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FRI 9/4	David Hazeltine Quartet Ron Jackson Quartet	7:30PM 11:00PM
SAT 9/5	Bill Dobrow Quintet Alex Minasian Quartet	7:30PM 11:00PM
SUN 9/6	Pete Zimmer Quartet Chris Berger Quartet	6:30PM 9:30PM
MON 9/7	Khailah Johnson Quintet Nolan Nwachukwu Sextet	7:00PM 10:15PM
TUE 9/8	Jamile	10:15PM
THU 9/10	Jonny King Trio	7:00PM
FRI 9/11	Charles Goolid Quartet Freddy DeBee Band	7:30PM 11:00PM
SAT 9/12	Tommy Campbell Quartet The Latona Brothers	7:30PM 11:00PM
SUN 9/13	Jed Levy Quartet David Gibson Quartet	6:30PM 9:30PM
TUE 9/15	Los Dukes Kali Rodriguez Peña Quartet	7:00PM 10:15PM
WED 9/16	Abe Fagle Band	7:00PM
FRI 9/18	Lee Taylor	11:00PM
SAT 9/19	Eric Person Quartet Sam Dillon Quartet	7:30PM 11:00PM
SUN 9/20	Greg Skaff Trio Tad Shull Quartet	6:30PM 9:30PM
MON 9/21	Joey Curreri Quintet Marcos Varela Quartet	7:00PM 10:15PM
TUE 9/22	Helio Alves Trio	10:15PM
WED 9/23	Philippe Lemm Organ Trio	10:15PM

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IN THE ♥ OF TRIBECA



Netzach
Jon Madof Trio (Tzadik)
by Brad Cohan

It's been over three decades since John Zorn birthed the pioneering Radical Jewish Culture (RJC) series under the umbrella of his Tzadik record label. Both concept and movement, RJC's confluence of Jewish traditional music, the avant garde and a plethora of other styles, has produced hundreds of releases. Some of the musicians who helped spearhead the series include Marc Ribot, Anthony Coleman, Shelley Hirsch and, of course, Zorn himself.

Since the early aughts, guitar shredder and virtuosic composer Jon Madof has been a pillar of the Tzadik imprint, with a string of boundary-crossing albums. In the process, he's lived and breathed the RJC ethos: "Jewish music beyond klezmer: adventurous recordings bringing Jewish identity and culture into the 21st century." Whether recording for Tzadik or his own label, Chant, he's done just that in spades.

Netzach, Madof's eighth Tzadik release, is a further manifestation of RJC-inspired virtuosic genre hurdling, which draws on Jewish music and culture to convey the experience of being Jewish, particularly in these unsettling times. Here, he debuts his new trio with Yoshie Fruchter (bass) and Nate Rappaport (drums). And what a power trio they are! Explosive and introspective, *Netzach* (Hebrew for "eternity" or "victory") is part protest music, part political statement and all guitar freakout heroics. Madof lets his six-string do the talking throughout the set's nine pieces, unleashing spates of piercing licks drawing from metal, jazz, dub and reggae, while the bassist and drummer lock in on deep grooves.

The crunching opener, “Achdut” (“Unity”), is dedicated to Israeli author and journalist Yossi Klein Halevi. Madof pays homage elsewhere to heroes such as Derek Trucks, Nick Cave and Zorn, his blistering fingerwork invoking Ribot and Jimi Hendrix (he even winks to Hendrix on the bluesy, psychedelic rager, “Shimi”). But it’s the themes and messages that punctuate this album—from the cover art that shows people *davening* at the Western Wall in Jerusalem to the telling song titles in Hebrew to a deep meditation called “The Beautiful Six” (for the six Israeli hostages murdered by Hamas on August 31, 2024)—that say as much as the music itself.

For more info visit tzadik.com. The album release concert is at Nublu Sep. 9. See Calendar.



Twio, Vol. 2
Walter Smith III (Blue Note)
 by Andrew Schinder

Tenor saxophonist Walter Smith III hails from Houston, and many of the Lone Star State clichés apply

to him and his music. Smith's sound is, ahem, Texas-sized, and like the skies at night, his work is indeed big and bright. He marries a remarkable, technical ability with a heavy dose of soul that pays homage to his post-bop elders, while presenting modern, forward-thinking interpretations.

The saxophonist's latest, *Twio*, Vol. 2, takes the classic saxophone trio and adds a muscular overlay, which adds definite strength and intensity without being overwhelming. The new album is a follow-up (in concept, not personnel) to 2018's *Twio*, on which Smith also explored the creative facets of the sandbox created by the pianoless saxophone trio form. Vol. 2 includes the tight, rhythmic tandem of Joe Sanders (bass) and Kendrick Scott (drums), both of whom have a longstanding, working relationship with the bandleader (Smith met Scott, a fellow Houstonian, at an ice cream social prior to the start of high school). Ron Carter (who plays bass on half of the album's ten tracks) and Branford Marsalis (saxophone on two) also lend their mastery to the album as extra-special guests.

The album consists of Smith's successful reinterpretations of standards or other older tunes made famous by influences and inspirations. Opener is Richard Whiting's 1930 ballad, "My Ideal", on which the leader's bluesy riffs create a phlegmatic yet deliberate introductory mood. Later, the group gives Wayne Shorter's masterpiece "Fall" a beautiful, dulcet treatment, appropriately featuring Carter, who played on the song's original 1967 version (Miles Davis' *Nefertiti*). Marsalis partakes in a blazing duet with Smith on his father, Ellis' "Swingin' at the Haven", where Scott provides a driving, spirited accompanying beat.

