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5PM & 7:30PM

LATE NIGHT
THU-SAT, 10:45PM

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JAZZ.ORG/DIZZYS



OCTOBER 9-10 | APPEL ROOM
**WYCLIFFE GORDON:
WELCOME TO GEORGIA
TOWN**

Trombonist **Wycliffe Gordon**, an original member of the Wynton Marsalis Septet and the Jazz at Lincoln Center Orchestra, is a walking revival. With his astonishing array of musical skills paired with the evocative chorus **Damien Sneed and Friends**, Gordon presents his musical autobiography, *Welcome to Georgia Town*.

OCTOBER 16-17 | ROSE THEATER
**CHUCHO VALDÉS 85TH
BIRTHDAY CELEBRATION**
WITH SPECIAL GUESTS JOE LOVANO
AND TERENCE BLANCHARD

One of the great maestros of the world, virtuoso Cuban pianist and composer **Chucho Valdés** returns to Rose Theater to celebrate his 85th birthday. Joined by an all-star quintet featuring saxophonist **Joe Lovano**, bassist **John Patitucci**, trumpeter **Terence Blanchard**, and drummer **Marcus Gilmore**, Valdés brings his fiery, erudite, and purposeful playing to the stage.




OCTOBER 23-24 | ROSE THEATER
**FROM CUBA TO THE
CRESCENT CITY**
THE JAZZ AT LINCOLN CENTER
ORCHESTRA WITH
WYNTON MARSALIS

Wynton Marsalis and the Jazz at Lincoln Center Orchestra (JLCO) explore the deep and enduring connections between jazz and the African diaspora. Featuring selections from three of Marsalis' original suites, *Ochas*, *Afrol*, and *Congo Square*, the JLCO is joined by special guests **Pedrito Martinez** and **Weedie Braimah** alongside soul-stirring vocalist **Shenel Johns**.

JAZZ AT LINCOLN CENTER
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UNEARTHED GEM



Live in Paris, 1967: Volume One/Two
Thelonious Monk (Rhythm-A-Ning)
by Duck Baker

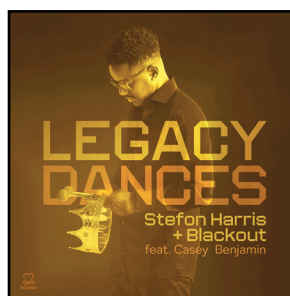
Thelonious Monk's European tour in late 1967 got off to a very rocky start. Monk (whose 109th birthday the jazz world celebrates this month) seemed paralyzed with fear by producer George Wein's request that he work with a nonet, even though he had performed with similar lineups on several occasions earlier in his career. It was hard work cajoling him onto the flight to London, and there was no time to rehearse any of Hall Overton's arrangements until the afternoon of the first concert. Miraculously, the group was able to give a creditable performance that night, and they went on to complete a European tour that lasted about a month. The pianist's regular quartet with Charlie Rouse (tenor), Larry Gales (bass) and Ben Riley (drums) was augmented by Phil Woods (alto), Johnny Griffin (tenor), Clark Terry and Ray Copeland (trumpets) and Jimmy Cleveland (trombone). Though isolated tracks from several concerts have been released here and there, the only two we have heard in full are those in Rotterdam and Paris, and those primarily on bootleg releases. These two LPs are presented as the first official release of this material by Monk's estate, on the Rhythm-A-Ning Entertainment label. Some readers will remember that the estate actually released this concert on CD as *Monk in Paris Vol. 3*, in 2002, on the Thelonious label. But certainly, these

LPs sound better than any previous release.

Listeners unfamiliar with the Monk/Overton collaborations should start with *The Thelonious Monk Orchestra at Town Hall* and *Big Band and Quartet in Concert*, but for hardcore fans, these recordings are indispensable. Critics accused the pianist of being in a rut at this point, but as his drummer-son T.S. Monk notes in his brief liners, the music changed from night to night, and the way his father comps on these records is often startling. The lovely quartet version of "Ruby, My Dear" on *Volume One* is all but abstract, and the leader pushes almost all the soloists to places we'd never expect them to go, including Rouse (though possibly not Griffin or Terry, but only because we expect them to go everywhere, anyway). Fans of Copeland, Cleveland and Woods will be very happy with what they hear from their heroes, though most solo space is split between Monk, who is great throughout, and Rouse, who sounds very inspired on some tracks, less so on others. What none of the Monk/Overton performances feature is the kind of arranging that working big bands depend on. This is an expanded version of the quartet, playing great arrangements of the heads and occasional backgrounds behind the soloists. But there's no getting around the fact that tracks such as "Ruby, My Dear", "Evidence" and "Epistrophy" represent some of Monk's most forward-looking recordings.

Hopefully Rhythm-A-Ning will release further concerts by this ad hoc group, possibly with more extensive liners about a tour that remains little-discussed.

For more info visit theloniousmonk.store. *Thelonious Monk birthday tributes* are at *Smoke* Oct. 7-10 (with *Renee Rosnes*) and Oct. 14-18 (with *James Francies plus guest Joel Ross*), *Birdland Theater* Oct. 9-11 (with *Uri Caine*) and *Five Spot Jazz* (with *Teri Roiger*). See *Calendar*.



Legacy Dances
Stefon Harris + Blackout (Motéma Music)
by Pierre Giroux

Stefon Harris' approach to the vibraphone has always been intriguing. He seems to view it as both a percussion instrument and a voice. His playing has warmth and restless curiosity, qualities evident throughout *Legacy Dances*, his celebration of twenty years with his group Blackout. Saxophonist Casey Benjamin, who helped found Blackout, and was an important electro-soul jazz innovator, passed away in 2024, shortly after this recording was made, which deepens the new release's impact—one cannot help but listen to this music differently. There is joy in it, certainly, but a finality in it as well, a feeling of friends making music together for the last time. With Christian Sands (piano), Dezron Douglas (bass), Terreon Gully (drums), Weedie Braimah (percussion), a spoken-word feature from actor Dwayne Clark, and a richly-colored string and wind ensemble (orchestrated by Scott Arcangel), Blackout sounds both rooted and restless.

The opening title track immediately signals what the leader has in mind. Swing, hip-hop and the rhythms of the African diaspora aren't treated as separate ingredients; they belong together. Solos from Harris, Sands and Benjamin (alto) fit seamlessly into the scene. "Wonderful World Intro" and "What a Wonderful World" are integral to the celebration of Louis Armstrong. In the former, Harris wisely leaves enough space for the music to surprise him, then segues into an acknowledgement that Armstrong's gift for making people smile never grows old.

Staying true to the tribute theme, three tracks do just that. "Echoes of the Lion" honors the great stride pianist Willie "The Lion" Smith, and the connection to the past feels completely natural. Harris uses the left-hand ostinato from Smith's "Echoes of Spring" as a foundation and builds something new on it. For "West End Blues", Harris goes even further. He reproduces Armstrong's opening cadenza from the trumpeter's 1928 recording, on the vibraphone, note for note, then guides the band to playfully gambol around the melody. Lastly, "We Are an African People" draws inspiration from the bass line of the same Smith composition, which serves as the building block for Clark's recitation of the pledge Harris' wife made as a child at school, accompanied by the jazz mantra "let's see what happens" and the music that flows from it.

The concluding track, "I Know Love", closes the circle as Harris and Benjamin stretch out in spirited solos, and a soaring call brings everyone home.

For more info visit motema.com. The album release concert is at *Blue Note* Oct. 5-6. See *Calendar*.