



THE NEW YORK JAZZ RECORD



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GAMBARINI**

**DARCY
JAMES
ARGUE**

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FORD**

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"Tradition!" bellowed Chaim Topol as Tevye the milkman in Fiddler on the Roof. Though he was singing about the various inhabitants of his village, the sentiment can be applied to jazz in all its myriad forms. Every person taking up an instrument is both weighed down and uplifted by that tradition. It is what they do with it that advances the art form, keeps it relevant (if not solvent) and attracting further players who, in turn, will push it forward.

Our features this month all do their part in celebrating jazz history. Preservation Hall Jazz Band (On The Cover) are crucial to the life of New Orleans jazz but have also expanded their reach to the primordial depths of jazz history; the band performs as part of Central Park SummerStage this month. Vocalist Roberta Gambarini (Interview) has been continuing the work started by legendary singers decades ago yet bringing her own voice to varied contexts. She is at Blue Note for four nights. And composer/bandleader Darcy James Argue is the heir to Gil Evans and Duke Ellington, adding modern urgency to the big band format and beating the economic odds. See him and his Secret Society large ensemble at Jazz Standard.

*On The Cover: Ben Jaffe of Preservation Hall Jazz Band
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JAZZ STANDARD

"VENUE OF THE YEAR" 2017 - NYCJR ★ "TOP 10 VENUES IMPACTING NY MUSIC SCENE TODAY" - NY MAGAZINE

TUE-WED JULY 31-AUG 1
Harold López-nussa Trio RUI-ADRIAN LÓPEZ-NUSSA
GASTON JOYA

THU-SUN AUG 2-5
Billy Childs quartet STEVE WILSON
HANS GLAWISCHNIG
EJ STRICKLAND

TUE-WED AUG 7-8
Stranahan/zaleski/rosato GLENN ZALESKI
RICK ROSATO
COLIN STRANAHAN

THU-SUN AUG 9-12
Alicia Olatuja SULLIVAN FORTNER - DAVID ROSENTHAL
BEN WILLIAMS (8/9 ONLY)
RICHIE GOODS (8/10-12) - ULYSSES OWENS JR.

TUE-WED AUG 14-15
Lee Konitz nonet WITH SPECIAL GUEST **Jacob Sacks**
ARRANGED & CONDUCTED BY **Ohad Talmor**
JUDITH INSELL - MARIEL ROBERTS - DIMOS GOUDAROLIS - CAROLINE DAVIS
CHRISTOF KNOCHE - DENIS LEE - CHRIS TORDINI - GEORGE SCHULLER

THU-SUN AUG 16-19
Warren Wolf quartet past present
Beyond
HELEN SUNG - DAVID WONG - RODNEY GREEN

TUE AUG 21
Brandee Younger quintet: electric
RASHAAN CARTER - MARCUS GILMORE - KEYON HARROLD - CHELSEA BARATZ

WED AUG 22
Brandee Younger quintet: acoustic
DEZRON DOUGLAS - EJ STRICKLAND - KEYON HARROLD - ANNE DRUMMOND

THU-FRI AUG 23-24
Etienne Charles Creole Soul
BRIAN HOGANS - JORGE GLEM - SULLIVAN FORTNER (8/23) - MICAH THOMAS (8/24)
JONATHAN MICHEL - OBED CALVAIRE

SAT-SUN AUG 25-26
Etienne Charles Big Band
JUMAANE SMITH - WALTER CANO - ANTHONY STANCO - MICHAEL THOMAS - BRIAN HOGANS - JOHN ELLIS
SETH EBERSOLE - PAUL NEDZELA - DION TUCKER - COREY WILCOX - MICHAEL DEASE - CHRIS GLASSMAN
SULLIVAN FORTNER - ALEX WINTZ - BEN WILLIAMS - OBED CALVAIRE

TUE AUG 28
Dayna Stephens group GILAD HEKSELMAN - TAYLOR EIGSTI
ORLANDO LoFLEMING - ERIC HARLAND

WED AUG 29
Darcy James Argue's Secret Society
DAVE PIETRO - ROB WILKERSON - SAM SADIGURSKY - ROXY COSS - CARL MARAGHI
SENECA BLACK - JONATHAN POWELL - MATT HOLMAN - NADJE NOORDHUIS
JASON PALMER - MIKE FAHIE RYAN KEBERLE - JACOB GARCHIK - JENNIFER WHARTON
SEBASTIAN NOELLE - ADAM BIRNBAUM - MATT CLOHESY - JON WIKAN

THU-SUN AUG 30-SEP 2
Cyrus Chestnut Trio
FEATURING **Buster Williams & Lenny White**

★ MINGUS MONDAYS ★ MINGUS MONDAYS ★ MINGUS MONDAYS ★

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MON AUG 27
Mingus Orchestra

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SUN AUG 12
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SUN AUG 19
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SUNDAY, AUGUST 26, 2018
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With the passing (Jun. 9th) of Lorraine Gordon, proprietor of the Village Vanguard for almost 30 years, the hallowed venue now has yet one more spirit inhabiting the room, listening to the jazz. Her presence was felt Independence Day Eve (Jul. 3rd) when pianist **Barry Harris** began a week residency with bassist Calvin Hill and drummer Leroy Williams. At 88, he, like Gordon, witnessed the birth and growth of bebop. His early set of midtempo swingers and ballads drew on the history of standard song—besides the originals “To Duke with Love”, “Casbah” (a contrafact of “Out of Nowhere”) and his closing theme, “Nascimento”, his covers of George Shearing’s “She”, Billy Strayhorn’s “Lotus Blossom”, Thelonious Monk’s “Pannonica” and the standards “I Want to Be Happy”, “Somebody Loves Me”, “Star Eyes” and blues “Goin’ to Chicago” brought renewed luster to these often-polished melodic/harmonic gems. At a time of life when just getting to the piano stool without a cane is daunting, Harris’ wit (musical and otherwise) remains remarkably fresh: he repeatedly regaled the room with clever repartée and melodic surprises over the well-worn chord changes. The crowd sang “karaoke” on an improvised tune based on the third, seventh and fifth scale tones and knew exactly when to clap (once then twice, alternating) on the ‘band intros’ music. The heart of the set was “Sweet Lorraine”, Harris’ eulogy to Gordon with the ad hoc lyrics: “It’s not goodbye but so long, we will meet again.” —Tom Greenland



Barry Harris @ Village Vanguard

In a city jam-packed with world-class jazz guitarists **Jack Wilkins** is one of the classiest. The day after Independence Day, while a few neighborhood kids were setting off their last rockets and sparklers, Wilkins was quietly setting off a few fireworks of his own at Jazz at Kitano. Accompanied by bassist Essiet Essiet and drummer Sylvia Cuenca, he began the early set with “Without a Song”, which, like Jim Hall’s work with Sonny Rollins, was relaxed, intelligent, brimming with ideas, but with the added firepower of Wilkins’ signature double-time runs and fluent chord melodies, both heard to great effect on the following song as well, Sergio Mihanovich’s waltz “Sometime Ago”. For “Arthur’s Theme” (from the 1981 movie), Wilkins brought guitarist Jeff Barone onstage, who, for the rest of the set, played the role of *enfant terrible* to Wilkins’ *éminence grise*. Where Wilkins was smooth, contained, cool under pressure, his protégé turned up the volume and had at it, his brash, blunt style often bringing an appreciative smile to Wilkins’ face. They continued with Tony Bennett’s pop hit “Who Can I Turn To?” (both trading phrases with Cuenca towards the end), James Taylor’s “Blossom” (Barone switching to acoustic guitar for a more folk-rock feel), Duke Ellington’s “Prelude to a Kiss” (Wilkins’ beautiful coda a highlight of the set) and Spiral Staircase’s late ‘60s hit “More Today than Yesterday”, a bouncy romp showcasing, among other things, Wilkins’ agile contrapuntal comping behind Barone. (TG)

The Museum of Modern Art has been presenting its Summergarden concert series in conjunction with Jazz at Lincoln Center for the past 17 years, music wafting under the petals of Isa Genzken’s *Rose II* or past the watchful gaze of Pablo Picasso’s *She-Goat*. The first concert of the 2018 edition (Jul. 15th) was especially fitting in these surroundings. Trumpeter **Michael Rodriguez**’ quintet is eminently sculpted, a classic trumpet-tenor frontline with rhythm section, recalling moments of Art Blakey’s Jazz Messengers or Miles Davis Quintet. The leader, who had turned 39 the day before, presented pieces by his brother, pianist Robert, and former teacher at University of Miami, pianist Ron Miller, alongside his own originals, including one commissioned especially for the evening. His band was an accomplished one: tenor saxophonist John Ellis, pianist Gary Versace, bassist Carlos Henriquez and drummer Obed Calvaire. As with the French Impressionists and their habit of painting *en plein air*, Rodriguez and company crafted long, fluttering pieces skirting hard- and postbop, with an emphasis on melody both in the pieces and what the members did with them during their solos, Versace especially memorable in a Billy Joel-like fashion (a high compliment). The commission, “Pathways”, spoke to the trumpeter’s musical lineage and, at 22 minutes, traversed planes of musical thought, mixing brain and heart, featuring music-box like piano and a hithertofore unknown romantic side to Ellis. —Andrey Henkin



Michael Rodriguez Quintet @ MoMA Summergarden

Free improvisation is for sitting. Long, continuous sets, complex forms, peaks and valleys are all best appreciated from a comfy chair. But there are times, such as at Ibeam Brooklyn (Jul. 7th) when an irresistible urge to leap from said chair happens frequently. Why? Well, when listening to a quintet of visiting Catalan pianist **Agustí Fernández** with tuba player **Ben Stapp**, trumpeter **Nate Wooley**, guitarist **Joe Morris** and percussionist **Ben Hall**, it was to help in sound identification, i.e., who the hell just made that sound and how. All five members of this ad hoc ensemble are capable of moving far away from the expected timbres of their respective instrument with a panoply of extended techniques (Morris ‘cheating’ a bit with pedals at his aid). The group played two improvisations, one cresting 50 minutes, the other a freeish encore at 17 minutes. While the latter began strong as a percussion duet between Fernández, inside his piano with various blocks, and Hall, it lacked sonic and dynamic diversity, bubbling along with an electronic blandness. The first piece, however, was astonishing in its breadth: opportunities for unusual pairings like tuba and guitar; lava-like oozing of crescendos; fire at the zoo with elephantine bleating and frenzied whinnying; Wooley bringing the piece almost to silence towards the end with a Zen-like whistle; Stapp transforming his lumbering tuba in a box-car harmonica; Hall providing mystical drones. It all vaporized into quiet and your correspondent could finally rest his legs. (AH)

WHAT'S NEWS

Martin Luther King, Jr. famously wrote on the importance of jazz, "Much of the power of our Freedom Movement has come from this music." So it was more than appropriate for the late Civil Rights leader to be musically fêted with a program billed **Songs For Dr. King: Nina Simone & Mahalia Jackson**. Brianna Thomas opened the concert at the New York Botanical Garden (Jul. 13th) offering a stirring reading of "How Great Thou Art", starting out mournfully, before taking on an optimistic tone that would define the evening, as the rhythm section of pianist James Hurt, guitarist Marvin Sewell, bassist Ryan Berg, percussionist Fernando Saci and drummer Darrian Douglas dynamically modulated into a bright tempo. Guest trombonist Wycliffe Gordon, along with trumpeter Bruce Harris and reed player Patrick Bartley, joined in for a NOLA-styled "Just A Closer Walk With Thee". It began with a funereal drum beat, then switched gears into a Second Line rhythm that had Thomas dancing around the stage. Gospel classics "Rock Of Ages" and "Precious Lord Take My Hand" closed the first segment, after which the band electrified as keyboardist Conun Pappas spelled Hurt and Berg strapped on his bass guitar for a funky outing on "Motherless Child". "Nina can make rain come out of a rock," Thomas declared introducing the Simone/Langston Hughes anthem "Mr. Backlash". Singer and wailing horns funk up "Motherless Child" before closing powerfully with "Mississippi Goddam". —*Russ Musto*

Zinc Bar sits on the hallowed West Village ground of Club Cinderella, where Thelonious Monk held court as house pianist. The linger of those vibes color the space, lifting and inspiring. Pianist **Uri Caine** kicked off his second set (Jul. 6th) with a searching improv that developed rapidly into Monk's "We See". Swinging and burning through variations, modal runs and crunch chords, the pianist embellished the tune with motivic devices, tossing them like fireballs back to bassist Mark Helias and drummer Ben Perowsky. This is a special kind of trio, one which casts its own brand of telepathy, enmeshing the instincts of each member into one seamless voice that strays at will into multidimensional arcs. And yet, Caine's bold and unexpected turns and tacits kept everyone glued to center. With the house drawn into each moment, few realized that this opening piece lasted a full 30 minutes. The three continued on, never tiring of the artful game of catch. Caine birthed fantasias of standards (stunning renditions of "Honeysuckle Rose" and "Someday My Prince Will Come" stayed with us all night) as Helias and Perowsky alternately accompanied or took the lead. The bassist offered an atmospheric touch, driving from behind and serenading with moving solos, while the drummer's fluid strokes tickled and danced over cymbals before unleashing streams of delicate rim shots and throbbing toms. Perowsky, a powerful, melodic featured soloist, dueled with the pianist and softly lit the room on fire. —*John Pietaro*

The National Endowment for the Arts has announced its 2019 class of **Jazz Masters**, who will be fêted at a concert in Washington, DC in April 2019. The latest awardees are vocalist/pianist Bob Dorough (who died in April), pianist Abdullah Ibrahim (joining Paquito D'Rivera, Toshiko Akiyoshi, Candido Camero and Dave Holland as the only non-Americans) and composer/bandleader Maria Schneider (the youngest individual honoree), with historian/author/erstwhile drummer Stanley Crouch receiving the A.B. Spellman NEA Jazz Masters Fellowship for Jazz Advocacy. For more information, visit arts.gov.

Some 50+ years after his death, **John Coltrane** had his highest-ever charting position for one of his albums, the recently discovered *Both Directions at Once: The Lost Album* (Impulse), throughout the U.S. and Europe.

For one night only on Aug. 27th, Minton's Playhouse will present the "immersive theater experience" **Live Bird**, a one-man show by Jeff Robinson about the legendary alto saxophonist. For more information and to purchase tickets, visit mintonsharlem.com/event/live-bird-a-night-with-charlie-parker.

In conjunction with his new album *Full Circle*, coming on his new label Uprising Music, pianist **Eddie Palmieri** has also released "the world's first interactive Salsa music app" on Christian Scott aTunde Adjuah's Stretch Music App platform.

In addition to the performance of percussionist **Bobby Sanabria's** *West Side Story: A Masterwork Reimagined* Aug. 10th at Damrosch Park as part of Lincoln Center Out-of-Doors, Sanabria and Jamie Bernstein will discuss the project on Aug. 7th at 7 pm at the Film Society's Elinor Bunin Munroe Film Center's Amphitheater. For more information, visit lincolncenter.org/out-of-doors/show/west-side-story-reimagined.

The inaugural recipients of **The Instant Award in Improvised Music**, as funded by an anonymous donor at \$50,000 per awardee and given under the auspices of the Chicago art gallery/record label Corbett vs. Dempsey, have been named: saxophonist Joe McPhee and pedal steel guitarist Susan Alcorn. For more information, visit corbettvsdempsey.com.

Guitarist **Pat Metheny**, who was named an NEA Jazz Master for 2018, has been elected into the Royal Swedish Academy of Music, joining other jazz artists such as Palle Mikkelborg and Krzysztof Penderecki. For more information, visit musikaliskaakademien.se.

The Jazz Gallery has announced a new monthly program in conjunction with The School for Improvised Music running from September 2018-April 2019: an eight-session course culminating in a concert at the venue. For more information, visit schoolforimprov.org.

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Brianna Thomas & Wycliffe Gordon @ NY Botanical Garden

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Uri Caine @ Zinc Bar

A typically packed Saturday night at Smalls (Jul. 14th) found trumpeter **Duane Eubanks** fronting the latest edition of his quintet, featuring veteran vibraphonist Steve Nelson alongside the very capable rhythm section of pianist Zaccai Curtis, bassist Eric Wheeler and drummer Chris Beck, delivering a set of swinging mainstream jazz. The band got things going with a pair of songs dedicated to the frontline's former boss, late pianist Mulgrew Miller, in whose band Wingspan the pair were members. Opening with Miller's "Grew's Tune", the sounds of brassy trumpet and metallic vibraphone blended melliflously on the pretty melody, with Nelson taking the first solo before the leader launched into a lyrical improvisation. A snappish drumbeat kicked off an uptempo romp through "You And The Night And The Music", a Miller favorite that had Eubanks wailing over fast walking bass. Nelson followed, rhythmically hammering out a single note before launching into a series of facile runs, after which Curtis offered up an absorbing exhibition that had the widely smiling Nelson quietly exclaiming "swingin'!" before the song closed with the three soloists trading fours with Beck. Eubanks then invited fellow Philadelphian Denise King to sing a spirited rendition of "You Don't Know What Love Is". The trumpeter's compositional skills came to the fore on his idiosyncratically swinging "Slew Footed" and soulfully melodious "Dance With Aleta" before the band closed furiously bebopping on "Oleo". (RM)

Sonny Fortune sat on the edge of the stage long before the first downbeat hit, eyes shielded by darkened shades, staring into the musical sphere to which the rest of us were blind. The capacity house at Smoke (Jul. 14th) was being warmed up with an assortment of postbop recordings and as the opening chords of Miles Davis' "So What" flowed over the room, Fortune had slipped into the zone. The rest of the ensemble soon joined him there and together conjured a set that compelled us all into that special place. With the leader's fluid, soaring soprano, the quartet opened with Henry Mancini's *Charade* theme, beautifully channeling Coltrane's jazz waltzes. The sinewy melody complete with horn trills was grounded by pianist Michael Cochran's left-hand block chords and winding right counterpoint; his solo built to dramatically, modally ringing intervals as drummer Steve Johns leaned into the constantly shifting, pulsating waltz. His solid but swinging approach was anchored by veteran bassist Calvin Hill, whose own solo sparkled. This rhythm section softly burned on uptempo pieces like "Miles Mode", pushing Fortune to new heights. Of special note was the closer, "Caravan", where the raging tune and outstanding alto solo flew like Valkyries over the funky rollicking mambo, leading into a melodic, explosive drum solo. It would have made composer Juan Tizol proud. A half-century into it, Sonny Fortune remains a top-flight artist, dazzling in a timeless way. (JP)

PHOTO COURTESY OF THE ARTIST



ROBERTA GAMBARINI

BY ORI DAGAN

Torino, Italy-born, Brooklyn-based, two-time Grammy-nominated jazz singer Roberta Gambarini is a sophisticated talent whose musicianship shines bright and clear. Her style is drenched in influence—be it a sudden swoop à la Sarah Vaughan or the riveting rubato of Carmen McRae—but most crucially, she is not an imitator, but a genuine disciple of her idols. There are no gimmicks, merely great ears, sensitive heart, immense talent and decades of dedication. At the time of our interview, Gambarini was grieving 10 days after the sudden passing of her father.

The New York City Jazz Record: So sorry about the loss of your father. Tell me about the influence he had on your musical life.

Roberta Gambarini: Thank you, it's hard and still very fresh. My father played tenor saxophone when he was young. He could not pursue it as a career but he always remained a big fan of the music and he practiced at home. And I wouldn't be doing what I'm doing literally without my father and my mother, who were always jazz fans. They were my basic supporters, I listened to music through the record collection of my father. He had a jazz collection of albums and he used to go to auctions to get vinyl—stuff that was hard to find—he and his friends used to go to France and Holland for these auctions. My father loved jazz of course. His favorite instrumentalists were Don Byas and Lucky Thompson, also Coleman Hawkins and Lester Young, all kinds of jazz, bebop, Dizzy, the music of the big bands, Chick Webb, Duke Ellington, Count Basie. My parents used to bring me along to hear jazz concerts at a very young age, as soon as they could. They used to volunteer at a jazz club in Northern Italy where a lot of the greats used to pass through: Dexter Gordon, Johnny Griffin, Art Farmer, Slide Hampton and so I got to hear a lot of concerts at a very young age.

TNYCJR: What were some of the records that had the deepest impact on you growing up?

RG: There were two in particular. One was *Ella Fitzgerald Sings the Duke Ellington Songbook* and the other one was this Duke Ellington record called *And His Mother Called Him Bill*, which was the record that Duke Ellington did in tribute to Billy Strayhorn. Billy Strayhorn has always, and continues to be, a big thing in my life. He is probably my favorite composer and the one that has had the most influence on me and on my way of singing.

TNYCJR: You grew up playing various instruments. Did you always know that you wanted to be a singer?

RG: I always sang. I don't know about "being a singer", because I always sang for fun. So, yes, I always knew that I would have fun singing. I wasn't really thinking of it in terms of "One day I'm going to win a Grammy" (laughs) but I was thinking in terms of, maybe one day

I'll get to sing these songs...of Billy Strayhorn for example. I wanted to sing this music.