Smith and his core trio celebrated the album release during a residency at the Village Vanguard earlier this year. At the Vanguard, as on the album, the trio smoldered with power, amplified by the live setting. For its opening night set (Mar. 10), the group mostly explored songs appearing on either of the *Twio* volumes. Their cover of “Circus” (inspired by Art Blakey’s famous version) was rousing and exhilarating, while the following adaptation of Carla Bley’s “Lawns” was smooth and graceful. Saxophonist Seamus Blake later joined the group (a different saxophone contemporary guested each evening of the residency, including Nicole Glover and Dayna Stephens on other nights), and the two masters engaged in a friendly but intense duet, almost drifting into one-upmanship. The group’s “Casual-Lee” (one of the highlights on the new album) is Smith’s reconstruction of Brooks Bowman’s 1934 standard “East of the Sun (And West of the Moon)”. Live as on the album, the song proved uplifting and thrilling, an appropriately seismic conclusion to what was an epic album release set.

Smith has certainly made Texas proud.

For more info visit bluenote.com. Smith's TWIO is at Smoke Sep. 23-27. See Calendar.



Got My Wings
Dan Blake (Adhyâropa)
 by Jason Gross

For a saxophonist who started off with free-jazz-flavored second-line shuffles (his 2005 debut, *The Party Suite*) then moved on to bop bliss (*The Aquarian Suite*, 2011), then to free stylings over bop grooves

(*The Digging*, 2016) and then on to relatively calmer, more keyboard-heavy fare (*Da Fé*, 2021), Dan Blake has happily skirted styles and expectations. Now, he ups the ante again with an ambitious project that pulls triple duty. The work of wrongly-convicted former death row inmate and writer Jarvis Jay Masters provided the inspiration for Blake's latest release, *Got My Wings*, which is mostly played solo. The album also serves to educate students about justice reform and provide musical accompaniment for an enigmatic Tomiko Magario dance piece.

A swirl of reverbed, delayed and looped saxophones, which later call and respond, launches the music with "Red Tara", recalling the earlier work of Sam Gendel and the bouncy interplay of the World Saxophone Quartet. The title track is, appropriately, more flighty, with recurring flute and clarinet loops (reminiscent of Jon Hassell's lighter moments) and transcendent piano tones, later gracefully, gently floating around, assisted by Mike Semper's sound design. The lovelorn "Heart Connection" changes pace, its sad noir built on bluesy saxophone, atmospheric electric piano and synth bass drum thumps. Starting with stern synthesizer strings and gentle electric piano, "Pema" continues the melancholy mood, later layering in stretched-out flute, clarinet and saxophone tones and returning to a brooding spirit before picking up pace and then tapering off gracefully. Processed angry rumbling noises begin "Just Because You're Out", leading to eerie saxophonic loops and ripples before transforming into aggressively repeated and occasionally abstract patterns. This segues into Masters himself making a cameo appearance at the end on "Doesn't Mean You're Free", reciting resiliently over Blake's gospel-like keyboard and saxophone, with occasional programmed drum crashes. A wave of



Transcend
Dave Douglas (Greenleaf Music)
by Bill Meyer

Dave Douglas is a project-oriented guy. Each record, each band, begins with a framing notion. On *Transcend*, the trumpeter approaches the later music of Duke Ellington as inspiration. Appropriately enough, the platform for this endeavor is the same band that he used to explore Billy Strayhorn's music several years ago on *GIFTS*, but here it is augmented for greater orchestral potential. Tomeka Reid (cello) joins James Brandon Lewis (tenor), Rafiq Bhatia (guitar) and Ian Chang (drums)—the latter two constituting two-thirds

of the band Son Lux. Reid's presence adds ballast, a welcome lower-frequency presence.

Both the sound of the ensemble and the material they play assure that this is not a straightforward tribute. Bhatia's choice of effects brings a flickering, digital aura that is complemented by the echo laid onto the drumming of Chang, who switches up his attack as the music requires. But his solid-rock punch is ever close at hand. And while three tunes are drawn from Ellington's sacred works, six are Douglas originals that foreground the ensemble's blend of probing horns, sturdy bowing and 21st century post-rock textures.

Ellington's sacred music represented a late career summation. These works capped a 50+ decade career in which Ellington knew he had the maturity to define his spiritual beliefs. He said, "this is the most important music I've ever written." While there's plenty of strong playing on *Transcend*, it never imparts a sense of now or never. The problem in part is technological; even when the band sounds like it's kicking some butt, as on "Energy Fields", the sound mix cushions the impact. Unlike the recent work of Lewis and Reid, the music doesn't feel transcendent. Rather, it continues Douglas' practice of putting together a killer band, here without ever quite letting it off the leash.

For more info visit greenleafmusic.com. Douglas' FONT (Festival of New Trumpet Music) is Sep. 14-20 at Brooklyn Conservatory of Music, The New School, Close Up, The Sultan Room, The Jazz Gallery, Nublu, The Cutting Room and The Statuary, featuring artists including Jim Seelye, Dave Adeyemi, Milena Casado, Skylar Tang, Ingrid Jensen, Akiki Bradley, Adam O'Farrill, Volker Goetze, Ahmed Abdullah (who receives the annual FONT Award of Recognition) and many others. See Calendar and 100 Miles Out for line-ups and details.

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