenas, Gilad Hekselman are at *LeFrak Center at Lakeside in Prospect Park Jun. 13 (both events part of the Brooklyn Guitar Festival)*. See *Calendar*.



Peregrine
Peter Erskine (Hard Wag)
 by Pierre Giroux

The newly-released *Peregrine* feels less like a project and more like a conversation you happen to overhear at the right moment. Septuagenarian drummer Peter Erskine (who turns 72 on Jun. 5), with Alan Pasqua (piano) and Scott Colley (bass), settle into the album’s 11 tracks with the ease of a long association and deep listening. Nothing is forced; everything coalesces. It is that intimacy, which becomes *Peregrine*’s quiet strength.

Pasqua’s “Gumbo Time” opens with a sly nod to New Orleans, its rhythmic undercurrent gently simmering rather than boiling. The trio resists caricature, opting instead to evoke the city’s spirit through color and space. On “BeBop”, Keith Jarrett’s affectionate gesture to the tradition, the pianist delivers crisp, articulate bop lines, while Colley commands his instrument with muscular assurance. All the while, Erskine keeps the tune moving with interesting timekeeping figures. As *The Beach Boys’* driving force, Brian Wilson wrote “God Only Knows”

(for the group’s 1966 Capitol Records release, *Pet Sounds*), which dealt with the end of a romantic relationship. The rendition of the tune here is treated with reverence. Pasqua captures the reharmonization without disturbing its fragile heart, buoyed by Colley’s full-bodied bass support. A welcome surprise is guest Kate Lamont’s expressive vocal on Phoebe Snow’s “Poetry Man”. Two other guests, saxophonist Bob Sheppard and percussionist Brian Kilgore add subtle hues as well.

Throughout, one detects a seasoned patience that recalls the best piano trios of an earlier era. Erskine never crowds the music, offering guiding transitions with a light, decisive touch. Colley listens as much as he speaks, while Pasqua shades every phrase with a storyteller’s instinct. The pianist’s “Chillipso” delivers exactly what the title promises, easing a calypso lilt into something relaxed yet alert. He stretches the groove just enough to let the phrases develop, while Erskine colors the edges with percussive touches. In 1968, Jimmy Webb wrote “Wichita Lineman”, which made *Rolling Stone* magazine’s list of the 500 best songs of all time. Pasqua’s arrangement here is quietly inventive, allowing the melody to linger; he reshapes the harmony with patience, letting Colley anchor the song, while the nominal leader’s brushwork whispers in the background. Album closer is Pasqua’s “Dear Chick”, on which the trio offers a perky salute to the unattributed “Chick” (presumably pianist Corea).

Throughout, Pasqua’s harmonic imagination, Erskine’s clarity and Colley’s grounding, create a dialogue that feels both immediate and enduring. Even at its most understated, this trio evokes history, friendships and a shared musical language.

For more info visit hardwagrecords.com. Erskine is at *Village Vanguard Jun. 16-21 (with Fred Hersch)*. See *Calendar*.