TNYCJR: What were some of the challenges that you had to overcome as a young artist?

RG: The challenges were mostly due to being in Italy and at the time and still now there is hardly any business at all. So it was difficult to find a way, once I decided to dedicate my life to this. I was about 17. The way to go about it was very challenging because I had to forge a path that was not there. There were no scholarships, I didn't have money so I couldn't really just go and move to the States.

TNYCJR: What do you remember about the Thelonious Monk Competition? [Gambarini won Third Place in 1998]

RG: I remember being in complete shock, because I had just arrived to the United States. I sent the admission tape when I was still in Italy and that was the same year that I applied for the artist diploma at the New England Conservatory and I got accepted. I knew that I was a semi-finalist for the Monk competition, so literally I had just moved and that was my first time in the States. It was a cultural shock. I was the only one who was non-English speaking, not Anglo-Saxon and it was very disorienting to say the least. But I met master Jimmy Heath, who later on became one of my mentors, and also Grady Tate. I got to meet some great artists through the experience: Dee Dee Bridgewater and Joe Williams, who unfortunately died soon after that.

TNYCJR: You are one of the world's favorite living scat singers. Which musicians taught you the most about this art form?

RG: First of all by listening to the records of Louis Armstrong, Ella Fitzgerald, Sarah Vaughan, Anita O'Day, the masters of this art. But also directly by learning from two great musicians who taught me a lot about how to do it: James Moody and Clark Terry.

TNYCJR: You've traveled the world. Where have you found some of the best audiences?

RG: It's hard to say because I have found great audiences everywhere, they just have different personalities. The Brazilians are great, for example, because they sing along with you if they know the songs. I don't really have a favorite audience, everyone has been so great.

TNYCJR: On your album *So in Love* there is a track that is arguably a 21st century classic, "On The Sunny Side of the Street" featuring vocalese for Dizzy Gillespie, Sonny Stitt, Sonny Rollins. What can you say about the making of this?

RG: Vocalese is, of course, writing lyrics with some wordless part but the whole thing kind of tells a story, using a pre-existing great instrumental solo. Actually, writing vocalese is something that I do a lot. It's hard because I don't want to explain it too much to the audience, so I put it out in the world little by little. I'm seeing a resurgence of it right now, so I'm thinking about maybe putting out more of this by the internet. I have literally hundreds—I just put them in order the other day, there are about 140 of them—I transcribed a lot of stuff: Charlie Parker, John Coltrane, Bill Evans, Joe Henderson, J.J. Johnson, Wes Montgomery, a lot of stuff. I plan to put it out little by little. Here's one thing

(CONTINUED ON PAGE 38)

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DARCY JAMES ARGUE

BY GEORGE GRELLA

Jazz is so economically precarious that every new musician or group making a go of it has an edge of unlikelihood about them. Take that situation and extrapolate it to an 18-piece big band and that makes Darcy James Argue's career so far vastly more unlikely. Yet he formed and has run (both musically and administratively) his Secret Society big band since 2005 and in objective terms his career is thriving.

Argue is not simply a jazz composer, but a composer making contemporary music for jazz big band; he has also written for new classical ensembles and arranged music for the Atlanta Symphony. You'll find him in front of not only the Secret Society but big bands all over the globe, including the Jazzgroove Mothership Orchestra, WDR Big Band, Big Band Palácio das Arte and many more.

But it is through the Secret Society that he's made his biggest mark, with Grammy and Juno nominations for all three of its albums, *Infernal Machines*, *Brooklyn Babylon* and *Real Enemies*. Those last two have been large-scale multimedia pieces that work on recordings but are only fully realized and experienced live: the former is a soundtrack to the real time drawings of artist Danijel Žeželj while the latter is a jaw-dropping exploration, through music, video and narration, of what Richard Hofstadter called the paranoid style of American politics.

In one of the traditions of jazz history, this all started in high school band. Growing up in Vancouver, Canada, Argue went to a school with a strong music program in general, where jazz was part of the culture, and played fourth trumpet in the big band. There was no epiphany that set him on the path that took him through studies at McGill, New England Conservatory [NEC] and life in Brooklyn. "That always comes after. Like most of these things, you discover the music once you start playing...We played [in high school] a kind of drastically simplified version of Thad Jones' 'Us'... I was fascinated with all the complex harmonies we were playing. 'Us' has all these delicious 9ths and 11ths, which of course are really hard to play when you haven't had exposure to that kind of harmony. I went to the high school audio library and there was the vinyl of [Thad Jones/Mel Lewis] *Consummation...*'Us', 'Central Park North', 'Groove Merchant', all that stuff caught my ear."

At McGill, he went through "the rite of passage that every jazz musician who goes to college has, basically spending an entire semester writing a big band chart, obsessing over every note in every voicing. You get maybe seven minutes of indifferent sight reading and [it's] never heard again."

At NEC, he studied with the late, great composer and arranger Bob Brookmeyer. The result is Argue's compositional voice, which includes a mastery of long, organic forms, a harmonic sophistication that is extreme but also subtle—his complex harmonies never show off, they serve a structural and expressive purpose—and a sense of time that has less to do with

jazz than with contemporary composition; even his narrative music floats free of the need to combine rhythm and harmony to get to the end of the piece, all the while anchored by a strong pulse.

According to Argue, this all starts in the blues. "Through *Real Enemies*, almost every chapter of that piece comes from the blues in one way or another. I don't think there's any 12-bar progression, but there's a lot of 11-bar progressions and 7-bar progressions.

"It's a 12-tone piece and the central motif is the clock, so obviously that suggests a 12-bar blues. Also the blues had been the vehicle for introducing dissonance into jazz as long as jazz has existed. That kind of expressionistic blues, for me Billy Strayhorn's 'Blues in Orbit' is the canonical realization of that and also [George Russell's] 'Stratusphunk' and [Sonny Rollins'] 'Blue 7'. Jazz composers have always toyed with blues deconstruction as a way to introduce dissonance, that really comes from the roots of it. There are colors and a roughness and a kind of microtonality. The way jazz composers have grappled with that history [of the blues] is to introduce more dissonance, more harmonic complexity into the structure."

Argue's recent long-form piece, *Tensile Curves*, is a realization of that process. He describes it as "a blues deconstruction of a blues deconstruction, my 45-minute expansion of a two-and-a-half minute piece by Ellington [1937's 'Diminuendo in Blue']. The pattern of modulation is this amazing Mahler-ian modulation that Ellington goes through." Taking that apart and stretching that out produced a rich meditation on Argue's thoughts about Ellington, starting with swaggering energy and gradually, in what might be the longest diminuendo in music, dissolving into a lovely and affecting nothingness.

Does such a skillful and accomplished composer, who generously shares his notational prowess with other composers to help them produce the most readable and playable scores possible, see room for the improvised solo in big band composing? Absolutely and he considers it in compositional terms. "[Baritone saxophonist] Harry Carney and [trumpeter] Cootie Williams' solos [were] written out [by Ellington] and they play them like they're not and that's part of improvisation too...There's a lot of weird smoke and mirrors around improvisation and a lot of classic solos, like Ben Webster's on 'Cotton Tail', a lot of that is worked out, probably 90% is worked out.

"I have done that [no improvisation] in larger works. There are chapters in *Brooklyn Babylon* that are completely written out. But I'm also using jazz musicians and there's a thing that they can do that I could do as a composer but wouldn't be as...one of the frustrations that jazz musicians, including myself, often have with a certain strain of contemporary classical composition is, you're writing this incredibly hyper-specific detailed notational object, but the result is actually inferior if you just gave some general improvisational parameters." ❖

For more information, visit secretsocietymusic.org. Argue's Secret Society is at Jazz Standard Aug. 29th. See Calendar.

Recommended Listening:

- Darcy James Argue's Secret Society – *Infernal Machines* (New Amsterdam, 2008)
- Darcy James Argue's Secret Society – *Brooklyn Babylon* (New Amsterdam, 2012)
- Darcy James Argue's Secret Society – *Real Enemies* (New Amsterdam, 2016)

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PRESERVATION HALL JAZZ BAND

KEEPING THE TRADITION

BY MARILYN LESTER



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Sustained longevity in the jazz world is a feat achieved by a relative few. Preservation Hall Jazz Band (PHJB), with roots reaching back to the '50s, celebrated its 50th Anniversary from 2011-12 with several major projects, including a concert at Carnegie Hall. Under the leadership of Ben Jaffe, PHJB is moving forward robustly into its next half-century. The documentary film, *A Tuba to Cuba*, about the group's trip to Cuba, is poised to make the film festival circuit, following the group's Cuban-inspired album *So It Is*.

Back in the '50s, Preservation Hall in New Orleans' French Quarter—the band's home—was being run as a bohemian art gallery and cultural hangout. Part of the scene included music; local players were invited to gig at the Hall to encourage business. It was a dynamic that caught the attention of visiting Philadelphians, Sandra and tuba-player husband, Allan Jaffe. By 1961, Jaffe was running Preservation Hall as a music venue, with a focus on hiring older musicians struggling to survive. "At that time, there were no venues for these musicians to play in beside bars. There was no place for jazz to be showcased," says Ben Jaffe. Suddenly there was a venue in which the music of the city could be heard on a regular basis and patrons could come and enjoy their cultural heritage.

On the unexpected death of Allan in 1987, son Ben took over, becoming Artistic Director in 1993 and leader in 1995. By 1999 most of the older generation musicians had passed on; the composition of the band evolved into an eclectic mix of musicians.

Much of the band's evolution since the mid '90s has been tied to Jaffe's own learning curve. He'd just graduated college when his father passed away, so his task was not only to take over PHJB, but to figure out its path and what that meant in terms of the culture of the city with its rich heritage in music. Today, with a National Medal of the Arts to its credit (bestowed in 2006), the band is comprised of Jaffe (double bass, tuba), Walter Harris (drums), Ronell Johnson (trombone), Branden Lewis (trumpet), Clint Maedgen (saxophone), Kyle Roussel (piano) and the oldest member, reed player Charlie Gabriel, who just celebrated his 86th birthday. "Charlie Gabriel is New Orleans' most important living musician," Jaffe notes. "He embodies the things that are most important to me in life. He taught me how to focus and keep my eye on the prize without getting bogged down in distraction. Charlie is simply a beautiful human being."

In 2011, the Preservation Hall Foundation was established to protect, preserve and perpetuate the musical traditions and heritage of New Orleans. The mission reflects the philosophy of the band, which is to create greater awareness and appreciation for traditional New Orleans jazz and the communities that support as well as expand on it. In 2015 PHJB took its life-changing trip to Cuba. The musical connection between Cuba and New Orleans runs deep. "The connection to Cuba is complicated and layered," Jaffe points out. Slave ships from Africa stopped in Havana en route to New Orleans, for instance; yet the city was always a locus where sounds and cultures from around

the world mingled. The singular history of the Crescent City is a topic that's important to Jaffe, so important that the recent direction of the band and its future path hinge on it. He notes that for "outsiders" what makes New Orleans tick is not necessarily understood and perhaps even unfathomable. The mission, then, includes interpreting that history into music for a wide audience. "New Orleans is unique to the United States," Jaffe observes. "There is no other city like it."

Years before, in the '30s, pianist Jelly Roll Morton, in his Library of Congress recordings, noted "the Spanish tinge" in the music of the city. The phrase refers to the AfroCuban rhythms that embellish conventional rhythms commonly used in jazz and popular music. Morton also noted the Cuban presence in his own French Creole culture. The phenomenon lies in the path of the drum. The primal rhythms of Africa were brought first to the Caribbean—primarily Cuba—and then translated to New Orleans before moving up river and then east and west. Whereas slave owners in the American south forbade the drum and use of rhythmic devices, Cuban slave owners never withdrew drumming from their slave population. This fact helped to preserve the essence of the rhythms of the African homeland.

It was no surprise then, when in Cuba, the band encountered their musical counterparts. The trip became a pilgrimage, according to Jaffe. Through music the band sought to connect the history and culture of New Orleans in a direct line to the musical heritage upon which it is, in large part, based. The elements of *son*, *rhumba* and *habañera* are apparent in New Orleans funk and jazz, for instance, particularly in Second Line parade beats. It had been Ry Cooder's Buena Vista Social Club project that was Jaffe's introduction to Cuba. "What Cooder was doing was much like what my parents did when they started Preservation Hall—discovering and bringing to light the older musicians who didn't have a chance to play anymore," Jaffe says, adding, "with the Buena Vista projects we were charmed by these older Cuban musicians, but in *A Tuba to Cuba* we're dealing with more gravitas. Buena Vista opened the door, but our film shows the history and the connections of cultures and music." *A Tuba to Cuba* makes good on his father's dream of tracing the musical roots of New Orleans back to Cuba.

PHJB members knew they wanted to film the trip from the outset and that idea grew in scope, as did the trip itself. From casually intending to bring along some cameras, the entourage wound up with two directors. But before *A Tuba to Cuba* came *So It Is*, an album of original compositions composed by Jaffe and Gabriel, with a few other contributors. *So It Is* (the group's second release of original music) is heavily influenced by the AfroCuban rhythms absorbed on the trip, especially in the use of the claves. It marks a departure, miles away from the jazz of the veterans who used to play in the Hall at the beginning and certainly a distance from previous PHJB albums. *So It Is* is an emotional release—brash and funky, catchy and alive with a new spirit, loaded with a dynamism that reflects

post-Katrina New Orleans as well as the experiences garnered on the Cuban trip. In sum, the album reflects the discovery of Cuba as integral to the band's identity.

A Tuba to Cuba recently screened at the Alamo Drafthouse Lamar during the SXSW Film Festival. It is set to be entered in several more film festivals before seeking commercial distribution. The film observes closely the building of bridges across time and cultures. One clip that had been taken on the trip with a cellphone camera and posted on YouTube is a prime example of how musicians who have never before met and who come from different locations and cultures can achieve musical and personal harmony. The band, playing a staple of its book, "Go to the Mardi Gras", with its Second Line groove, were joined by Cuban percussionists, who fell right into step. As *A Tuba to Cuba* unfolds, the participants thus discover how close those ties are and why. And as is so often the case when musicians get together, new music is created from their collaborations. The bonds draw closer, so that by the end of the documentary, it's clear that lives have been changed. The inspiration continued in the scoring of the film, with Jaffe exploring rhythmic, harmonic and melodic musical moments, which grew into more with the knowledge accrued from his experience.

In charting a course for the future, Jaffe reflects on the past. "My parents captured a snapshot in time," he says. "They didn't even necessarily think that what they were doing would actually last." Yet he notes that PHJB has always moved in tandem with the evolution of the music of the New Orleans community. "Even when they began with Preservation Hall," he says, "there was a debate about what constituted the New Orleans sound." What Jaffe knows for sure is that PHJB will continue the cultural conversation. The band has been to Brazil, has connections to Haiti and has recently been exploring Colombian music. "After Hurricane Katrina," Jaffe says strongly, "we made a commitment to expand our mission. We want to know what role we play in our culture and in the music. Music is a vehicle for connection. We want to celebrate these connections and keep exploring." ❖

For more information, visit preservationhalljazzband.com. Preservation Hall Jazz Band is at Central Park Summerstage Aug. 8th. See Calendar.

Recommended Listening:

- Sweet Emma Barrett/Preservation Hall Jazz Band—*New Orleans' Sweet Emma and her Preservation Hall Jazz Band* (Preservation Hall, 1964)
- Preservation Hall Jazz Band—*New Orleans (Vol. I)* (CBS-Columbia, 1976/77)
- Preservation Hall Jazz Band—*When the Saints Go Marchin' In: New Orleans, Vol. III* (CBS, 1983)
- Preservation Hall Jazz Band—*Live!* (Sony Masterworks, 1991)
- Preservation Hall Jazz Band—*Shake That Thing* (Preservation Hall, 2001)
- Preservation Hall Jazz Band—*So It Is* (Sony-Legacy, 2015)



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RICKY FORD

BY RUSS MUSTO

Back in the latter part of the '70s Ricky Ford established himself in the jazz world as the premier "mainstream" saxophonist of his generation; a lone young lion—practically a pride of one—blowing roaring tenor in the manner of Dexter Gordon and Sonny Rollins at a time when few young African-Americans were coming on to the jazz scene playing in the tradition. Ford, who was born in Boston on Mar. 4th, 1954, began his musical journey as a drummer, before moving on to tenor at 15. Playing capably with local organ trios around his hometown he was sighted by pianist Ran Blake, who urged him to enroll in the New England Conservatory, where he studied with master musician-educators Jaki Byard, George Russell, Joe Allard and Joe Maneri.

Upon his graduation in 1974 he was tapped to join the Duke Ellington Orchestra, then under the direction of Mercer Ellington, who had taken over following his father's death earlier that year. Ford recalls his year and a half in the group with understandable pride. "I love Duke Ellington so it was great to play in the band and to interact with the musicians," he says. "There were still a lot of people there from the original orchestra; [trumpeter] Cootie Williams was there and [saxophonists] Harry Carney and Harold Ashby. I was playing [saxophonist] Paul Gonsalves' chair. I had all of Paul Gonsalves' solos." The young Ford made his auspicious recording debut on the band's *Continuum* album.

Following his departure from the band he joined bassist Charles Mingus' quintet. He recalls, "[Saxophonist] George Adams had just left. [Pianist] Danny Minton was there. [Drummer] Dannie Richmond and [trumpeter] Jack Walrath. It was quite different [from Ellington] because it was a quintet...it was a lot

more intensive than playing in a big band. There were just two horns in the frontline, so there were more solos and things like that." Remembering those early years he says, "There's not that many great musicians that anyone can work with on that level in the 20th century and so I feel very lucky to have been able to have worked with Mingus and with Mercer Ellington. It's been a great honor."

After Mingus fell ill with Lou Gehrig's Disease Ford continued playing the bassist's music. "We did a couple of tours with Dannie Richmond and we called it the Last Mingus Band and then did a couple of records with Dannie Richmond. Plus I did a tour with the Mingus Dynasty," he says. "I started working with [vibraphonist] Lionel Hampton for about a year and a half around 1980," he continues. "And then right around that time I started working with [pianist] Abdullah Ibrahim when he started his band Ekaya. We were pretty much busy working locally at Sweet Basil. I started working there regularly with Ekaya and then with [bassist] Richard Davis. Sometimes I would work with [cornet player] Nat Adderley in the group with [pianist] Larry Willis, [bassist] Walter Booker and [drummer] Jimmy Cobb. So I was pretty active as a sideman and as a leader." Recordings with drummer Beaver Harris and soprano saxophonist Steve Lacy revealed an ability to play 'outside' the mainstream, which was increasingly apparent in the intensity of his solo improvising.

Soon he was leading his own groups, first at the Tin Palace and then Sweet Basil, as well as in Boston, where he was earning his Master's degree at Brandeis, studying composition with Guggenheim fellow/composer Martin Boykan. His 1977 debut recording, *Loxodonta Africana*, which featured sophisticated, swinging pieces for sextet and nonet, revealed the impact of his tenures with Ellington and Mingus on his writing, which became more idiosyncratically personal on a succession of ten albums for Muse and three others on Candid, quartet, quintet and sextet efforts that featured multigenerational casts.

In 1996, Ford relocated to France to join the family he had started in Paris a couple of years earlier. He quickly established himself, founding a big band that

played his ever-increasing songbook. He also played regularly with fellow American expatriates like pianists Kirk Lightsey and Bobby Few and drummers John Betsch and Steve McCraven. Then in 2000 he accepted a position to teach at Istanbul Bilgi University, splitting his time between Turkey and France for the next seven years. "There was a great scene there; there are a lot of musicians in Istanbul," he notes.

Upon returning to France fulltime, Ford retained something of the Turkish culture that led to another major artistic decision. He says, "Most of the musicians in Turkey, they don't just play music, they do other things involving art, so I decided to try it. I opened an art gallery in 2008. It's called Galerie 14 in a place called Toucy. We expose artists and photographers from all over the world. A lot of French artists; artists from Africa, artists from Turkey, artists from America; I do one exhibition a year of my paintings." He's also started a jazz festival in the town he likens to a French Woodstock. He says, "This year we have Steven Reinhardt, he's related to Django Reinhardt, and we're having Michelle Hendricks [daughter of Jon Hendricks]. We also have free concerts on some of the streets in Toucy and free concerts in the gallery."

Asked if he considers his decision to relocate from the U.S. to have been a positive one, Ford replies, "For the most part yeah. I mean I miss New York and I really miss the fan base there in America. I've also been working in Boston with the Makanda Project playing the music of Ken McIntyre. I think there's a larger reserve of musicians in America than in France, so this is why right now I try to come back a little bit more." ❖

For more information, visit ricky.ford.free.fr. Ford is at The 75 Club at Bogardus Mansion Aug. 3rd-4th. See Calendar.

Recommended Listening:

- Ricky Ford — *Loxodonta Africana* (New World, 1977)
- Mingus Dynasty — *Reincarnation* (Soul Note, 1982)
- Ricky Ford — *Shorter Ideas* (Muse, 1984)
- Abdullah Ibrahim — *No Fear, No Die* (Tiptoe-Enja, 1990)
- Ricky Ford — *American-African Blues* (Candid, 1991)
- Ricky Ford/Kirk Lightsey — *Reeds and Keys* (Jazz Friends, 2003)

LEST WE FORGET



JOE SHEPLEY

BY ANDERS GRIFFEN

Joe Shepley was one of the most in-demand studio and live trumpet players from the '60s-00s. He did endless jingles and movies and worked with too many artists to name. He imbued the trumpet with childlike enthusiasm and steadfast positivity.

Shepley was born on Aug. 7th, 1930 in Yonkers. His uncle took him to see Louis Armstrong and Roy Eldridge as a teenager. He joined the American Federation of Musicians Local 402 in 1946 and was working club dates before serving in the Korean War from 1952-54, joining Local 802 upon his return. He attended Manhattan School before and after his service, studying with Joseph Alessi, Sr., Donald Byrd and Joe Wilder, earning his Bachelor's degree in 1956 and Master's in 1957. But it was Carmine Caruso, with whom he took less than a dozen lessons, who had the biggest influence: "All the success...all I have physically as a trumpet player, I owe to Carmine Caruso," Shepley said. 1957 also brought his first record release: *Unique*

Jazz From The Westchester Workshop (RKO Records).

Shepley taught privately and at Hastings High School while playing various club dates when his career started to take off in the mid '60s. He befriended Bernie Privin, who began giving him studio work. Bernie Glow and Ernie Royal also took him under their wing and soon Shepley was busy in the studios. He was proud of his lead assignment on B.B. King's "The Thrill Is Gone" and developed a close relationship with fellow trumpeter Burt Collins in the late '60s in King Richard's Fluegel Knights and the Duke Pearson Big Band. One of his great solos is his feature on "Time After Time", the final piece on *Introducing Duke Pearson's Big Band* (Blue Note, 1967-68). Shepley and Collins took the Pearson rhythm section of Bob Cranshaw and Mickey Roker and formed the Collins-Shepley Galaxy, releasing two LPs on MTA in the '70s, including a live album of Lennon & McCartney music featuring Herbie Hancock.

There was so much work in the studios up to the mid '80s that players 'buried' in the studios rarely performed live. As Shepley's son Joe, Jr. recalls: "He was on literally everything from KISS' *Destroyer*, Tony Orlando and Dawn, Barry Manilow, The Captain and Tennille, "Turn the Beat Around", James Brown, *Jesus Christ Superstar*, Eddie Palmieri, Freddie Hubbard Big Band, Neil Sedaka, you name it; literally 18 hours a day playing and recording on everything in NY."

In the '70s Shepley became a student of yoga and meditation with Sri Chinmoy. Chinmoy named Shepley

"Satyavan", which means "one who speaks truth". This name was fitting. "Joe was one of the very few people I knew, or know, who was always himself, just who he was, true to himself," recalls French horn player Fred Griffen. "He never put on airs." Shepley orchestrated the music for Chinmoy's *Songs Of The Soul, Part I*, which was released in the mid '70s.

As the studio work began to dry up in the '80s, Shepley spent more time teaching, hanging out with Chet Baker, performing live and patenting a mouthpiece. Well known for his great leads, he was also a fine section player. Shepley could do it all. In 1996 he was honored at the 24th Annual Brass Conference for Scholarships in New York. The conference program includes an extensive interview with Bill Spilka. ❖

For more information, visit joeshepleytrumpet.com

Recommended Listening:

- Vinnie Riccitelli & The Westchester Workshop — *Unique Jazz from The Westchester Workshop* (RKO, 1956)
- Duke Pearson — *It Could Only Happen With You* (Blue Note, 1970)
- Collins-Shepley Galaxy — *Time, Space and The Blues* (MTA, 1971)
- Urbie Green — *Señor Blues* (CTI, 1977)
- Ron Carter — *Empire Jazz* (RSO, 1980)
- Manhattan Jazz Orchestra — *A Night in Tunisia* (Sweet Basil-Pioneer, 1993)

WEEKERTOFT

BY STUART BROOMER

English improvisers have always stood out for their ability to develop and sustain musician-run labels, beginning in 1970 with Incus, whose founders included Derek Bailey and Evan Parker, and working through a host of others, including Parker's psi, Eddie Prévost's Matchless, Maya Homburger and Barry Guy's Maya and Mark Wastell's Confront. Weekertoft, the label created by London-based guitarist John Russell and Dublin pianist Paul G. Smyth, just emerged in 2016, but it's the product of a much longer history. Russell is a veteran organizer: he launched Mopomoso (a contraction of MODernismPOstMODernismSOwhat) with composer/trumpeter Chris Burn as a monthly concert series of improvised music in 1991 at London's Red Rose Theatre, where it was held continuously until a 2008 move to the Vortex Jazz Club, where it continues today without interruption.

Weekertoft (that name is a compound from the Kent dialect, "weeker" for ear, "toft" for a dwelling with adjacent buildings and grounds) arises directly from the Mopomoso experience, as well as drawing on its vast archive. Russell recounts, "Paul and I had talked about doing this for quite some time before we went ahead. I had already factored in the idea of an initial release to be taken from the Mopomoso tour in 2013, so we started with a four-CD boxed set. I think our main reasons were to have something that was of a decent quality. I also wanted a label that would in some way

have a relationship with live events, so while documenting and spreading the word, its emphasis would be on the live nature of free improvisation."

For Smyth, a classically trained pianist who went to art school and worked in rock, it's just that magic of Mopomoso's live free improvisation that attracted him: "My friendship with John Russell began in the late '90s when I visited his club night Mopomoso by chance and had my mind and heart broken in a dozen places. It's proven to be the thread that runs through my musical life to this day. His support from that time on was invaluable, especially since Ireland was very much a rock at the edge of Europe when it came to improvised music. Mopomoso was the education that taught me how to fuse my experience with fine art and classical music with the kind of energy that I was used to from the world of rock and roll."

As for the division of duties, Russell says, "Paul is responsible for sleeve design, manufacture and maintaining the website and I do the shipping and some text, spreading the word, etc." As for their ability to work together as musicians, their 2014 duo cassette *Ditch School* (Weekertoft 7) testifies to that.

Weekertoft launched with the aforementioned ambitious boxed set called *Mopomoso Tour 2013: Making Rooms* (Weekertoft 1-4). The CDs draw on different performances and are individually devoted to the trio of Russell, Evan Parker and bassist John Edwards; Pat Thomas' solo piano; the string trio of violinist Alison Blunt, violist Benedict Taylor and bassist David Leahy; and the duo of vocalist Kay Grant and clarinetist Alex Ward. In effect, it's an introduction to four different improvisational approaches.

Since then Weekertoft has demonstrated its

freedom and adaptability by releasing different projects in diverse media, whether as CD or download, download-only or cassette. Russell is pragmatic: "It's rather a scatter-gun approach and depends sometimes on what we can afford to do. In general, I would say that for download-only it is more 'archival/historical' and for the CDs and cassettes more about the present, that is, for musicians who would like something to sell at concerts, although that's not a hard and fast rule. The recorded quality stays high whatever the format."

That "archival/historical" element is clearest in Chris Burn and Matthew Hutchinson's *Rev, Cook and Out*, from Red Rose recordings made in 2000 and 2001 (Weekertoft Digital 3). The vocalic trumpet muting and synthesized transformations of instrumental sounds are remarkably contemporary. Smyth's solo from 2010, *The Warning Signs* (Weekertoft Digital 1), comes as a revelation. His approach to the piano is utterly original, sometimes focusing on the strings and rhythmic detailing, building complex yet spacious soundscapes in which individual sounds join eventually into a rich chorus. Brevity alone likely explains why *In Search of Wasabi* (Weekertoft Digital 2) is a download. The wholly satisfying trio recording with Ken Ikeda on electronics, Russell and percussionist Eddie Prévost is a mere 25 minutes in length.

As for the physical releases, clarinetist Alex Ward's solo CD *Proprioception* (Weekertoft 6) initially focuses on his acoustic improvisations, studio recordings with a startlingly vivid and intimate sound, so near that one feels like an occupant of the clarinet itself. When he adds amplification to the clarinet he presses it into the sonic territory of an electric guitar.

(CONTINUED ON PAGE 38)



Mopomoso Tour 2013: Making Rooms
Various Artists



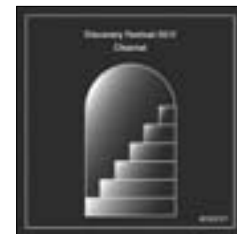
In Search of Wasabi
Ken Ikeda/John Russell/Eddie Prévost



Psychic Armour
Paul G. Smyth/Chris Corsano



Proprioception
Alex Ward



Discovery Festival 2017: Channel
Various Artists

VOXNEWS

WORDS, WORDS, WORDS

BY SUZANNE LORGE

In 2012, three years before he died, Pulitzer-prize winner and U.S. Poet Laureate **Philip Levine** began performing his poetry to the accompaniment of saxophonist Benjamin Boone and a tight ensemble of jazz instrumentalists. Levine's voice was sure and smooth, his poetry sharply evocative. The 14-track collection that grew out of the collaboration—*The Poetry of Jazz (Origin)*—demonstrates how well carefully crafted language and improvised music complement each other.

Boone invited notable guest artists to perform on select tracks, among them saxophonists Chris Potter on an homage to Sonny Rollins, "The Unknowable" ("Wood-shedding, they called it / But his woodshed was the world"), and Branford Marsalis on an homage to John Coltrane, "Soloing" ("I can hear the music of the world / In the silence in that word, soloing"). The entire album itself is an homage to Levine though, whose ear for language recalls Charlie Parker's ear for bebop. ("Call It Music" is Levine's wistful ode to Parker: "Some days I catch a rhythm, almost a song, in my own breath")

Giacomo Gates partnered with the 17-piece New England Jazz Ensemble to create a jazz version of Sergei Prokofiev's *Peter and the Wolf*; Gates not only

wrote the clever libretto for the 35-minute jazz opus but also narrates. Like the 1936 original, the piece is a didactic musical fairytale meant to help kids learn all of the instruments in the orchestra. The modern version takes the instruction a step further: not only does Gates' text identify the usual jazz instruments, but also each character in the story is assigned its own groove. The piece is one of six Prokofiev- or wolf-inspired compositions on the eponymous, self-released album. Even the coolest of the cool will smile at this one.

Among the notable summer reads for lovers of vocal jazz: British writer Peter Jones' *This is Hip: The Life of Mark Murphy* (Equinox) chronicles the career of the legendary hipster, from his early years in upstate New York through his contributions as a prolific recording artist and always-touring musician to his final concert at Joe's Pub in 2013. Jones' biography contains a slew of stories and quotes about and from some of the most accomplished jazz musicians of our time.

Pianist/songwriter **David Frishberg** talks about his life on the road and in the music business in *My Dear Departed Past* (Backbeat). Behind the amusing anecdotes lie some harsh truths about the life of musicians; leave it to Frishberg, though, to find the humor in it all. Like Frishberg, **Judy Carmichael** uses humor to cover the bite in her memoir *Swinger! A Jazz Girl's Adventures from Hollywood to Harlem* (C&D Productions). In this entertaining read the jazz pianist and NPR host reveals what it takes to navigate the precarious path of a

performer's life, one brave step at a time.

Writer Elaine Poole ran jazz legend **Anita O'Day's** independent record company, her husband John was O'Day's drummer and O'Day even lived with them for several years. In *Jazz, Genius and Jail: Adventures of Anita O'Day, 1910-1969* (Emily Productions), Poole recounts 600+ pages' worth of first-hand anecdotes about the glamorous singer and the many stellar musicians in her orbit. Told from Poole's point of view, the level of detail in the book is impressive. (Note to scholars: no references, however.)

Singer **Tessa Souter** just released *Anything I Can Do You Can Do Better: How To Unlock Your Creative Dreams and Change Your Life* (Amazon Digital) in the U.S. The book, part memoir, all inspiration, draws on Souter's years as a singer and writer both here and abroad. Unlike the biographies, however, this one's a helpmate for creatives of all stripes.

Catch them when they drop: first, **Arianna Neikrug**, 2015 winner of the Sarah Vaughan vocal contest, releases her debut, *Changes*, for Concord (Aug. 24th); the young singer's take on standards, originals and vintage '70s pop tunes distinguishes her as one of the year's best discoveries. Next, singer/pianist **Noa Fort** will release her new CD, *No World Between Us* (s/r), at Cornelia Street Underground (Aug. 27th). Finally, multitalented singer/saxophonist **Camille Thurman** will release *Waiting for the Sunrise* (Chesky), at Dizzy's Club (Aug. 30th). ❖



COMING SOON!
Don Alias
“Heartbeat Tour”

with

Michael Brecker

Randy Brecker

Mitch Stein

Gil Goldstein

Django Bates

Carles Benavent

Giovanni Hidalgo

Alex Acuña

Steve Berrios



COMING SOON!
Elvin Jones

“Live at Carnegie Hall”

with

Steve Grossman

David Liebman

Gene Perla

PMRecords.com

LORRAINE GORDON

BY ANDREY HENKIN

PHOTO COURTESY OF DEBORAH GORDON



Lorraine Gordon, the jazz matriarch who ruled over her fiefdom at the Village Vanguard from a reserved corner table for the past 25+ years, died Jun. 9th at 95. Gordon published her biography, *Alive at the Village Vanguard: My Life In and Out of Jazz Time* (Hal Leonard Publishing), in 2006 and was named a National Endowment for the Arts Jazz Master for Jazz Advocacy in 2013, the first woman to receive the honor.

Gordon was born Lorraine Stein on Oct. 15th, 1922 in Newark, NJ. Though she would make her first trip to the Village Vanguard five years after it was opened by Max Gordon in 1935, her life in jazz began with another chapter. She was married to Blue Note Records founder Alfred Lion and crucial to its early efforts (the label began in 1939), working as a bookkeeper, artist promoter and helping build its roster, notably pianist Thelonious Monk. Speaking with Will Friedwald for *The Wall Street Journal* in 2013 in advance of receiving the NEA Jazz Master award, Gordon recounted a delicious piece of jazz irony from her time at Blue Note: Monk’s first engagement at the Village Vanguard, which she helped arrange, was far from a success, with Max Gordon exclaiming, “You trying to ruin my business? We’re dying with this guy!”

Gordon and Lion later divorced and, in 1949, she married Max, around the point when the Village Vanguard moved from its early bohemian roots to its now-revered place in the jazz firmament as the longest-running jazz club in the world.

Lorraine became involved with the business of the club when Max’ health began to fail and, after his death in 1989, took over operations of the club, closing for only one day in remembrance. It continued to be a pinnacle to be reached by any jazz player and the only New York City jazz club to maintain its six-nights-two-sets-a-night format. In the new millennium, the Village Vanguard was a frequent home for such legends as Cedar Walton, Geri Allen and Paul Motian as well as featuring experimental acts like pianist Cecil Taylor and various projects of saxophonist John Zorn.

Gordon had been in declining health for the past several years, yet still audibly shushing unruly patrons with undiminished vigor on the nights when she attended performances. The club’s daily operations were increasingly taken over by Max and Lorraine’s younger daughter Deborah, along with Jed Eisenman, the club’s general manager for many years.

In discussing the changes she had seen in jazz during her time below ground at 178 7th Avenue South, Gordon said to Friedwald: “Everything changes... Of course it changes—it’s a growing art form. Anything that’s artistic and pure will change. Otherwise it’s a static thing that you don’t care about. What’s new is the name of the game; if it comes out of the musical ability of artists who play and compose, then it’s a valid art form.”



BIG BILL BISSONNETTE (Feb. 5th, 1937–Jun. 26th, 2018) The trombonist was a champion of jazz from his adopted home of New Orleans, performing regularly and documenting a wide array of local musicians on his Jazz Crusade label, which was active since the mid ‘60s and later expanded to include the trad scene of Britain. Bissonnette died Jun. 26th at 81.



BRIAN BROWNE (March 1937–Jun. 5th, 2018) The Canadian pianist was a stalwart up north, making records for RCA Victor, Capitol and CBC, then falling into obscurity via substance abuse but reemerging to great acclaim on the Ottawa jazz scene over the past two decades. Browne died Jun. 5th at 81.



WAYNE DOCKERY (Jun. 27, 1941–Jun. 11th, 2018) The bassist was active from the mid ‘70s, working with Sonny Fortune, George Benson, Hal Galper, Billy Harper, Freddie Hubbard, Junior Cook, Eddie Henderson, Archie Shepp, Sunny Murray, Odean Pope, Kali Z. Fasteau and others. Dockery died Jun. 11th at 76.



NORMAN EDGE (Apr. 29th, 1934–Jun. 4th, 2018) The bassist was a member of pianist Morris Nanton’s trio in the ‘60s, appearing on several Prestige dates, but had more exposure for his work on Gene Ammons’ 1962 Prestige album *Bad! Bossa Nova*. Edge died Jun. 4th at 84.



JON HISEMAN (Jun. 21st, 1944–Jun. 12th, 2018). The British drummer was one of the stars of European jazz and fusion, working with pianists Mike Taylor, Howard Riley and Pete Lemer early on, founding jazz-rock bands Colosseum in 1968 and Tempest in 1973 and appearing on albums by Jack Bruce, Colosseum bandmate Dick Heckstall-Smith, Wolfgang Dauner, Volker Kriegel, The United Jazz+Rock Ensemble, Barbara Thompson and others to go along with a smattering of albums as a leader. Hiseman died Jun. 12th at 73.



REBECCA PARRIS (Dec. 28th, 1951–Jun. 17th, 2018) The vocalist made albums under her own name for Weston Blair, Koch, Shira and Saying It With Jazz and in collaboration with Gary Burton, 1994’s *It’s Another Day*, for GRP. Parris died Jun. 17th at 66. ❖

FREE SUMMER CONCERTS
www.jazzfoundation.org

<p>CHARLIE PARKER JAZZ FESTIVAL <i>In Partnership with City Parks Foundation and Ariana’s List</i></p> <p>6BC Botanical Garden, 6th St. btw. Aves. B and C, 5:30pm 8/23: George Braith</p> <p>Harlem Rose Garden, 6 East 129th Street, 5:30pm 8/24: Antoine Roney</p>	<p>JAZZ AT SOCRATES Socrates Sculpture Park, 32-01 Vernon Blvd, 7pm 8/9: Hot Lips Joey Morant</p>
<p>JAZZ AT PIER 84 Hudson River Park 555 12th Ave, 7pm 8/16: Michael Marcus 9/13: George Braith</p>	<p>BROOKLYN WATERFRONT ARTISTS COALITION 499 Van Brunt Street, 2pm 8/19: Rafik Williamson</p> <p style="font-size: small;">This project is supported in part by an award from the National Endowment for the Arts, the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.</p> <p style="text-align: right; font-size: x-small;">NYC Cultural Affairs</p>

SUONI PER IL POPOLO

BY MATHIEU BÉLANGER



Joe McPhee

The annual Suoni Per Il Popolo festival took place in Montréal Jun. 1st-19th. Those familiar with the festival will have noticed that this 17th edition was a few days shorter compared to the ones of the past few years, which lasted three weeks.

As always, diversity proved to be at the heart of the festival's identity. In addition to free jazz and improvised music, the festival continued to feature various genres such as contemporary music, electroacoustic, hip-hop, noise, punk, etc. Indeed, the Quatuor Bozzini (which premiered a work for string quartet by Éliane Radigue), Jacob Kierkegaard, Moor Mother and Puce Mary were among the many artists as part of this year's edition. Furthermore, the festival put an emphasis on issues related to cultural and gender diversity, most notably by featuring many queer artists.

The festival likes to work with artists with whom it has built a relationship and 2018 saw the return of saxophonists Joe McPhee, Ken Vandermark and Dave Rempis, bassist William Parker and flutist Nicole Mitchell, among others. These special relationships are also used by the festival as a vehicle to invite musicians who do not perform regularly in Montréal such as pedal steel guitarist Susan Alcorn (in trio with McPhee and Vandermark), drummer Milford Graves (in duo with Parker), saxophonist David Murray (in duo with drummer Kahil El'Zabar), cellist Tomeka Reid (in a trio with Mitchell and drummer Mike Reed) or drummer Roger Turner (in the trio Monicker with trombonist Scott Thomson and guitarist Arthur Bull).

As always, it would be impossible to give an account of all the concerts and so this report will concentrate on some that stood out.

The first highlight of the 2018 Suoni Per Il Popolo was the concert of McPhee and drummer John Heward at La Vitrola (Jun. 5th). There was something very special in the playing that night. As McPhee said between two pieces, the music was made up of fragments—"some from the past, some from the future"—yet while one could hear the fragmented nature of the music, it moved from one idea to the other in an organic way and maintained a cohesive mood. There was also a deepness to the music and they pulled off the feat of infusing it with a genuine sense of joy. McPhee told the audience it was a special concert for them and they certainly rose to the occasion.

One of the best concerts of the festival was that of Party Knüllers—the duo of cellist Fred Lonberg-Holm and drummer Ståle Liavik Solberg—which performed with guest trumpeter Jaimie Branch at Casa del Popolo (Jun. 11th). The music itself would be best described as insectile because of its fast pace, emphasis on small

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MONTRÉAL JAZZ FEST

BY MARK KERESMAN



Zakir Hussain, Dave Holland, Chris Potter

The Montréal Jazz Festival is, quite rightly, considered a world-class festival. Every year, from approximately the end of June though the first week of July, music spanning the spectrum of jazz—and beyond—can be seen, heard and felt, from nearly all corners of the globe, performers internationally known to homegrown Canadians, icons and megastars to young 'uns on the way up. In years past, everyone from Ornette Coleman to Jeff Beck have been honored with awards. Take this year, for instance...

Virtually all styles and genres (even some sub-genres) were represented: New Orleans roots of jazz (Preservation Hall Jazz Band); elegant Gallic swing (Eclectic Django); big band (Swing Tonique); classy Great American Songbook vocal elegance (Ranee Lee, Jill Barber and Holly Cole); vocal jazz beyond the Songbook (Bobby McFerrin and Dee Dee Bridgewater); classic bebop (Benny Golson, Steve Kuhn and Monty Alexander); monster-grooving soul-jazz (Dr. Lonnie Smith); Latin (Chano Dominguez); fusion (Mike Stern/Randy Brecker Band, Chet Doxas and Béla Fleck), avant garde (Archie Shepp and Jerry Granelli); and contemporary, hard-to-pigeonhole mutations (Marc Ribot, Chris Botti and Snarky Puppy). Tributaries flowing into and outside of jazz got the spotlight too: blues of George Thorogood and Deva Mahal (daughter of American bluesman Taj Mahal) and a couple of UK bands considered to be "rock" yet both contributing substantially to fusion: Soft Machine and Jethro Tull.

In Montréal (a lovely city, by the by) most venues and stages are within an easily-walkable four-block radius. Outdoor performances, big and small, are free while assorted venues—concert halls and a couple of clubs—require tickets. If this festival has a downside, it's that it's an embarrassment of riches: sometimes multiple incredible concerts occur at the same time and one is forced to choose among them. On the other side of the coin, your correspondent has discovered wonderful music while walking about and just passing by ear-catching performances. Highlights of the 2018 Festival are as follows...

To some, trumpeter Chris Botti is a purveyor of jazz-lite, or at best a Miles Davis imitator. Botti has said in interviews that the latter is flattering. While innovation is not Botti's strong suit, he's a very fine trumpeter in the vein of early '60s Miles and Freddie Hubbard. His acoustic quartet at Maison Symphonique blazed through originals and standard tunes, Botti's playing a cross between the *Sketches of Spain* lyricism of Miles and the brashness of Hubbard, his band going for a straightahead stylistic recreation of Art Blakey's Jazz Messengers...and they got it, too.

Alas, ill health prevented the appearance of

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SÜDTIROL JAZZFESTIVAL

BY THOMAS CONRAD



Maria Faust's Sacrum Facere

Among the hundreds of jazz festivals that dot the map of greater Europe every year, Südtirol is special for two reasons: its setting and its programming. The South Tirol region of northern Italy is one of the most beautiful places on earth. The green mountain slopes look almost perpendicular. Somehow chalets cling to them. If there is a flat place there is usually a castle. Further back, on the high horizon, are the jagged silver peaks of the Dolomites. The Artistic Director, Klaus Widmann (a physician by day in Bolzano, the base town of the festival) hears a different drummer. The artists he books are often young and rarely famous. They always, in some way, push the envelope. He says, "If we don't support the musicians who are capable of creating the future, the jazz art form will wither." You go to Widmann's festival to challenge yourself, not to seek reassurance.

There is always a geographical theme. This year (Jun. 29th-Jul. 8th) it was "The North": the Nordic and Baltic countries. Most of the venues are provocative contexts for music: alpine huts, cable car stations, fortresses, mountain meadows, factories. On the second night, the Norwegian trio Building Instrument (Mari Kvien Brunvoll, vocals; Åsmund Weltzien, keyboards; Øyvind Hegg-Lunde, drums) played beside a mountain lake. Brunvoll sang in Norwegian in a small, pure voice. She and Weltzien used electronics to multiply and layer themselves, orchestrally. As night descended, their soft alluring sonorities became one with the wind through the trees. This hypnotic ensemble drew you into its dream.

The Hanna Paulsberg Concept (Paulsberg, tenor saxophone; Oscar Grönberg, Rhodes; Trygve Fiske, bass; Hans Hulbækmo, drums) also played in an optimal setting, at 7,000 feet, just below the caves of an active marble quarry. If you were slightly late, as you worked your way down from the caves toward the concert in a meadow, you heard Paulsberg before you saw her. Her clean, clarion sound wafted heavenward. She is a measured improviser who derives interesting ideas from the melodic centers of her graceful songs. She closed with a rapt ballad, "Short Story". In the looming presence of the permanent mountains, her transitory human saxophone voice was especially yearning.

Nils Berg Cinemascope (Berg, tenor saxophone; Josef Kallerdahl, bass; Christopher Cantillo, drums) played in a public park in Bolzano. Berg uses clips from YouTube as stimulation for improvisation and collaboration. His trio blends itself with filmed musicians from Hungary, India and Iran. Kallerdahl, arco and pizzicato, played a riveting duet with a child singer from Bhutan. The alliances between aural and

(CONTINUED ON PAGE 39)



Un Día Cualquiera
Harold López-Nussa (Mack Avenue)
by Tom Greenland

Cuban pianist Harold López-Nussa grew up in Centro Habana, absorbing the sounds of indigenous classical composers in the conservatories where he trained, alongside the *batá* drumming and songs of the AfroCuban *Santería* ceremonies prevalent in his neighborhood, later turning his attention to jazz improvisation. On his second release for Mack Avenue, *Un Día Cualquiera*, his intention, as the title suggests, is to present (mostly) original music for trio as you would hear it played on an “everyday day”. For someone with López-Nussa’s considerable skill set, however, this presumably unpretentious effort is still likely to dazzle the unsuspecting listener.

The pianist’s taste and technique are both impressive and impeccable on “Cimarrón”, the incisive opener; on “Elegua” (named for the Orisha deity), where his lines rush forward over the pulse; and especially on “Ma petite dans la Boulangerie”, where his busy left-hand bassline anchors even busier right-hand figurations that accelerate independently. Other tracks, notably “Danza de los Ñañigos”, “Una Tarde Cualquiera En Paris (to Bebo Valdés)”, the rhapsodic “Preludio (to Jose Juan)” and the *son/danzón* “Y la Negra Bailaba” are comparatively refined, even courtly, revealing a more classical temperament. At times, as on the staid ballad “Contigo en la Distancia” (a cover of César Portillo de la Luz), one could wish for a bit less of the delicate agility and a bit more brazen chance-taking, but López-Nussa doesn’t seem the type to risk painting himself into a musical corner.

Supported by his younger brother Ruy Adrian on traps or congas and Gaston Joya on bass, both formidable technicians in their own right, both well comfortable with the leader’s artistic inclinations, the session boasts cohesive interplay, particularly on “Una Tarde Cualquiera En Paris”, “Elegua” and the spirited closer, “Mi Son Cerra’o”, which features dramatic piano work, edgy bass solo and conversational congas over the outro before it all ends quietly.

For more information, visit mackavenue.com. This project is at *Jazz Standard* Aug. 1st. See Calendar.



The Source
Tony Allen (Blue Note)
by Jim Motavalli

Nigerian drummer Tony Allen spent more than a decade (1968-79) as the musical director for the celebrated singer/saxophonist Fela Anikulapo Kuti, the founder of the African jazz hybrid known as Afrobeat. Before leaving for Europe, Allen was a major architect of the uniquely infectious sound, something that Kuti openly acknowledged. Now 78 and living in Paris, Allen—who chafed at not getting writing credit on Kuti’s songs, for which he created the rhythms—

is still carrying the torch for Afrobeat. *The Source* is something of a repertory tribute to the sound, performed ably by a mostly French little big band.

All the compositions are either by Allen or co-written by him and every one is an earworm. Instead of the loose 20-minute workouts typically delivered by Kuti’s Africa 70 and Egypt 80, these pieces are tightly—and brilliantly—arranged (by Allen) and none makes it to the seven-minute mark. Allen, who also recorded a tribute to drum influence Art Blakey last year, is a master at interweaving riffing horns and pushing the music forward with a firm rhythmic pulse. The album features creative use of baritone saxophone, tuba, flute and trombone, playing solo or in ensembles.

If Wynton Marsalis organized a tribute to Kuti at Lincoln Center, it would sound like this. That’s not meant negatively, but the approach tends to emphasize the artists as composers first, improvisers second. The players don’t stand out on this album and most get fairly brief solos. “Ewajo”, for instance, is one of the few pieces that features a Kuti-like tenor solo and Jean Jacques Elangué (who also plays soprano) does a good job of evoking the master without significantly expanding on his legacy. But as an ensemble, playing a compelling circular theme, the piece is first-rate. Rhythm guitarist Indy Dibongue from Cameroon gets in some good work on “Life is Beautiful”, as he does on the propulsive “Tony’s Blues”.

“Push and Pull” doubles bass (Mathias Allamane, great here) and tuba (Daniel Zimmerman) over some totally in-the-pocket drumming. The big swaggering piece has a bit of a Dollar Brand township feel to it. “Cool Cats” is a pulsating tune featuring Yann Jankielewicz on alto. He’s fine, but never exhibits the kind of urgency and fire that was typical of Kuti at his best. That could be said of the whole band, which might have been better off recording before an impassioned audience.

Of course, one big thing this project is missing is Kuti’s always committed baritone voice, railing against the latest authoritarian impulses of the Nigerian government. Allen says in the liner notes to his album *Secret Agent*, “Fela wrote like a singer, I write like a drummer.” Fair enough and Brian Eno says—no contest here—that Allen is maybe the most brilliant drummer ever. He never overplays—one of the marks of a truly great drummer—and doesn’t even solo on the album. His playing is in total service to these sturdy compositions. I suspect I’m going to come back to this album frequently. No mistake, it’s really, really good. But I’m going to keep my copies of Kuti’s *Expensive Shit* and *Zombie* too.

For more information, visit bluenote.com. This project is at *Le Poisson Rouge* Aug. 1st. See Calendar.



Live in Zurich
Aruán Ortiz Trio (Intakt)
by Stuart Broomer

This is Cuban-born pianist Aruán Ortiz’ third recording for Intakt since 2015, following on the trio recording *Hidden Voices* with Eric Revis and Gerald Cleaver and the brilliant solo set *Cubanismo*. Recorded in 2016 with bassist Brad Jones and drummer Chad Taylor, *Live in Zurich* provides Ortiz and this version of the trio an opportunity to stretch out on previously developed materials at the end of a two-week tour. Recorded 20 months after *Hidden Voices* (and a week

before *Cubanismo*), the recording is largely devoted to extended versions of pieces from the earlier trio record.

“Analytical Symmetry” and “Fractal Sketches” are fragmented and extended, transformed in a 34-minute performance, “Part 1”, more suite than medley, highlighted by solo, duo and trio passages. It begins with Taylor playing mbira with Ortiz developing guitar-like, hand-muted figures with which Jones gradually merges. The whole becomes a shifting suite opening in new directions. This includes a beautifully articulated bowed bass solo and extended piano solo of Scriabin-like passion that eventually surrenders to a three-way dialogue on a Latin base that Ortiz takes to new levels of two-handed complexity. The trio’s developed dialogue is most apparent on “Fractal Sketches”.

While there are definitely elements of Cuban polyrhythms in Ortiz’ improvisations, his playing engages comparable levels of harmonic density, with strong kinship ties to pianist/composers like mentor Muhal Richard Abrams and Andrew Hill. “Part 2” begins with an exploratory bass solo, segues to Ortiz’ highly personal account of Chopin’s “Etude #6 Op. 10”, then lands on another piece from *Hidden Voices*, Ortiz’ pairing of two Ornette Coleman compositions, “Open or Close & The Sphinx”, eliciting Taylor’s maximum fire and the trio’s most interactive complexity.

A concluding treatment of the standard “Alone Together” (with Jones’ rubato introduction suggesting Richard Davis’ 1963 duet with Eric Dolphy, complete with double-stop glissandi) is further evidence of Ortiz and company working deep within the tradition and further expanding possibilities for dialogue, with both contemporary partners and a rich past.

For more information, visit intaktrec.ch. Ortiz is at *The Stone at The New School* Aug. 2nd. See Calendar.

RECOMMENDED NEW RELEASES

- Cyrille Aimée — *Cyrille Aimée Live (Mack Avenue)*
- Gordon Beck — *Jubilation! (1964-1984) (Turtle)*
- John Coltrane — *Both Directions At Once: The Lost Album (Impulse-Verve)*
- Robert Dick/Tiffany Chang — *Raise the River (Rogue Art)*
- Marty Ehrlich — *Trio Exaltation (Clean Feed)*
- Satoko Fujii/Joe Fonda/Gianni Mimmo — *Triad (Long Song)*
- Il Sogno — *Birthday (Gotta Let It Out)*
- Jowee Omicil — *Love Matter (Jazz Village)*
- Daryl Sherman — *Lost in a Crowded Place (GHB)*
- Jason Stein’s Locksmith Isidore — *After Caroline (Northern Spy)*

Laurence Donohue-Greene, Managing Editor

- Jeremiah Cymerman — *Decay of the Angel (5049 Records)*
- Robert Dick/Tiffany Chang — *Raise the River (Rogue Art)*
- Peter Evans/Cory Smythe — *Weatherbird (moreismore/Tundra)*
- Satoko Fujii/Joe Fonda/Gianni Mimmo — *Triad (Long Song)*
- Erroll Garner — *Nightconcert (Mack Avenue/Octave Music)*
- Sigurd Hole Trio — *Encounters (Elvesang)*
- Hungry March Band — *Running Through with the Sadness (Imaginart)*
- Lee Konitz/Dan Tepfer — *Decade (Sunnyside)*
- Kjetil Møster/John Edwards/Dag Erik Knedal Andersen — *Different Shapes/Immersion (Va Fangool)*
- Mako Sica/Hamid Drake — *Ronda (Out & Gone)*

Andrey Henkin, Editorial Director



Valley of Search

Alan Braufman (India Navigation-Valley of Search)
by Marc Medwin

At 5:49 of "Love is for Real", from Side A of this excellent reissue, Alan Braufman tears apart a web of atomic serenity with a multiphonic alto explosion. A barbaric yawp of which Whitman would have been proud, it also distills histories, encapsulating a time, a place and the biographical and musical heterogeneities heralding them.

Clifford Allen, whose expertly informed liners are a large part of this long overdue reissue's success, captures the vibrant spirits at work and play in the West Side NYC performance space that was 501 Canal Street. As few others are qualified to do, he sets the stage for the two continuous 1974 performances comprising this LP. He paints a vivid picture of these musicians converging, living and playing according to a DIY aesthetic evident in every sound on offer.

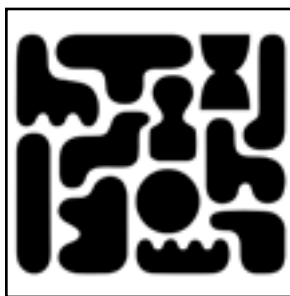
Each side comprises what is probably a typical band set in microcosm. The pieces ebb and flow in insistent arcs and it all begins with a pulsed drone. This one is unique, as it's presented on dulcimer by Cooper-Moore, whose many instrumental, vocal and political contributions were celebrated during 2017's Vision Festival; this is his first recorded performance. Listen to him chanting sacred text as bassist Cecil McBee bolsters that gorgeous drone and Braufman's flute conjures shades of New Thing energy, channeling early '60s Ravi Shankar collaborations with West Coast jazz musicians. Such comparisons become superfluous, as it's easy to be carried along by the kaleidoscopic current of sound each instant entails, much of it due to the metal, skin and wood backdrop constructed by percussionists David Lee and Ralph Williams.

Even that is an oversimplification. There's something cinematic about the way sounds emerge, blend, fragment and disappear, seasoning the music's undulations with the exotic flavors of exploration, all shot through with the ecstatic sounds of spontaneity and the emotional intensity they embody. The joyful repetitions of "Little Nabil's March" ring rampant with the exuberance of what sounds like a policeman's whistle à la AACM's little instruments, but it's all tempered by another drone from Cooper-Moore, this time on piano. All of the playing is superb and the

musicians demonstrate historical awareness of everything that was happening in New York, Chicago and beyond, encompassing stylistic diversity while remaining deeply grounded in blues and the tonal centers that spawn it.

The recording is as spatially palpable as the music is fresh. The soundstage is huge and there is constant movement throughout the environment to match the continuous changes in color, something akin to those wonderful old Decca opera recordings. There is a digital download available, but the vinyl is absolutely exquisite. Anyone in possession of a turntable deserves to hear the album this way. Check out McBee's solo opening the second side to get an idea of how rich, warm and full this unique recording in its current restoration can sound. Many have waited years to hear this music and their patience will be well rewarded.

For more information, visit valleyofsearch.com. This project is at Greene Space Aug. 1st and National Sawdust Aug. 3rd. See Calendar.



Solos

Matteo Liberatore (Innova)
by Annie Murnighan

On *Solos*, Brooklyn-based Italian ex-pat Matteo Liberatore uses bedsprings, kick drum beaters, alligator clips and bass bows to expand the sonic capacity of his acoustic guitar. He transforms the instrument into a drum, flute or violin played pizzicato, creating a striking series of compositions that fluctuate between moments of jarring noise and eerie silence. Scratching strings and the thump of Liberatore's body against the guitar's wooden frame—sounds that other artists may seek to mask on their recordings through noise gates and compressors—are often placed in the forefront, imbuing *Solos* with an unsettling immediacy.

"Agnes", named for the late visual artist Agnes Martin, flutters and expands beautifully with swift and textured arpeggiations. The dedication is fitting; like her large-scale drawings and paintings, Liberatore's work is both minimal and abstract. On a number of tracks, it's easy to forget that the sounds are coming entirely from a single instrument. While "Chimera" creaks like a tin wind-up toy, "Barrea" recalls the disordered and transfixing hum of an orchestra tuning.

Liberatore's unorthodox and experimental techniques also lend a striking physicality to his work. On the closing piece, "Matryoshka", the guitarist overlays the horizontal scratching of his instrument's steel strings with a sparse and curious chord progression. Strings plucked and strummed mingle with hollow knocks against the wood, creating layers of noise and texture that complement the bewitching harmony. "Coral", one of the more recognizably guitar-driven pieces, recalls the veering and harmonic complexity of György Ligeti's more downtempo piano études. Liberatore's playing sways gracefully between moments of discord and unsettling beauty.

Despite the variety of sounds he produces, Liberatore doesn't sacrifice compositional cohesion for instrumental experimentation. Innovative and uncanny, his technique doesn't act as an end in itself but, rather, as a means for him to express uncertainty and disquiet to haunting effect.

For more information, visit innova.mu. Liberatore is at Downtown Music Gallery Aug. 5th. See Calendar.

UNEARTHED GEM



Tokyo '81

Woody Shaw (Elemental Music)
The Tour, Volume Two
Woody Shaw/Louis Hayes (HighNote)
by Robert Bush

There is a significant school of thought positing that mainstream jazz trumpet reached its zenith in the late '70s with the ascendance of Woody Shaw, especially the string of albums that began with *Little Red's Fantasy* and continued with *Rosewood* and beyond.

Tokyo '81 features Shaw's working band of the day: Steve Turre (trombone), Mulgrew Miller (piano), Stafford James (bass) and Tony Reedus (drums). Shaw himself is in top form—immediately evident with a noticeably faster rendition of "Rosewood"—all of his salient facets on display: fat, brassy tone; bold intervallic development; and a surplus of ideas. Turre and Miller also acquit themselves admirably on the 69-bar form and Reedus stirs things up as James holds it all down.

Shaw opens up his piercing upper register on a brilliant reading of "Round Midnight", utilizing his unique harmonic concept, which never defaults to an empty exercise of "running the changes"; this approach still sounds fresh today and it's a shame more trumpeters aren't continuing in that vein. Miller makes the most of his feature, turning in a smart and ebullient essay and James is the great unifier with his huge, woody sound and rock-solid intonation. "Apex" is a barnburner gliding efficiently on precise ride-cymbal pings, freeing Shaw to release a blistering contribution, followed by Turre, who manages to swing his ass off at any tempo. Miller heads up the rear with lightning in the right hand and thunder in the left. After three uptempo pieces, Shaw's "From Moment to Moment" represents a welcome respite. The pensive ballad derives maximum heft via groaning bass whole notes and a truly languid bass trombone observation. Miller begins "Song of Songs" alone, gradually opening up to include mournful bass arco and shimmering cymbals. Shaw extrapolates his pentatonic theme with a long, winding solo and Reedus catches fire when the scene shifts into double-time with a keen sense of forward motion.

Turn the clock back four years and Shaw is holding things down with drummer Louis Hayes and raspy free agent Junior Cook (tenor saxophone), alongside Ronnie Mathews (piano) and the constant presence of James on *The Tour, Volume Two*.

Shaw and Cook blend together very well onstage, turning their rivalry into compelling art. Cook seems to bring out the best in his frontline partner, especially after turning in a glorious "sheets of sound" opening salvo on "A Night in Tunisia". The trumpeter's response is perfect: all centered tone, coherent ideas and sterling articulation. Hayes' ride cymbal dominates John Coltrane's "Some Other Blues", representing a beacon of clarity in the upper frequency in the same way that James defines the lower register. The big hero on this tune, however, is Mathews, one of the most underrated pianists of his generation, who really digs deep and delivers.

For more information, visit elemental-music.com and jazzdepot.com

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Not everything but enough
Alister Spence Trio (Alister Spence Music)
This Is Not A Waltz
Håvard Wiik Trio (Moserobie)
Not Nearly Enough To Buy A House
Kjetil Mulelid Trio (Rune Grammofon)
by Tom Greenland

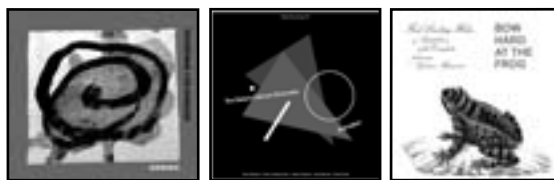
Three has always been a prime number...for jazz interaction. Consider the classic piano trio format: an ideal combination of complementary instrument ranges and timbres fostering maximum creative input from each musician. Three new albums reiterate the relevance of this time-tested grouping.

Australian pianist Alister Spence has spent almost two decades playing with bassist Lloyd Swanton and drummer Toby Hall. *Not everything but enough*, the trio's sixth album, contains a disc of original compositions (almost all by Spence) plus a second disc of free improvisations, every third track a piano solo. The compositions, reflective of Spence's experience in film composing, employ minimalist figures, sonic texturing and subtle live looping effects to suggest a musical *mise-en-scène*. A strong sense of collectivity, innuendo and abstraction prevails, though the Monk-ish "Peculiar Orbit" provides a (welcome) change of pace. The second disc's 21 short free improvisations vary from dense frenzy of "Room 7" and "Room 16" (a standout) to comparatively sparse Foley effects of "Room 10" and "Room 21". Spence's solos often utilize high chiming tones, low rumbles or trilling clusters, all filtered through his roving, through-composed sensibility.

A decade after *The Arcade Project*, Håvard Wiik's trio with bassist Ole Morten Vågan and drummer Håkon Mjåset Johansen returned to the studio for *This Is Not A Waltz*, showcasing the Norwegian pianist's fearsome chops, avid imagination and snaky themes. Wiik, a disciplined thinker, finesses each melodic fragment with the precision of a surgeon, following each idea through to its logical conclusion but what's astonishing is his ability to do so at breakneck speed with the illusion of ease. The first four tracks—multifariously structured "Calligrams" and "Neidbau", lush ballad "Tudor Style" and mood-swinging "Bought & Muzzled"—all display this uncanny combination of formality and freedom. Vågan and Johansen join Wiik on every hairpin curve, each sudden fork in the road, drums finally coming to the fore on "Mnemonic Functions".

Another Norwegian, Kjetil Mulelid, makes his trio debut with *Not Enough to Buy A House*, a generally more relaxed and equilateral effort than the above. Although the central track, "C & R", is a free improvisation, the album as a whole has a tonal (or at least semi-tonal) feel, Mulelid's themes leisurely unraveling around lifting and lowering rock chord progressions, often sustaining a pedal tone or repeated notes against the shifting harmony. Bassist Andreas Winther and drummer Bjørn Hegge are iconoclasts by temperament, willing to follow the song forms but prone to interject elements of rambunctiousness, readily apparent in "Children's Song" or "You Stood There in Silence, Having No Words". Winther, without raising his volume, easily asserts himself during these 'dialogues' while Mulelid's 'solos' ride the collective wave.

For more information, visit alisterspence.com, moserobie.com and runegrammofon.com



Ouroboros
Peter Brötzmann & Fred Lonberg-Holm (Astral Spirits)
Animation
Tim Daisy's Fulcrum Ensemble (Relay)
Bow Hard at the Frog
Fred Lonberg-Holm & Amphibians of the Everglades (featuring Gustavo Matamoros) (Corbett vs. Dempsey)
by John Sharpe

While cellists are not infrequent participants in jazz and improvised situations, neither are they regulars. As with many, you get the feeling that Chicago-based practitioner Fred Lonberg-Holm gets the nod more because of his musical personality than the instrument he plays. That's not surprising when you consider his dexterity, fertile imagination and left-field sensibilities.

Lonberg-Holm was an original member of German saxophonist Peter Brötzmann's Chicago Tentet and has remained a valued partner. On *Ouroboros*, recorded during a 2011 tour, Lonberg-Holm provides a wildly oscillating, scratchy foil to Brötzmann's visceral roar across four spontaneous creations on this limited-edition LP. His inspired noisemaking on "The Circle", alternating between screeching bowing and incisive harp-like plucks, launches the first side like a statement of intent. Brötzmann's clarion call initiates a series of charged dramatic exchanges in which Lonberg-Holm more than holds his own. There's a strange beauty to be found in Brötzmann's cathartic wail, most obviously during passages of world-weary lyricism, like those that close "The Figure Eight", on which Brötzmann wields his rarely heard bass clarinet. Among the energy and intensity are sudden simultaneous changes of direction, which speak of an intuitive bond, as evidenced on "The Spiral". Lonberg-Holm's reiterated sawing ramps up the tension, topped when Brötzmann locks into a nagging phrase, repeated at a different rate to create a truly electrifying effect. Lonberg-Holm also knows when to drop out, thus presenting Brötzmann's stratospheric tenor squeal in even sharper relief. In the short "The Fusion Of Opposites", pauses pepper the rattling and intermittent cries, almost as if they are taking stock, before Brötzmann paraphrases some of his favorite melodic motifs for a reflective finish.

Lonberg-Holm demonstrates his versatility on *Animation* by drummer Tim Daisy's Fulcrum Ensemble, taking on the role of the bass or stepping into the frontline with horn-like excursions. This is the follow-up to Daisy's fabulous *The Halfway There Suite* by almost the same band. Three cuts illustrate Daisy's strengths as a composer, combining smart arrangements voiced to belie the size of the six-strong outfit, varied settings for accomplished soloists and thematic material woven into coherent and stimulating wholes. In some ways they echo the virtues of Ken Vandermark's small-group writing, perhaps to be expected as Daisy, Lonberg-Holm and saxophonist Dave Rempis were also colleagues in the Vandermark 5. Daisy often offsets sunny themes with darker more unsettling endings. That's especially the case at the conclusion of "Corner Counter", where an ominous staccato march persists while annunciatory horn figures fade into the distance. Earlier, Daisy sets up some fine solos, which often become duets, such as that between cornet player Josh Berman and trombonist Steve Swell. Lonberg-Holm also gets an unaccompanied feature, evoking electric guitar with his slithering legato, before intertwining with James Falzone's piping clarinet. "Glass And Lead", featuring Daisy's marimba, suggests more of a chamber orientation while "Means To An End" goes through several moods. It starts forcefully with a propulsive cello vamp before encompassing free polyphony, a driving alto saxophone

rollercoaster over Lonberg-Holm's heavy fuzzed riff and finally keening cello, with murmuring brass and reeds to end on an unexpectedly mournful note.

In the preface to his book *Microgroove*, label boss John Corbett relates the seminal experience of an expedition to listen to the frogs at his local marsh, which opened his ears to the polyrhythmic possibilities inherent in improvised music. *Bow Hard at the Frog* (titled after an instruction in an Iannis Xenakis score) can be seen as a logical, if belated, next step, presenting Lonberg-Holm in consort with the amphibians (and much more) of the Florida Everglades. As a conceit there's some mileage in it but whether a whole album's worth might be open to question. The big weakness is that the interplay is all one way, Lonberg-Holm working against a relatively unchanging backdrop of random croaks, chirrups, watery plops, cicadas and mosquito hum (this last a menace confirmed by the cover photo of Lonberg-Holm on location kitted out in anti-insect headgear). Lonberg-Holm gamely limits himself to interacting with the amphibians, extracting a litany of wavering drones, creaking abrasions and abrupt shrieks, which make oblique reference to the nocturnal chorus. The assorted species contribute a variety of remarkable noises: one sounds like a power tool, another like a muted trombone. But it's the plane passing overhead on "Far 4" that sends the swamp-dwellers into paroxysms of vocalization, rather than even Lonberg-Holm's most physical efforts. While the disc will be a treasure trove for those who delight in unusual sonic encounters, it's likely to remain a curiosity.

For more information, visit astralspirits.bandcamp.com, timdaisyrelayrecords.bandcamp.com and corbettvsdempsey.com. Lonberg-Holm is at *The Stone at The New School* Aug. 4th. See *Calendar*.



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Live at Downtown Music Gallery
Jesse Dulman Quartet (RR Gems)
by Mark Keresman

To clue in out-of-towners, Downtown Music Gallery is THE record store in The Big Apple for creative music of all stripes. DMG is known for carrying music from around the globe in all formats as well as for weekly live performances. Tuba player Jesse Dulman has been making the rounds in avant garde jazz on stage and in the NYC subways. Recorded in July 2017, this is a fairly enthralling set of wild 'n' woolly, let-'er-rip free jazz thankfully forgoing self-absorbed abstractness.

"At Making Amends to Chelsea the Neighborhood" is mournful yet oddly celebratory, its structure almost a march, evoking New Orleans funeral parades. Tuba to some degree functions as a bass, anchoring the music, giving it a bottom yet, in the manner of the bassists in Bill Evans' trios, also interacts with the other horns, at times sounding like a very deep trombone. Ras Moshé's tenor saxophone is supple and sonorous, Dave Sewelson's baritone makes with mighty blues-inflected gusts, ecstatically testifying in the manner of a tenor. Drummer Leonid Galaganov rumbles and clatters, providing less of a beat or swing than punctuation. This piece brings to mind the raw, visceral, bigger-ensemble phase(s) of Albert Ayler, especially his seminal album *Bells*. The structure of "Blues for Lettie" is a bit more like a standard midtempo '50s rhythm and blues tune, one saxophones shrieking cathartically, the other woefully bopping in bluesy fashion. The longest piece, the whole-side "Homage to Charles McGee, Kalaparusha Maurice McIntyre and Will Connell", is the wildest, tensest and catchiest track. Saxophones offer freewheeling, energized solos while drums plod in an ironic fashion as the ensemble frequently returns to a melodic fragment that sounds like the madly catchy chorus of the early '60s Little Peggy March hit "I Will Follow Him". Dulman creates billows that are oddly soothing, the calm in the eye of the hurricane.

The musicians get the most expressiveness from the instruments they can, yet it never comes off as that for its own sake, all playing with a palpable sense of unity and intuitiveness. If you thrill to the more roots-y side(s) of the Art Ensemble of Chicago, Julius Hemphill (you haven't heard his album *Dogon AD!?!?*), Steve Lacy and Arthur Blythe, get to this (limited-edition) record.

For more information, visit rrgems-records.bandcamp.com. This project is at Downtown Music Gallery Aug. 5th. See Calendar.



Wintersweet Sixteen
Todd Capp's Mystery Train (Nonconcept)
We Must Build Alternate Models
Todd Capp, et.al. (Nonconcept)
Futura Spartan Suite
Guillermo Gregorio/Nicolas Letman-Burtinovic/
Todd Capp (Chap Chap)
by John Pietaro

As innovative percussionists go, Chicagoan drummer Todd Capp may be the music's best kept secret.

Carrying the pedigree of the AACM, Anthony Braxton and NYC's Downtown music and art scene, Capp founded his Improvising Orchestra, featuring such players as William Parker, Ray Anderson and Rashid Bakr in the '80s and then ceased playing for far too long. With the encouragement of fellow drummer Rashied Ali, he resumed drumming at the turn of this century and has since offered some intriguing music in which to revel.

Capp's *Mystery Train* is a palette of unidentifiable colors. On *Wintersweet Sixteen*, his toms and cymbals cross horns, so to speak, with Kurt Ralske's cornet and the electronics of Gao Jiafeng and Michael Holmes, casting an almost organic, analogue score to the Dada theater piece for which you've always longed.

These are advanced compositional experiences almost certainly the product of free improvisations, but with an aim far different than most. The album opens with "Khora Zero", the subtle planetscape in which Ralske strains equal measures of air and sound, bending notes, half-valving and howling like a distant, heartsick wolf. One is hard-pressed to find a more enticing blend of acoustic and electronic instruments. This sphere of compelling introspection continues over the following cuts with the additions of Michael Lytle's subterranean bass clarinet, Watson Jefferson's flute (listen for his too brief chase-cum-hocket with Ralske on "House Call") and Cecil Broche's siren of a violin, as well as further electronics by Matthew Ostrowski. The album closes with the standout duo of Capp and upright bassist Andrew Lafkas on "Shadows Broken", a paired love song of sorts to both Ornette and the music's liberation.

However, with the nonet recording *We Must Build Alternative Models*, the title of which suggests a Buckminster Fuller paraphrase, this brand of music/sound emulsion graduates into a 42-minute darkling.

The album blurs nearly all boundaries between the acoustic and the electronic in a manner that, though intriguing, leaves one wishing for a bit of forefront in this dreamworld backdrop. The credits list the musicians on board, with no clarification of director or even primary conceptualist. The ensemble includes celebrated underground improvisers (Capp, Ralske and Lafkas as well as clarinetist Patrick Holmes and violinist Laura Ortman), those musicians identified primarily with the processed (guitarist Marcia Bassett) and the meditative (soprano saxophonist Tyler Wilcox) and some straddling all areas (percussionist Sandy Gordon, electronics artist Barry Weisblat). The unifying blend is the whole point—liner notes define the Esperanto amalgamated language's power—but a few spotlights, particularly on Ortman, who speaks creative volumes in every setting, could have served to lead the imagery to dimensions more distant and the whole to still further unifications.

Futura Spartan Suite comes from noted Argentinian clarinetist Guillermo Gregorio, upright bassist Nicolas Letman-Burtinovic and Capp. The ensemble takes the word "suite" in its customary sense with 14 selections threaded together.

Some of the sections are brief—snapshots in time, if you will—while others are engaged through development. Most of this is built on a quite inventive free improv, but several pieces are credited to either Gregorio, Letman-Burtinovic or both and several sections of the suite are comprised only of the clarinet/bass duo. One such duet is the title work by Gregorio. It features a rapid-fire head played urgently in his instrument's highest register, with an improvised B section where he's groaning tauntingly in bass clarinet turf. The album frequently features the expansive reach of the clarinetist/experimentalist, an international source of avant music since he helped found his native country's Fluxus happenings. A collaboration between he and Capp seems all too obvious; how ironic that the clarinetist now resides in the percussionist's hometown of Chicago, with Capp in Brooklyn. Though lesser-

known than and junior to both Gregorio and Capp, Letman-Burtinovic has a penchant for casting electronic-sounding laments rather than delving for any period into an expected role. This works best in the duo setting, as soundscapes emerge, but the thrill remains the trio at full-throttle: "Breathing Under Water" and "Daily Chem Trials" as pure if not criminally brief examples of this level of invention: Capp dancing lightly across ride cymbals, guiding, driving, shouting, whispering over 50+ years of the once-New Thing, always as contemporary as tomorrow.

For more information, visit toddcapp.bandcamp.com and chapchap-music.com. Capp is at Troost Aug. 7th. See Calendar.



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Those Were The Days
Jerry Weldon (Cellar Live)
 by Alex Henderson

With his hard-swinging approach and robust, full-bodied sound influenced by Sonny Rollins, John Coltrane and Dexter Gordon, tenor saxophonist Jerry Weldon is known for his contributions to the big bands of Lionel Hampton and Harry Connick, Jr.

But the native New Yorker, now 60, has done many other things as well—and one of them is playing in organ combos: In addition to Jack McDuff's Heatin' System band, Weldon has worked with organ legends like Jimmy McGriff, Mel Rhyne, Joey DeFrancesco, Dr. Lonnie Smith and other Jimmy Smith disciples. *Those Were The Days* is very much in the Philadelphia organ combo vein, with trio of Kyle Koehler on Hammond B-3 and Colby Inzer on drums (Daniel Sadownick adding percussion at times).

Whether turning its attention to Philly soul, Russian folk songs, the Burt Bacharach/Hal David songbook or Tin Pan Alley standards, Weldon's trio finds the hardbop/soul-jazz possibilities in a wide range of material, including "Love Won't Let Me Wait"; the Philly soul classic is usually performed as a slow, romantic ballad, but Weldon manages to transform it into an exuberant uptempo romp. And similarly, the Frank Sinatra-associated ballad "Strangers in the Night" is also taken at a faster pace than usual.

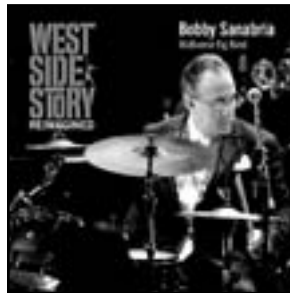
Although pianist Earl "Fatha" Hines' "Rosetta" came out of jazz' pre-bop era, Weldon's forceful performance is drenched in bop sensibilities. Bacharach/David's "Walk on By" is transformed into a sentimental AfroCuban cha-cha and Weldon's love of ballads asserts itself on lyrical performances of Harry Warren's "This Is Always", Lionel Bart's "Where Is Love" (from the 1968 musical *Oliver!*) and Boris Fomin's "Dorogoi Dlinnoyu", a.k.a. "Those Were the Days" or "Les Temps des Fleurs".

The latter has a fascinating history. Recorded by Georgian singer Tamara Tsereteli in 1925, "Dorogoi Dlinnoyu" became known as "Those Were the Days" when Gene Raskin added English lyrics to Fomin's melody in the early '60s. Dexter Gordon recorded a stellar bop version in 1969 and Weldon's dusky performance is clearly reminiscent of that effort.

Because of his association with Connick and

Hampton, Weldon has sometimes been described as a "big band soloist". But he is equally comfortable in small-group settings and *Those Were the Days* reminds us that when it comes to Philly-style organ combos, he is a consummate pro.

For more information, visit cellarlive.com. Weldon is at *Showman's* Aug. 8th and 15th and *The Django* at Roxy Hotel Aug. 24th. See Calendar.



West Side Story Reimagined
Bobby Sanabria Multiverse Big Band (Jazzheads)
 by George Kanzler

Reimagining is a foundation of jazz creation. Musicians have been reshaping music originally written for other purposes, most notably what we call "standards", since the very beginning of the art form. Bandleader, drummer and conceptualist Bobby Sanabria demonstrates how rich and fertile Leonard Bernstein's music theater score for *West Side Story* is as a basis for jazz interpretation. Sanabria enlists eight different arrangers to help him realize his take on Bernstein's score, creating a panoply of rhythmic currents springing from a much wider array of cultures than the Puerto Rican- and Cuban-dominated ones that had inspired the original music. This is genuinely pan-cultural music as embracing and welcoming as the words engraved on the base of the Statue of Liberty.

The culturally inclusive nature is signaled immediately in the "Prologue", which links the gang call, a tri-tone whistle Bernstein also linked to the Hebrew shofar (ram's horn), to the West African-influenced *Santería* chant to the god Elegua. While establishing the montuno 3-2 rhythm as emblematic of the Puerto Rican Sharks and a bop-swing one for the white Jets, this "Prologue" also features congas and bongos in AfroCuban rhythms running under everything. "America" is even more culturally inclusive, as arranger Jeff Lederer introduces strains of several national anthems—of countries from which the Trump administration has banned immigrants—over the dominant Venezuelan *joropo* rhythm that originated with Bernstein.

No matter how diverse the rhythms and inclusive the multicultural nature of this version is (Yoruba chants and a *bembé* rhythm introduce "Maria"), the Bernstein themes and motives remain a touchstone, proving how powerful the draw of a superior score is as the foundation of a jazz interpretation. The use of bop-swing for the Jets and Afro-Latin forms for the Sharks succeeds because beneath it all is Bernstein's iconic music. When Sanabria originally presented this version—in a performance recorded at Jazz at Lincoln Center—it was over two hours long; it has been pared down here to 80 minutes, but the heart of the score and broad outline of the plot remain intact. The romance of Tony and Maria is portrayed by trombone and alto saxophone while the conflict between Jets and Sharks is brilliantly realized by the battling styles of bop-swing and AfroLatin jazz, especially in the highly kinetic "Gym Scene" tracks, one featuring blues and mambo encompassing a round robin of jazz horn solos, the other spotlighting flutes in a Cha Cha. This new version of *West Side Story* rejuvenates a classic of American music as a multicultural jazz celebration.

For more information, visit jazzheads.com. This project is at Damrosch Park Aug. 10th. See Calendar.



Martial Solal
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 European Jazz Legends Vol. 15

"Martial Solal has, in abundance, those indispensables of the musicians' craft: sensitivity, creativity, and a prodigious technique. Most of all, he sparkles with refreshment." These words of praise were written by his "soul brother" Duke Ellington for Solal's US debut album. More than half an exciting century later the legendary French pianist and composer once again proved why the Duke loved him madly. The two "Sir Jack" improvisations on the theme of this canon included in this live recording alone attest to the pianist's sensitivity, creativity, and prodigious technique. And yes, they, and all the other melodies you thought you knew so well sparkle with refreshment too.



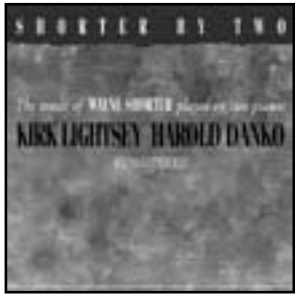
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Shorter By Two (The Music of Wayne Shorter Played on Two Pianos)
Kirk Lightsey/Harold Danko (Sunnyside)
 by Scott Yanow

Shorter By Two is an overlooked classic. When it was originally released in 1984, it was just the fourth release from the Sunnyside label. It has now been reissued as its 467th CD. Pianists Kirk Lightsey and Harold Danko perform 11 of Wayne Shorter's finest compositions dating from 1959-74. The unique duet set is significant on a few levels. While Lightsey and Danko have had important careers and their own sounds, they prove to be very complementary during this outing. In fact, since the mixing does not separate the two pianos into the right and left channels, it is very difficult to tell them apart, as if hearing a four-handed pianist.

Also noteworthy is how flexible Shorter's compositions prove to be. While one would expect to hear such tunes as "Lester Left Town" (from his days with Art Blakey's Jazz Messengers), "Dolores" and "Pinocchio" played by a two-horn quintet or perhaps a solo pianist, I know of no other full-length piano duo exploration of Shorter's music.

The music is taken from his most productive period as a composer, when Shorter was with Blakey, the Miles Davis Quintet and the early years of Weather Report. Even without his 'greatest hit' ("Footprints"), this is a particularly strong collection. While some of the songs will be familiar, these interpretations are full of surprises: "Ana Maria" explores quite a few moods; a concise and uptempo version of "Dolores" does not waste a moment; and "Dance Cadaverous" emphasizes the upper register to give it a light-hearted feel. "Pinocchio" has a famous melody but the high-note statements by the two pianists are quite unique. "Marie Antoinette" is taken for a rollicking ride, "Armageddon" is as somber as one would expect and the uninhibited playing on "Lester Left Town" has Lightsey and Danko sounding like a barely-under-control player-piano. Of the remaining pieces, "Witch Hunt" has strong forward momentum, "Iris" is a warm and mysterious ballad, "El Gaucho" gives the pianists an opportunity to romp together while closing "Nefertiti" is quite atmospheric.

After this recording was released Lightsey and Danko had a few joint appearances at the Montréal Jazz Festival, Paris and Portugal. They have crossed paths several times through the years and perhaps it is time for them to record a follow-up, *Shorter By Two Two*.

For more information, visit sunnysiderecords.com. Lightsey is at Smalls Aug. 8th-9th and Mezzrow Aug. 10th-11th. See Calendar.



Live at Smalls
Mike DiRubbo Quartet (smallsLIVE)
 by Phil Freeman

Alto saxophonist Mike DiRubbo hasn't been heard from as a leader in a few years. His last album,

Threshold, was released on his own Ksanti label in 2014. This live disc features two of the same musicians: Brian Charette, best known on organ but here playing piano, and bassist Ugonna Okegwo. JK Kim is on drums. The quartet burns through six DiRubbo originals and a version of guitarist John Abercrombie's "As It Stands" in 65 minutes.

"Hope" is a fiercely swinging bebop burner, which (based on the announcer heard at the end) seems to have ended the first set on one of the two nights that was recorded; it makes a perfect album opener too, though. "Details" is a mellower, bluesier tune that lets DiRubbo float in space, extrapolating on melodic concepts and chord sequences in a way that's rooted in jazz tradition, but not bound to it. Tonally, he's a player who's found a middle way, neither a thick, gutsy blower like Arthur Blythe nor a sharp post-Ornette crier.

"Pent-Up Steps", as its title indicates, dips into John Coltrane's compositional catalogue, borrowing from his "Giant Steps" and Sonny Rollins' "Pent-Up House", creating a kind of whirlwind of notes in the process. The band bounces in place behind the leader, keeping the tempo twitchy and high-energy while giving him plenty of room to run. Charette plays piano like it's an organ, clanging out big chords that he seems to expect to reverberate more than they do.

The live mix does Okegwo no favors; he's a barely audible rumble in the middle of the sonic field while drums have the sharp, plastic clatter of practice pads. Still, Kim's accents on the uptempo numbers are rousing and his brushwork on the mournful "As It Stands", recorded mere months after Abercrombie's death, is gentle and thoughtful. DiRubbo should record more often; this album is a welcome return.

For more information, visit smallslive.com. DiRubbo is at Smalls Aug. 10th-11th. See Calendar.



Live at The Stone
NPO Trio (Chant)
Ima Ima (featuring Tom Harrell)
Meg Okura & The Pan Asian Chamber
Jazz Ensemble (New Music)
 by Elliott Simon

On these two releases, violinist Meg Okura's classical virtuosity combines jazz, Jewish, and Japanese cultures into a distinctive transcendental musical identity. Similar to John Coltrane, her music is a theosophical tool to approach divinity. *Live at The Stone* is an improvisatory session with soprano saxophonist Sam Newsome and pianist Jean-Michel Pilc while *Ima Ima* is an insightful sketch of Okura's life as a mother within the context of her Pan Asian Chamber Jazz Ensemble featuring trumpeter Tom Harrell.

Live at The Stone contains a six-part reinterpretation of the Yiddish song "Oyfn Pripetchik". Okura and Newsome use their instruments' close timbre to discover the spiritual nature of the melody. On the surface, the tune describes teaching children the Hebrew alphabet but this is an allegory for creation and the subsequent struggles of the Jewish people. It is believed that Hebrew letters were the creator's building blocks, akin to elements on the periodic table. Okura and Newsome create their own world as they return to the original melody using notes as their bricks and Pilc's superb improvisations and supportive structures as their mortar. "Unkind Gestures" follows as a derivative of "Giant Steps", using Trane's notes as building blocks amid new changes, while session closer "Yiddish Mama No Tsuki" intertwines "My

Yiddishe Momme" and "Kojo No Tsuke", an apt introduction to *Ima Ima*.

Released on Mother's Day, *Ima Ima* is Okura's personal journey as a Japanese woman into motherhood and Judaism. The music blends both cultures' musical forms into classically informed jazz compositions scored into magnificent concert-level pieces. Ima means "mother" in Hebrew and "now" in Japanese with the Hebrew letters (aleph/mem) representing strong water, referring to the glue that holds a family together. Okura is both the literal "Ima", self-reflecting through these sweeping compositions, and the figurative "Ima" holding them together.

The title track opens with wondrous naïveté as flutist Anne Drummond, harpist Riza Printup, Okura and Newsome combine for gorgeous voicings that evolve into a glorious celebration underscored by Newsome's touching solo. Other cuts present Okura's take on her life pre- and post-partum. "A Summer in Jerusalem" depicts a fictitious relationship between Jew and Arab with Middle-Eastern tinge from Okura and Sam Sadigursky's bass clarinet, Harrell's horn echoing the lovers' warm moments, while instrumental interchange and changing rhythms portray one aspect of the newborn experience, "A Night Insomnia". "Black Rain", "Birth of Shakyamuni" and "Tomiya" elegantly intertwine disparate Japanese themes such as Buddha's birth, the WWII Atomic horror and Taiko drumming into the group dynamic (the band is completed by bassist Pablo Aslan, drummer Jared Schonig and guitarist Rez Abbasi) while "Blues in Jade" presents as Okura's "Rhapsody in Blue".

For more information, visit chantrecords.com and newmusicusa.org. Okura's Ima Ima project is at Dizzy's Club Aug. 20th. See Calendar.

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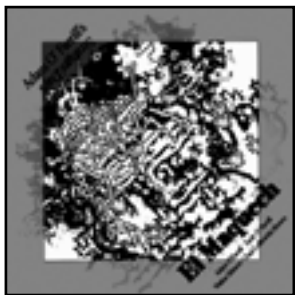
Introspection
Roni Ben-Hur/Harvie S (Jazzheads)
 by Ken Dryden

The pairing of guitar with bass and drums is particularly intimate. The lack of other chordal or frontline instruments creates space and draws listeners further in to appreciate the intricate lines woven by the players. Both guitarist Roni-Ben Hur and bassist Harvie S have found a partner equally skilled as a soloist and accompanist while accomplished drummer Tim Horner is a good choice to round out the group.

What also stands out is the inclusion of less frequently played gems: Joe Henderson's "Serenity" is no less powerful than the original recording, but more subdued in character; there is plenty of fire in George Shearing's minor bop classic "Conception", with effective, brief solos all around; Thelonious Monk's "Introspection", recorded several times throughout his career but rarely heard today, features Ben-Hur's rapid-fire solo in contrast to the bassist's more deliberate approach; Tadd Dameron's driving bop gem "Focus" is given a vigorous workout; and a blistering take of Kenny Dorham's "Asiatic Raes", one of his most memorable tunes, has Horner as the primary soloist.

The trio also excels playing the music of Brazilian masters, conjuring a lazy sunny day on a quiet beach in Ary Barroso's "Prá Machucar Meu Coração" or a lively extended exploration of Baden Powell's "Deixa". Yet the band outdoes themselves with their brilliant arrangement of Billy Strayhorn's heart-breaking ballad "Blood Count", composed while he was in great pain and hospitalized during the final stage of terminal esophageal cancer. While the composer's emotions are conveyed in the arco bass introduction, guitar is reflective rather than anguished, a change from how musicians have typically interpreted this jazz standard.

For more information, visit jazzheads.com. This project is at Saint Peter's Aug. 22nd. See Calendar.



El Maquech
Adam O'Farrill's Stranger Days (Biophilia)
 by Matthew Kassel

Trumpeter Adam O'Farrill has a tone—alternatingly bright, dry, diaphanous, growling—that harkens back to players such as Cootie Williams and Maynard Ferguson. On his self-assured sophomore album, he appears to be channeling, more than any other influence, the ghost of Don Cherry, who put forth smears, fragmented, off-key phrases in Ornette Coleman's quartet in the late '50s. He's accompanied by his brother, Zack, on drums, Chad Lefkowitz-Brown on tenor saxophone and Walter Stinson on bass—the same group from O'Farrill's debut album, *Stranger Days*—and it sounds as though they've sent Coleman's groundbreaking form of free jazz through a multicultural prism.

There's "Siiva Moiiiva", for instance, a Mexican folk tune in which O'Farrill weaves a delicate obbligato

around Lefkowitz-Brown's earthy solo. "Erroneous Love", with lovely, rubato-feel pockets, is a playful nod to Thelonious Monk's "Eronel". In Irving Berlin's "Get Thee Behind Me Satan", O'Farrill plays solo, displaying the full dimension of his sound. "Henry Ford Hospital" is inspired by the Frida Kahlo painting. The title track, a light number that skitters along at an upbeat pace, is also from Mexico, though it sounds Klezmer-ish, as if it could have emerged from Eastern Europe. The album ends with Gabriel Garzon-Montano's "Pour Maman".

O'Farrill seems to be making a point about the interconnectedness of cultures and there is little doubt that he is the right person to do it. The son of the pianist Arturo O'Farrill and the grandson of the Cuban composer Chico O'Farrill, Adam, who is also of Jewish, Mexican and Irish descent, has a formidable lineage. But the best and most vital thing about his talent is that he doesn't let that lineage weigh him down. On *El Maquech*, he deals heavily with the past, but there's no evidence that he's dealing with any anxiety of influence. He sounds unencumbered by those who have come before him, an impressive trait for a young musician who, at just 23, seems to be blowing a whole lot of history through his horn.

For more information, visit biophilarecords.com. O'Farrill is at Tompkins Square Park Aug. 26th as part of Charlie Parker Jazz Festival. See Calendar.



New Road: Iowa Memoirs
Dave Pietro (ArtistShare)
 by Marco Cangiano

Reed player Dave Pietro not only leads his own projects but has been one of the pillars of three of the most exciting jazz orchestras in today's business: Maria Schneider Orchestra, Gil Evans Project and Darcy James Argue's Secret Society. His small-group efforts, however, may have been undeservedly overlooked. This latest recording is thus a timely reminder of Pietro's rich interest and palette, not only as an imaginative soloist but also as a composer.

As suggested by Grant Wood's *Open Road* painting on the cover, the music reflects Pietro's personal memoirs of the period he spent in 2011 as Artist-in-Residence at the University of Iowa. The midwestern landscapes as well as the many personal connections definitely left an impression on Pietro, a native New Englander and adopted New Yorker. His musical memoirs deliver wonder-like images of Iowa, a land whose inner and subtle beauty seems like a well-kept secret to all those who have not been fortunate to visit. To some extent Pietro's approach to translating his visual memoirs into musical portraits parallels the way Schneider has reflected upon her youth in Minnesota.

"Sunrise" starts with an almost suspenseful mood before the quintet weaves through the melody. "Sleep Prairie" follows in a similar fashion, all the musicians particularly inspired, delivering thoughtful solos and listening closely to one other. One of the many positives of this album is Gary Versace's piano, often overlooked vis-à-vis his more frequently featured organ; all of his solos are quite exquisite, revealing a sensibility that almost hides his prodigious technique. After the somewhat more aggressive and freebop stance of "It's a Half Decent Muffin", with echoes of Ornette Coleman in the saxophone-trumpet unisons between Pietro and Alex Sipiagin, the prevailing ecstatic mood returns

with "Sanctuary", which turns out to be a local pub both Pietro's alto and Johannes Weidenmueller's bass find particularly inspiring. "Heartland" is introduced by introspective piano leading to a joyful theme featuring lively solos by Sipiagin on flugelhorn and Pietro on alto and showcasing Johnathan Blake's drums. A brief, two-part, Ravel-inspired suite concludes the journey, capturing the full breath of Iowa's colors through Pietro leveraging the timbres of his flute and soprano. A very enjoyable album and open invitation to visit Iowa.

For more information, visit artistshare.com. Pietro is at Jazz Standard Aug. 29th with Darcy James Argue. See Calendar.

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Blue Dream | *Solo A Genova*
Jamie Saft (RareNoise)
 by George Grella

In the difficult and essential musical balance between style and idea, keyboardist Jamie Saft's music-making has usually been heavily weighted toward the former. He has spent a good deal of time in John Zorn's Tzadik orbit and fallen into the trap of making music about how other music has been made—skillful and often pleasurable stuff, but a fleeting experience that leaves little impression after it has passed. So these two new albums are real surprises. The music is substantial, it has purpose and meaning, it has something to tell the listener and all the ideas come through clearly and with force. It has effect, not just affect.

The quartet on *Blue Dream* has an original sound. There's the Coltrane quartet in their foundation and Bill McHenry's hard-reed tenor saxophone often spits out Charlie Rouse-like tones, but on this record the group has the quality of working within the stream of modern postbop jazz while playing with an exhilarating lack of burden from historical antecedents. Coltrane is a mood that inspires, not a style to mimic.

There's a consistent range of medium tempos through the 12 tracks and the pairing of Saft's left hand and bassist Brad Jones builds layer upon layer of musical and expressive depth and power. With pauses for elegant, swinging readings of "Violets for Your Furs" and "Sweet Lorraine", Saft's nine originals plot a well-shaped journey through immersive listening. This is a throwback album, not a checklist of certain types of tunes but an end-to-end climb-off involving tension, with the cool exhale of "There's a Lull in My life" to bring the listener back to level ground at the conclusion.

Solo A Genova has a similar compelling musical narrative and is superb through and through. The concept of the recital was Saft wanting to present his ideas about America through music, mostly pop songs from Bob Dylan, Stevie Wonder, Joni Mitchell and others—including a completely abstracted take on ZZ Top's "Sharp Dressed Man"—plus some modern standards and originals.

There's only Saft's musical voice and his contemplation of the material, not an iota of indulgence in imitative styles. This reveals Saft's pianism. He favors full, resonant chords and also has an easy way with stride and swing and phrases melodies like a singer; his playing of Mitchell's "Blue Motel Room"

has a gorgeous shape and array of dynamics.

The album is entrancing from start to finish, the kind of record that persuades you to stop what you're doing and listen, even long before the haunting serendipity of Saft's arrangement of Charles Ives' "The Housatonic at Stockbridge". The way he captures the music's unique mix of memories and textures, all the while carrying the vocal line in his right hand, is quite moving, matched only by the comforting ache of the penultimate "Blue In Green". *Solo A Genova* looks to be one of the leading releases of 2018.

For more information, visit rarenoiserecords.com. Saft is at *The Stone* at *The New School* Aug. 30th. See Calendar.



China Caribe
Dongfeng Liu (ZOHO)
 by Tom Greenland

Cultural collisions (unlike their automotive counterparts) are often constructive. Consider the collision of West African and Cuban musics, or the resultant AfroCuban styles with jazz, or, more to the point here, Latin jazz with Chinese traditions. Enter pianist Dongfeng Liu, who makes his debut recording with *China Caribe*, a meshing and mashing up of cultural strangers.

The album's core sound arises from Liu's quartet with electric fretless bassist John Benitez (whose presence is so strong he can almost be considered a co-leader), conguero/percussionist Roberto Quintero and trap drummer Francis Benitez, all fluent in what is broadly termed Latin jazz. It should be noted, however, that Liu's arranging and playing style is a few degrees cooler than caliente: where others would plunge forward, he prefers to explore open spaces and textures, unfolding his improvisations in a more episodic fashion. His compositions, while relying on fairly standard harmonic formulas, employ interesting rhythmic twists: "Mirror Image" has smoothly modulating subdivisions of three while "I Know You" and "Moophy" both alternate between five- and seven-beat sections.

Much of the album's originality derives from its inclusion of unusual timbres, sonic thumbprints not often associated with the Latin jazz mainstream. For example, "In the Clouds" begins with Benitez' slap-pop bass buoyed by the keening drone of a morin khuur (horsehead fiddle), followed by whistling melodies derived from throat-sung overtones, the latter two performed by the Haggai Band, a Mongolian rock group; later, the song's main theme is heard on Min Xiao-Fen's ruan (four-stringed lute). The latter is also featured on another traditional Chinese lute, the pipa, on "Colorful Clouds Chasing the Moon", an adapted folk melody, and "Arcadia", where she supplies the characteristic shakes, bends, rakes and fast scrambling figures idiomatic to the instrument. Feifei Yang's wispy trembling erhu (spike fiddle) handles the melody of "Fisherman's Song at Dusk", another programmatic folk song.

The inclusion of all of these distinctive timbres evokes an expansive global soundscape, somewhere between China and Cuba, the sounds, like smells, triggering specific memories, formerly incongruous, now strangely simpatico.

For more information, visit zohomusic.com. This project is at *ShapeShifter Lab* Aug. 17th. See Calendar.

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FRI 8/17	KEN FOWSER MICHAEL ARENELLA DREAMLAND ORCHESTRA	8:30PM 10:30PM
SAT 8/18	AKIKO TSURUGA ORGAN TRIO "KING" SOLOMON HICKS	8:30PM 10:30PM
TUE 8/21	CUBA CALIENTE FT. GERARDO CONTINO & LOS HABANEROS	8:30PM 10:30PM
WED 8/22	PASQUALE GRASSO SOLO GUITAR DJANGO JAM	8:30PM 10:30PM
THR 8/23	SHARP RADWAY & CYNTHIA SORIANO CHRIS TURNER	8:30PM 10:30PM
FRI 8/24	KEN FOWSER JERRY WELDON QUINTET	8:30PM 10:30PM
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Waiting for the Sunrise
Camille Thurman (Chesky)
by Jim Motavalli

There's no shortage of jazz singers today, which is a very good thing. Most of them are fairly traditional, descended from Ella Fitzgerald, Frank Sinatra, Tony Bennett, Carmen McRae or Sarah Vaughan and married to the Great American Songbook. That's not bad, either, but...imagine how fresh Lambert, Hendricks & Ross sounded when they first appeared on the scene? Or Bobby McFerrin's body music and Leon Thomas' yodeling?

Camille Thurman is not one of those innovators, at least on the evidence of her new album (number four for her and second for Chesky). As a tenor saxophonist and singer, she's hitting the mainstream. Thurman aced Fitzgerald's scatting and her lightly swinging vocal style would have fit in quite well in, say, 1962. And as a saxophonist? Think of the relaxed swing of Hank Mobley. She has a big tone that works best on ballads.

The album is very listenable, thanks in part to a superb band of Cecil McBee (bass), Jack Wilkins (guitar) and Steve Williams (drums). Jeremy Pelt is heard here and there on trumpet, but sounds so far off the mic he might have been in a different studio.

Is the song selection here a bit conservative? You bet. "If You Love Me (Really Love Me)", for instance, is a curiosity first recorded by Edith Piaf and then turned into a big-voiced country-ish hit for Brenda Lee (who reportedly never heard Piaf's version). Thurman does just fine by it, but the song is a trifle moldy. The ballad "The Nearness of You" is a standout here; when she's not scatting, Thurman's trick is to employ a sure upper register and emote into the stratosphere. But her tenor solo is dry, precise and lovely. Wilkins responds with similar restraint.

"Easy to Love" is another standout and really swings. Pelt's solo is unfortunately spoiled by the poor recording, but when he's done Thurman explodes into scat—dissolving perfectly back into the lyric. (Betty Carter was a master of this, as, of course, was Fitzgerald.) However, Thurman sounds slightly wobbly on "The World is Waiting for the Sunrise" and her version of Milton Nascimento's "Tarde" just doesn't work. Some jazz singers should stay away from Portuguese.

When Thurman sings "I'm On Your Side", it really sounds like she is. Her voice has a warm edge that will keep listeners tuned into her work.

For more information, visit chesky.com. This project is at Dizzy's Club Aug. 30th. See Calendar.



God Is More Than Love Can Ever Be
Sun Ra (Cosmic Myth)
by Stuart Broomer

One aspect of the fascination exercised by Sun Ra and his music is biographical and historical: while the

inventors and generations of jazz march in lock-step through style markers and innovations, Sun Ra is the outlier. Born a few years before the fathers of bop, a mere 18 months after Teddy Wilson, a decade older than Bud Powell and Max Roach, themselves a little older than Miles Davis and John Coltrane, Sun Ra arrived on a national stage when some of these figures were already waning, some fully waned, even deceased. It's a key to the rear-view and preview in Sun Ra's vision and it adds to the interest and complexity of this recording, apparently Sun Ra's only complete session in the traditional piano trio format, recorded in 1979 with bassist Hayes Burnett and drummer Samarai Celestial ("Eric Walker" in another, always impinging, world).

Working here without his extraordinary band, his exotic electronics and percussion and his role as magus, Sun Ra approaches the piano trio tradition that was most clearly shaped by Bud Powell and a coterie of New York pianist/composers centered around Thelonious Monk—Elmo Hope, Herbie Nichols and the slightly younger Randy Weston and Mal Waldron. Like them, Sun Ra doesn't play 'arranger's piano': he plays 'composer's piano', a rich inheritance and compound legacy of James P. Johnson, Duke Ellington, Earl Hines (for the solo splash of 'trumpet piano'), ragtime, barrelhouse, boogie, blues and gospel.

All of that is evident here in Sun Ra's sources, imagination and fingers. In the course of these five originals, he drives deep to the sources of Johnson and blues and a rich harmonic tradition. There are earthy blues, like "Magic City Blues", and wild two-handed inventions with Sun Ra laying down cluster bombs in the left hand that would delight Monk (and Kenny Clarke and Derek Bailey) and polyrhythmic dances in which the trio almost revolves together off an imagined stage. The concluding title track (and what a title!) has the limpid exotic beauty of one of Ellington's strange ballads from *Money Jungle*, Burnett's hard-edged tones subbing nicely for Mingus', Celestial's rolls for those of Roach.

It's great to have this back again, a long-form vision of jazz in which roots are branches and branches roots. It's not to be missed.

For more information, visit sunra.com. Sun Ra Arkestra is at Damrosch Park Aug. 8th. See Calendar.



Lake of Light: Compositions for AquaSonics
William Parker (Gotta Let It Out)
Voices Fall From The Sky
William Parker (AUM Fidelity)
by Marc Medwin

To place William Parker squarely in the box labeled "composer" or "improviser" is to deny the fertility of the ground he has spent the past 45 years preparing. More and more, the projects he is helming inhabit a diverse world where sound and form work in symbiosis, blurring the boundaries of categorization in the process. These two albums present a demonstrative cross-section of his diverse approach and if his instrumental mastery, though present, is subjugated by his compositional prowess, this is merely a matter of nuance.

On paper, *Lake of Light* should not come anywhere near the level of success it reaches. In the wrong hands, more than an hour of music for four waterphones— instruments filled with water that create changing pitch and resonance as they are bowed, plucked or struck— could spell boredom at best, disaster at worst. While having been around the music for decades, two of the

quartet's members, Jeff Schlanger and Anne Humanfeld, have devoted their lives to the visual arts, leaving Parker and drummer Leonid Galaganov in the admittedly ambiguous roles of 'conventional' musicians. It is Parker's gift for guidance and the other participants' creative impulses holding the music together. To hear the five-pulse phrases concluding "Shifting Resonance" is to understand everything preceding them in a new context, prefiguring the return of various takes on pulse and rhythm throughout the disc. Parker deploys attack, sustain and decay as he would in any ensemble, sometimes fostering a sonic unity, as with the disorienting glissandi opening "Flexible Showers of Sound", and at others introducing aleatoric elements, such as ethereal rainstick bolstering the sparse rhythms of "Raindrops". The composed material's winning directness is both grounding and somehow thematically transitory, dream motives that surface only to disappear into the fluidly archetypal place that births and defines these fascinating soundscapes.

Similarly geographically and topically complex narratives are given voice on a larger and more disparate chronological canvas in *Voices Fall From The Sky*, a three-disc set celebrating Parker's multivalent use of the human voice. Covering some 30 years and comprising long unavailable and new recordings, the set allows a fascinating journey through Parker's protean conception of ensemble, from the familiar art-song combination of voice and piano through vistas of electronics and everything in between. The array of sounds, suggesting many landscapes, both real and imaginary and in the most diverse combinations conceivable, is dizzying and comforting by turn. One need look no further than "City of Flowers" for a place where known and unknown meet: Karen Borca's bassoon and Andrea Wolper's nightmarish intonations, susurrations and ululations floating on a waterbed of electronically modified trombone courtesy of Masahiko Kono. Excerpted from what Parker calls a 1981 *Peace Opera*, its inclusion tantalizes by radicalizing an often retrogressive genre. Simpler in instrumentation but no less complex in import is "So, Important". It would be so easy to be swept away by the astonishingly rich and ever-morphing ascent, arc and return of Kyoko Kitamura's "Stones turn into..." until her final and achingly whispered "flowers" sweeps the board of everything that came before. Eri Yamamoto's piano accompaniment is perfect, the simplest phrases contrasted with passages of raw power and crystalline beauty.

The vast list of performers reads like a combination of Parker history travelogue and a glance into the future. The wonderful and entirely unique voices of Lisa Sokolov and Ellen Christi, associates of Parker from his earliest projects, are contrasted by contributions from more recent collaborators like Fay Victor, Leena Conquest, Amirtha Kidambi and the irrepressible Raina Sokolov-Gonzalez, with whose edgy and soulful delivery and wonderful pianism all should become familiar. Vision Festival regulars like Rob Brown, Cooper-Moore and Jason Kao Hwang occupy accompanist chairs in varied ensembles, from duets to orchestras, alongside emergent forces such as Galaganov. The three albums, sequenced by Parker, are replete with his lyrics, which, taken as a corpus, point the way toward the power nexus that might unify everything in this feast of tone, color and word. Parker is forever forming environments in which transformation can occur and optimism thrive. The fragmentary musings in a small lobby in a dark time, if nurtured, can travel the spiritual and sociopolitical paths toward the heroic accomplishments of a Fannie Lou Hamer. Stones can become flowers, water and metal can merge and the simple act of raining rose petals is alchemical, turning motion to sound as dance transmogrifies into constructive protest or soulfood as savory as the music on these discs.

For more information, visit gottaletitout.com and aumfidelity.com. Parker is at Dizzy's Club Aug. 28th-29th. See Calendar.



Imaga Mondo
Leonor Falcón (Falcon Gumba)
 by Annie Murnighan

Entitled *Imaga Mondo* (Esperanto for “Imaginary World”), Leonor Falcón’s debut album finds the Venezuelan violinist exploring a wide range of styles including jazz, folk, rock and free improvisation.

The first piece is “Nymphs and Spacemen” and, as its title suggests, evokes both ancient folklore and intergalactic exploration. The track builds from a spindly pizzicato introduction as Falcón layers veering, sustained notes to create an off-kilter, atmospheric effect. As these high-pitched reverberations continue to ascend and descend, Falcón introduces a mythical solo violin melody. Striking in the sheer number of disjointed and unexpected ideas that burst forth without unraveling, “Nymphs and Spacemen” is the perfect representation of Falcón’s compositional leanings.

For the remainder of the album, she is joined by drummer Juan Pablo Carletti, guitarist Juanma Trujillo and bass clarinetist Christof Knoche. Their dynamism is part of what makes the record so engaging: a breadth of uncanny, disordered and truly unique melodic ideas, allowing each member of the trio to take turns demonstrating their skill.

Though the alluring multivalency of “Nymphs

and Spacemen” is what makes it such a fitting opener, this same quality often prevents the album as a whole from registering as a fully cohesive project. Tracks like “Parima”, a buoyant and relatively straightforward folk jig, feels out of place between rock-driven “Humanoides” and improvisatory duet “JP and Christof”.

Falcón’s compositions are ever-shifting, tracing circuitous paths that constantly eschew resolution. Her curiosity and technical skill are clear though her inclination to dabble with styles occasionally robs the project of its momentum. Despite its inconsistencies, *Imaga Mondo* is, more often than not, as enchanting as the mythical figures who inspire many of its pieces.

For more information, visit falcongumbarecords.bandcamp.com. Falcón is at *Bushwick Public House* Aug. 27th. See *Calendar*.



The Sea of Modicum
Andrew Lamb/Warren Smith/Arkadijus Gotesmanas
(NoBusiness)
 by John Sharpe

On *The Sea of Modicum*, tenor saxophonist Andrew Lamb forms the highly combustible apex of a triangle grounded by twin percussionists in a performance from the 2016 Vilnius Jazz Festival. Lamb came onto the scene during the Loft Era having studied with

AACM charter member Kalaparusha Maurice McIntyre and has maintained a continued, albeit slightly under the radar, presence ever since. One major collaborator has been celebrated drummer Warren Smith, who supplies the foundation here alongside his Lithuanian counterpart Arkadijus Gotesmanas, one of his country’s leading exponents of the drums.

Together they combine for some old-school free jazz. The two drummers complement rather than compete with Lamb, allowing space for him to thrive. Although well separated across the listening soundstage, there’s no indication on the sleeve as to who is in which channel. That’s an important omission as they largely operate in tandem, undertaking simultaneous shifts in dynamics. Lamb offers a muscular grainy foil, combining the obliqueness of mentor McIntyre with the incantatory majesty of late-period Coltrane. He builds from simple motifs, reaching highly charged intensity with a falsetto varying between ragged emotion and laser-focused directness.

The sidelong title track from the album, available as either a limited edition LP or as a download, begins as a simmering percussive stew before settling into a loping shuffle. A gong strike precedes Lamb’s squirreling entrance, which ascends to a crescendo of churchy testifying. Once he winds down, a pulsing throb of pattering interplay, including what sounds like tabla beats, creates an almost ritualistic feel to bring the piece to an end. A similar processional vibe permeates “To The Angel Of Lithuania”, compounded by tenor ululations over the solemn pulse, ultimately evoking the pathos of Coltrane’s “Alabama” in the mournful yet unbowed splendor.

For more information, visit nobusinessrecords.com. Lamb is at *Bushwick Public House* Aug. 6th. See *Calendar*.

2018-2019 Interpretations 30

Sep 27 **Reidemeister Move:** Robin Hayward & Christopher Williams
Miya Masaoka: New works for Robert Black, Stephanie Griffin & more

Oct 18 **Thurman Barker:** South Side Suite for Chamber Orchestra
Andrew Lamb's Circadian Spheres of Light Project

Nov 16 **Bun Ching Lam:** Music for String Quartet feat. Tana Quartet
Tana Quartet: Voro Garcia, Raphael Cendo, Edwin Hillier, & Yann Robin

Dec 13 Music by **Earl Howard & Anthony Davis Quartet**
 Feat. **Mark Dresser & J. D. Parran**

Mar 14 **Randi Pontoppidan:** Solo Voice with Electronics
Joan La Barbara: Scenes from “Dreams of Water Beyond One’s Depth”

Apr 4 **Thomas Buckner:** Music by Chinary Ung, Michael Byron, Christian Dachez, & Steed Cowart, with Joe Kubera, Melanie Genin, & William Winant

May 2 **Annie Gosfield:** Real & Imagined Sounds For Instruments & Electronics
Edmund Campion: Marilyn Nonken, Manuel Laufer, & Others

Jun 6 **String Noise:** George Lewis, Sam Yulsman, Jessie Cox, Pauline Kim Harris
Sam Ashley: I’d Rather Be Lucky Than Good, Love Among the Immortals

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The Dorothy Wallace Suite
Ran Blake/Kresten Osgood (ILK Music)
by Mark Keresman

Pianist Ran Blake's style is somewhat unusual, melding jazz, blues, Great American Songbook tradition, gospel, classical and film noir cinema. Danish drummer Kresten Osgood, over 40 years his junior, is eclectic and has played with a varied cast of characters since the turn of the millennium. Blake is quite fond of the duet yet this is a rare occasion where he's paired with a drummer.

The Dorothy Wallace Suite consists of originals and a few evergreens, all very short and to the point. "Vera Fuller" has a scaled-down symphonic grandeur (for its two-minute length) while "Ricky Ford at Logan" starts out in a similar fashion before Blake introduces jaunty stride piano, the notes so grand and plump and buoyant you can almost imagine them dancing in the air, Osgood gingerly dancing along with them, hugging the background and accents. "Brick in the Driveway" is Osgood alone, making with some cheery bam-bam into sounding like a jingle. "Ran's Account" commingles the ironic romance of Monk and astringency of 20th century classical composers like Bartók and Schoenberg. The prettiest and most striking piece is "Mood Indigo"—it's got a sly R&B-like intro before embracing one of Ellington's loveliest melodies,

crisp beats and delicate cymbals providing gentle swing and a bit of moody late-night ambiance. Arthur Schwartz-Howard Dietz' "Dancing in the Dark" gets a similarly off-kilter treatment but stays closer to the melody, Blake and Osgood elegance personified.

Blake fans will need to get this and the brevity and variety of the tunes—along with the earnest oomph of Osgood—would make this a good entry point for newbies.

For more information, visit ilkmusic.com. Blake is at Jazz at Kitano Aug. 18th. See Calendar.



Jazz At The Philharmonic: The Ella Fitzgerald Set
Ella Fitzgerald (Verve-Universal)
by George Kanzler

This double LP album combines all the sets Ella Fitzgerald recorded at Jazz at the Philharmonic (JATP) concerts; actually four sets: two from Sep. 17th-18th, 1949 at Carnegie Hall and one each from 1953 and 1954 at Bushnell Memorial Hall in Hartford, Connecticut. The first thing evident is that "sets" in the early LP era at JATP concerts were a lot shorter than those we are accustomed to at concerts today. The longest here is little more than 20 minutes long and that is excluding an instrumental number played by a typically diverse JATP allstar horn group before Fitzgerald comes back

to sing "Flying Home" with them.

Fitzgerald was in her early to middle 30s on these sets and they predate her in-depth exploration of the Great American Songbook on her series of *Songbooks* (1956-64). So her repertoire here ranges from her early novelty hits ("A-Tisket, A-Tasket") and jazz-blues tunes ("Robbin's Nest", "Basin Street Blues") to pop hits of the day ("Hernando's Hideaway") and a handful of jazz/pop standards. Among the jazz standards are a captivating, bluesy rendering of Duke Ellington's "I'm Just A Lucky So and So" and a sprightly, delighting in the words (and wordplay) version of George Shearing's "Lullaby of Birdland". She also has fun with the words and mimicking a petulant little girl's voice on "Old Mother Hubbard" and "A-Tisket, A-Tasket", the latter replete with "Hi Ho Silver" interjections. That reprise of her first hit leads directly into a vintage example of her status as a musician among musicians: "How High the Moon" features an early version of what became a shtick for Fitzgerald, singing "I don't know the words to this song, but I'll sing it anyway", then improvising some lyrics before launching into a bebop scat, leading into solos by saxophonists Charlie Parker, Lester Young and Flip Phillips, trombonist Tommy Turk and trumpeter Roy Eldridge.

Fitzgerald's supreme musicality shines through in her ability to segue from a tour de force bop/swing scat uptempo burner, "Oh, Lady Be Good", to a tender, melismatic ballad, "Black Coffee". And don't miss her transformation of another kitschy pop hit of the era, "Hernando's Hideaway", into a gem of blues and bop scat, as well as a made-up chorus she adds extolling the virtues of JATP.

For more information, visit universalmusic.com. A tribute to Fitzgerald with Natalie Douglas is at Birdland Aug. 20th. See Calendar.

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Reemergence
Jared Gold (Strikezone)
 by Phil Freeman

After eight albums on Posi-Tone, organ player Jared Gold has moved to guitarist Dave Stryker's Strikezone. His relationship with Stryker goes back at least as far as the guitarist's 2006 album *The Chaser*. The two are a locked-in groove machine, Gold's melodic yet abstract approach to the keyboard—Larry Young is a major influence—perfectly matched by Stryker's precise guitar work. They're supported by drummer Billy Hart, who's operating in a somewhat laid-back mode, but you can always sense the power and hard-swinging funk he holds in reserve, ready for deployment at a moment's notice. And on three tracks, Jeremy Pelt turns the trio into a quartet.

The trumpeter leaps out of the gate on the opening title piece, his rich tone sending him floating above Gold's churning organ and Hart's high-tension drums, Stryker filling out the mix with impeccably placed chords. On Stevie Wonder's "Lookin' For Another Pure Love", a slow, loping blues, he pulls a somewhat Woody Shaw-esque trick, blowing long lines packed with notes as the band keeps things flowing steadily. Gold's bass pedals are placed superbly well in the mix, providing an almost subsonic rumble, like the subwoofers of a passing car. Pelt's final appearance is on "One For John A", a dedication to the late guitarist John Abercrombie, with whom Gold worked. The tune has a fanfare-like '70s melody, perfect for flugelhorn; listeners may well find themselves thinking of Bob James and/or Chuck Mangione.

There are plenty of solid moments on the trio cuts, too, especially since Gold makes unexpected repertoire choices. There's a Beatles song ("She's Leaving Home"), the Gershwins' "It Ain't Necessarily So" and "How Long Has This Been Going On" and gospel tune "Sweet Sweet Spirit". Most surprising of all, though, is the take on Ornette Coleman's "Blues Connotation". The melody wasn't designed for a lumbering instrument like the organ (or any chordal instrument at all, in fact), so they have to slow things down somewhat, but it still retains an Ornette-ish bounce and provides the springboard for a tight Hart solo.

For more information, visit davestryker.com. This project is at *Smalls* Aug. 24th-25th. See *Calendar*.



Live at Jazzhus Montmartre Copenhagen
Rodney Green Quartet (feat. Warren Wolf) (Storyville)
 by Ken Dryden

Many young people are still trying to decide on a career even after completing undergraduate and post-graduate studies. But drummer Rodney Green developed his tools as a working musician in his teens, which included accompanying Bobby Watson for a European tour while he was still in high school. Green then took the risk of moving to New York at the tender

age of 17, where he played with Joe Henderson, Benny Green, Tom Harrell and Mulgrew Miller before joining Diana Krall's band at 19.

Over the past two-plus decades, Green's skills have earned him many similar opportunities to play with established artists of note though recently he has devoted more time to leading bands. His quartet on these live sessions, recorded at Jazzhus Montmartre, includes rising star vibraphonist Warren Wolf, bassist David Wong and Danish pianist Jacob Christoffersen.

While Green is an accomplished drummer with formidable technique, he doesn't dominate, focusing more on supporting his musicians, though making his presence felt. These performances give one the feeling of having a seat in front of the stage, though the audio sometimes sounds a bit distorted in the vibraphone's louder passages. Chick Corea's "Bud Powell" is best known from the composer's duets with Gary Burton from the '70s, but this updated version benefits from the expanded rhythm section, Green propelling the band and Wong laying a firm foundation. Johnny Mandel's "Emily" (incorrectly credited to pianist Bill Evans) has long been a staple for jazz bands and Wolf's lyrical touch is central to this fine interpretation. Thelonious Monk typically played his "Well, You Needn't" in a relaxed setting but the quartet delivers plenty of fireworks in a rapid-fire setting, Wolf and Christoffersen sharing solo honors. By contrast, the quartet takes their time exploring each facet of "Round Midnight", delivering a fascinating, fresh look at the often-recorded jazz standard. The rollicking performance of Miles Davis' early bop gem "Budo" is followed by an equally spirited rendition of the standard "Just One of Those Things" featuring the leader's inspired brushwork.

For more information, visit storyvillerecords.com. Green is at *Fat Cat* Aug. 10th, *Jazz at Kitano* Aug. 15th with Adam Hutcheson, *Jazz Standard* Aug. 16th-19th with Warren Wolf and *Smoke* Aug. 23rd. See *Calendar*.



My One and Only Love (European Jazz Legends, Vol. 15)
Martial Solal (Intuition/Double Moon)
 by Marco Cangiano

Pianist Martial Solal, who turns 91 this month, still produces highly imaginative music. The repertoire for this German outing could not be more familiar and yet challenging. There is a palpable pleasure in Solal's revisiting the standards he has been playing throughout one of the longest careers in jazz history—he started with Django Reinhardt and Sidney Bechet in the '50s.

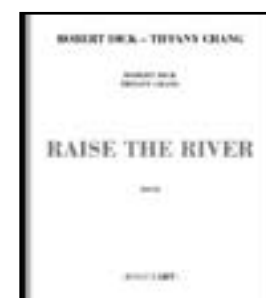
"My One and Only Love" is a case in point: approached literally and then explored thoroughly, with an insistence on the bass register, which makes the reading quite dramatic and less romantic than usual. "Body and Soul" receives a similar treatment, almost circumspect as if Solal were playing the tune for the very first time. While his "sensitivity, creativity and prodigious technique"—to quote Ellington's praise—stand, Solal's interpretations are less abstract than in the past and in a few cases almost minimal, reaching and extracting the very core of the songs. This is particularly evident in the Duke Ellington (as well as Juan Tizol and Billy Strayhorn) medley, where echoes of stride piano interplay with the essence of the tunes.

A similar approach is pursued in reinterpreting—twice—"Frère Jacques", the French nursery rhyme seen through the lens of the entire history of piano jazz

and Solal's full-of-surprises style. Some of Solal's earlier daring music is found in his own compositions such as "Köln Duet" and "Coming Yesterday".

While most of Solal's pyrotechnics seems to be gone, his almost unique ability to deconstruct and then reassemble a piece, similar to Picasso's early Cubism experiments, remains intact and is showcased to great effect on "A Night in Tunisia". Last but not least, the album reveals one of Solal's lesser known aspects: his understated yet infectious sense of humor in introducing each song and his diversions into the aforementioned "Frère Jacques" and Mozart's "Marche Turque". The album closes with an interview that captures the artist's wisdom and wit along with his reluctance to look back at his career: he is way too young for that and very eager to play some more piano.

For more information, visit intuition-music.com



Raise the River
Robert Dick/Tiffany Chang (Rogue Art)
 by John Sharpe

In the search for new and striking forms of expression, it's always refreshing to encounter an original voice. Flutist Robert Dick sounds unlike any other practitioner of his instrument, or rather instruments, as he explores the whole range of the flute family and especially the lower end. Dick's discography boasts over 30 entries from the '80s onwards; he has authored instruction manuals; and he continues to perform. Dick met drummer Tiffany Chang when she subbed in an ensemble he coached at NYU in 2011 and recognized something in her inventive unfettered playing that would complement but not constrain his own.

Dick marshals novel, often percussive, timbres to fulfill determinedly musical ends, particularly the combination of conventional sonorities, vocalizations and overblowing to reveal the harmonics inherent in his flutes. Chang maintains an incisive but freewheeling flow, instantly responsive to her partner and sharing a keen sense of dynamics. Importantly, she knows when to allow space for the flute to breathe and when to hustle, illustrated from the off in "Thieves" with its gusty bass flute and conversational pacing. On "Swedge", she alternates between brushed patter and loping canter behind Dick's swirling microtonal swoops facilitated by his trademarked Glissando Headjoint.

Many of the pieces possess a spontaneously generated structure. That's most obvious on the title track, which begins with Dick's throaty staccato voice/bass flute amalgam, matched by spiky percussion. After a churning unaccompanied drum interlude, breathy interplay holds sway, before a return to the opening gambit, but this time with Dick's voice gradually becoming the dominant element. "This Once", with its exotic mix of thumb piano and flute creating an elegiac feel, provides a pleasing contrast to the predominantly textural adventures elsewhere, as does "Pirarucu" with the Latin tinge to Chang's rhythmic tracery and Dick's dancing piccolo.

On "Recovered Memory", Dick's solemn contrabass flute sustains meet Chang's rustling accompaniment to fashion a suitably valedictory finale for a disc brimming with astonishing interplay.

For more information, visit roguart.com. Dick is at *The Stone* at *The New School* Aug. 7th and *Downtown Music Gallery* Aug. 19th. See *Calendar*.



Latitude 41.88
DKV Trio (Not Two)
 by Mark Keresman

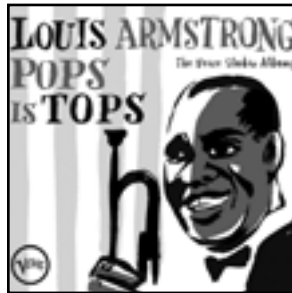
DKV Trio—Hamid Drake, Kent Kessler, Ken Vandermark—has been an ongoing concern since 1997. All three keep busy with many projects, especially reed-wizard Ken Vandermark, so a new album is an event. Stylistically the trio is in the freewheeling vein of late masters Albert Ayler, Frank Wright and David S. Ware and still-blowing-strong Peter Brötzmann. DKV's music is spontaneously composed—gale-force blow-outs, yet there is empathetic union and nuance amid their tempest(s) and, like Ayler, Vandermark is a player you can feel in your gut.

"Faster Than It Would Be" seems like a free-for-all but there is ebb and flow. What at first is a cathartic surge 'n' blur morphs into highly rhythmic old-school jump-blues tenor saxophone phrasing, then fractured but palpable swing. Drake lets his cymbals do his talking while maintaining unstoppable forward motion. Vandermark gets into Sonny Rollins-esque lines before returning to that hard groove with plenty of thrust and parry. "Uncontrolled Writer" finds him switching among gently questing clarinet, roughhousing tenor and almost raunchy baritone while Drake plays slowly and sparingly, in manner

summoning tabla in Indian ragas. Vandermark gradually builds into genially agitated, cyclical motifs with brief detours into feverish moments, tempered by a laconic sense of cool and catchy melodious phrases. Bass is sonorous and mysterious, at times almost ghostly, punctuated by crackling, rolling drums and thunderclaps.

This is stormy music but, as with certain storms, thrilling to behold. And, unlike some free players, these veteran explorers are not "allergic" (to quote an improvising musician friend) to grooves and engaging rhythm work.

For more information, visit nottwo.com. Hamid Drake is at Dizzy's Club Aug. 28th-29th with William Parker. See *Calendar*.



Pops Is Tops: The Verve Studio Albums
Louis Armstrong (Verve/UMe)
 by George Kanzler

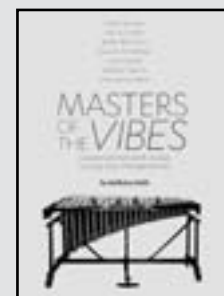
In 1957 Louis Armstrong, born 117 years ago this month, was never more popular, a genuine international star, nor less relevant to the era's jazz. The conventional wisdom was that he was a fossil, a relic of the past. And the man himself did little to dispel that image. He had been performing with his All-Stars for over a decade, doing a repertoire that was already referred to as "moldy fig" when he took it up. He was seen as set-in-his-ways, risk averse, coasting on his laurels and regurgitating the same routines show after show (re: his performance in the film *Jazz on a Summer's Day*.) Contemporary jazz artists paid lip service to his contributions in creating and developing their art form, mostly as an instrumentalist—even Miles Davis paid homage to his importance as a trumpeter and improviser. But little shrift was given to his singing. And yet Armstrong had largely created the dominant approach to pop and jazz singing in the modern (i.e., electric recording) era. Without him there would be neither Bing Crosby nor Billie Holiday. He brought a personal intimacy to singing akin to naturalism in acting. To understand how profound the change he wrought, just listen to an Al Jolson or Rudy Vallee record.

Producer Norman Granz did not think Armstrong was a has-been in 1957 and he gambled on his conviction that Armstrong was amenable to taking on new musical challenges. For Granz those challenges included pairing Satchmo with Ella Fitzgerald—whose great Songbook series he had recently commenced recording—in a repertoire of American pop standards and the songs from *Porgy and Bess*, as well as featuring Armstrong doing similar standards with full orchestral accompaniment, as well as pairing Armstrong with Granz favorite (pianist) Oscar Peterson's trio, with drummer Louis Bellson added.

The results of those (non-Ella) collaborations are on these four discs. They amply demonstrate that Armstrong was still one of the greatest pop-jazz singers ever, and especially on the Peterson collaborations like "Moon Song", also a creative, thrilling trumpeter. As a singer, working with sometimes pedestrian charts, he brings a warmth and personal touch to even the most arch songs, like "You're Blasé". The disc *A Day With Satchmo* seems redundant, but is invaluable detailing how much Armstrong invested in every nuance on songs like "Let's Do It".

For more information, visit universalmusic.com

IN PRINT



Masters of the Vibes
Anthony Smith (Marimba Productions)
 by John Pietaro

In the annals of jazz history, there never was an instrument so born of the music's heritage yet so eluded by its historians. In *The Jazz Book*, celebrated scholar Joachim Berendt boldly declared it the "ideal jazz instrument", but no jazz writer before had offered a thorough book-worthy study.

The subtitle here, "Conversations with Great, Living Jazz Vibraphonists", clarifies its focus but also looks back in multiple sections including a welcome tribute to the late Bobby Hutcherson, a timeline of the vibraphone and the introduction's whirlwind tour through the instrument's history. But the book struggles with a lack of balance on several levels. Smith ignores the vital place the xylophone held in ragtime and other jazz-oriented music between 1900-30. Technical, chordal and rhythmic advances by xylophonist George Hamilton Green in the early '20s led Red Norvo to develop the xylophone exclusively for jazz till 1943, when he moved to vibraphone. The introduction offers simplified coverage of Lionel Hampton's initial encounter (1930) with the vibraphone, but such a landmark—Louis Armstrong's "Memories of You"—deserves recognition: Satchmo was in L.A., performing with Les Hite's Orchestra. At a session with select members, he inquired with then-drummer Hampton about that odd instrument in the studio; Hampton (who had experience playing orchestra bells) created a vibraphone intro and, with that, introduced the instrument to jazz.

It's concerning that the book's publisher is owned by classical marimba recitalist Leigh Howard Stevens, who is given a special interview section. He is also the owner of the Malletech instrument company, the top-line model of which adorns the cover and the final page. Such product placement seems a bit suspect, particularly when many living vibraphonists are relegated to a mere appendix listing of "Additional Vibraphonists to Check Out".

The interviews are in-depth and offer important data and singular visions of the instrument. Opening the interviews are excellent features on Gary Burton, Terry Gibbs and Mike Mainieri. Mallet players will revel in Burton's thoughts on Milt Jackson and Hollywood studio ace Bobby Christian as well as Mainieri's memories of NYC studios and the Woodstock scene. Joe Locke is also given a strong, lengthy segment but most of the interviews are shorter, some downright brief, with few exceptions. Sadly, a veteran like Charlie Shoemake rates just eight pages, Jay Hoggard and Bill Ware only three each while Tony Micelli is celebrated with 14 pages of text and multiple photos of his Mallettech ax. There seem to be a few too many references to the brand for this writer's comfort level.

One would hope that later editions seek a balanced approach regarding branding and drop extraneous parts (like a full-page drawing of the author) to include a solidly thorough history and interviews covering the many overlooked musicians.

For more information, visit mostlymarimba.com

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AUGUST 6
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AUGUST 7
JAMIE BAUM / THE HEFI QUARTET

AUGUST 8
VERANO PORTENO

AUGUST 9
REBECCA NICOLE CHUBAY

AUGUST 14
LOU CAPUTO'S NOT SO BIG BAND

AUGUST 21
DAVID CHAMBERLAIN & BAND OF BONES

AUGUST 24
CHLOE PERRIER & FRENCH HEART



Moments Preserved
Sullivan Fortner (Impulse)
 by Ken Dryden

Pianist Sullivan Fortner gained significant attention for his debut CD *Aria*. Fortner's second outing builds upon his earlier success and shows tremendous growth. One aspect of his aesthetic deserves immediate mention: he doesn't artificially extend his arrangements, creating compelling performances wrapped in less than five minutes, leaving the listener wanting more.

Joined by two supportive sidemen in bassist Ameen Saleem and drummer Jeremy 'Bean' Clemons, Fortner's playlist is diverse with several inventive twists, kicking off with an elaborate setting of "Changing Keys (Wheel Of Fortune)", penned by Merv Griffin for the game show he created, Fortner turning this seemingly bland theme song into a bopper's delight. His own "Pep Talk" feels like it could have been written in the heart of the bop era, yet still sounds current. It's always a welcome sign when a bandleader invites a bandmember to contribute an original and Saleem's bouncing, playful "Beans And Cornbread" showcases each member in the best light. Bop great Elmo Hope's bittersweet ballad "Eyes So Beautiful As Yours" adds Roy Hargrove's emotional flugelhorn in a heartfelt arrangement.

The pianist also tackles jazz classics, including his subdued yet mysterious setting of Duke Ellington's "In A Sentimental Mood", incorporating flashes of voicings paying homage to its composer in the midst of brilliant improvising. Fortner's infectious calypso "New Port" should be a candidate for his regular repertoire, buoyed by adept percussion.

Much of Thelonious Monk's work has been widely explored so finding a fresh path is difficult, but Fortner's creative "Monk Medley" adds Hargrove on trumpet for a spacious, whimsical duet of "Monk's Mood", which segues into a sassy take of "Ask Me Now". The surprise conclusion is a meditative piano solo of the 19th century hymn "The Solid Rock". This outstanding CD should earn Sullivan Fortner a spot on many jazz critics' best of lists for 2018.

For more information, visit impulse-label.com. Fortner is at *Jazz Standard* Aug. 9th-12th with Alicia Olatuja and Aug. 23rd, 25th and 26th with Etienne Charles and Zinc Bar Aug. 24th. See Calendar.



Hard Knocks
Sean Conly (Clean Feed)
 by John Sharpe

The title of bassist Sean Conly's third album will elicit nods of recognition from many eking a living from the NYC jazz scene. But if Conly has struggled he's still been more visible than many, appearing on over 80 albums since moving to the Big Apple in 1994, including associations with saxophonists Gregory Tardy, Darius Jones, Yoni Kretzmer and Michael Attias. It's the last of these who leads the line for Conly's trio on this freewheeling date, with drummer Satoshi Takeishi completing the crew. Conly also writes prolifically, providing the six originals that make up the program here.

His compositions, dramatic without veering into abstraction, make full use of the resources at his disposal through plotting multiple lines, which cement the impression of a finely wrought, totally integrated unit. "Totem" shows how it's done. It starts with an artfully pitched rolling intro from Takeishi over which Attias lays a simple, slightly oriental-tinged theme. After a couple of repeats Conly joins, thickening the ensemble, before the three separate but interlocking voices stretch out, becoming more urgent, rocky even, until Attias brings proceedings to a close with a multiphonic flourish.

Notwithstanding the intricacies, Attias remains the dominant element. With his airy, dancing Ornette-inspired alto cry, he not only expertly delivers Conly's smart arrangements but also adds his own highly-charged expression to the improvisations that flow from them while staying true to the original conception. It all comes together on "Afterfact", one of the highlights, which juxtaposes a skronky lead-in of blaring alto and churning drums with a slow burning tension in which Attias' yowls, yaps and fractious overblowing hint at restrained emotional power.

But through it all there is Conly, who demonstrates his chops in the twisting resonant start of the dirge-like "Undertow" while elsewhere simultaneously supporting and probing, pirouetting always at the confluence of melody, rhythm and freedom.

For more information, visit cleanfeed-records.com. This project is at *Balboa* Aug. 9th. See Calendar.

ON SCREEN



The Jazz Ambassadors
 (Antelope/Normal Life Pictures Ltd-Thirteen Productions)
 by Scott Yanow

Starting in 1956, the U.S. State Department sponsored tours of jazz artists to Eastern Europe, the Middle East, Asia, Africa and South America to counter the influence of Communism during the Cold War. The irony was that American racial conditions created conflict between the image that the State Department wished to display and the reality felt by those musicians. Penny M. Von Eschen's definitive book, *Satchmo Blows Up The World* (Harvard University Press, 2004), told the story extremely well. Recent one-hour PBS documentary *The Jazz Ambassadors*, now on DVD, covers the same topic and includes Von Eschen among those interviewed.

The film does a superb job of covering the early years of the program. After a brief glimpse of Louis Armstrong before 100,000 people in Africa, the first ten minutes traces with archival footage the birth of the idea of exporting culture. As historian Nicholas Cull describes it, the Cold War had become a "struggle for international opinion." While the Soviet Union depicted the racism of the U.S. in its propaganda films (parts of which are shown), congressman Adam Clayton Powell played a major role in persuading the Eisenhower administration that jazz could change the image of the U.S. abroad. A news report about the upcoming program has Powell and Dizzy Gillespie discussing the goal of the tours with Powell saying that "this might be the beginning of a cool war."

Gillespie was an unlikely choice to initiate the program as he had been politically outspoken. When the State Department wanted to discuss with him how to act in the role of a U.S. spokesman, he replied, "I've got 300 years of briefings." As related by Charli Persip and Quincy Jones, both on the first overseas trip, it was a successful tour. Some members of Congress complained about the cost but the program expanded. One of the faults of this documentary is that it never mentions the fact that being picked for the State Department program allowed Gillespie to put together one of his greatest groups, an allstar big band that lasted for two years.

Armstrong was a tremendous hit in Africa during his first State Department tour. However his very critical remarks about Eisenhower's slow reaction to Little Rock resulted in him cancelling what would have been a historic tour of the Soviet Union. The documentary also covers the importance of Willis Conover and *Voice of America*, Dave Brubeck's tour of Poland and the Middle East, Armstrong's 1960-61 appearances in 14 African nations, Benny Goodman touring the Soviet Union in 1962 and Duke Ellington Orchestra's 1963 visit to the Middle East and India.

At that point, the documentary wraps things up, giving the impression that tours were finished by 1964 and that only a few major names participated; the tours continued until 1978 and quite a few artists were involved. A more fitting conclusion would have mentioned that and included a long list of the other performers. However, with expert editing, fascinating and concise interviews and priceless footage, *The Jazz Ambassadors* is both informative and entertaining.

For more information, visit pbs.org/show/jazz-ambassadors

BOXED SET



Oscar Peterson Plays
Oscar Peterson (Verve/UMe)
by Scott Yanow

The turning point in pianist Oscar Peterson's life took place in 1949. 24 at the time, Peterson had already recorded a series of impressive swing and boogie-woogie performances for the Victor label in his native Montréal starting in 1945 but he was only well known in Canada.

One day producer Norman Granz happened to be in Montréal, taking a cab to the airport. The radio was turned to a broadcast of Peterson playing at a local nightclub. Granz was so amazed by what he heard that he told the driver to go to the club instead. After meeting Peterson, Granz had him appear as a special guest at a Jazz At The Philharmonic concert at Carnegie Hall, became his manager for nearly four decades and began recording him prolifically for his Clef, Norgran and (later in the '50s) Verve labels. Peterson was not only featured as the leader of his trio but as an accompanist to such giants as Louis Armstrong, Billie Holiday, Lester Young, Ben

Webster, Benny Carter, Lionel Hampton and Roy Eldridge, among many others. When Granz formed his Pablo label in the '70s, Peterson was there from the start, appearing on many jam session-styled dates for the next 20 years.

While some at the time criticized Peterson for playing too many notes, recording far too many albums and for being too virtuosic (as if that is possible), the truth is that there have been very few pianists on his level. His playing (inspired most by Nat King Cole although regularly compared to Art Tatum) was consistently excellent and he could outswing anyone. Peterson, like Erroll Garner, had the ability to record an entire album in an hour, with flawless first takes. Like Garner, George Shearing and Dave Brubeck, he became commercially successful, not by watering down his style but by simply being himself.

One of Granz' first major Peterson recording projects took place during 1952-54 when he had the pianist record ten albums in a songbook series, featuring the music of a different composer on each record. Singer Lee Wiley had pioneered the songbook concept in jazz with a series of projects during 1939-40 and Ella Fitzgerald had recorded eight Gershwin songs accompanied by pianist Ellis Larkins in 1950 although her own famous Songbook series (also produced by Granz) would not begin until 1956. The Peterson series, simply titled *Oscar Peterson Plays*, featured the pianist playing 113 selections in all and he made the results sound effortless.

The pianist was joined by bassist Ray Brown, either Barney Kessel or Herb Ellis on guitar (Ellis succeeded Kessel in late 1953 and is on the final three albums plus a few other selections) and, on one

number, drummer Alvin Stoller. An album apiece is comprised of some of the best songs of Cole Porter, Duke Ellington, Irving Berlin, George Gershwin, Jerome Kern, Richard Rodgers, Vincent Youmans, Harold Arlen, Harry Warren and Jimmy McHugh.

All of the music has been reissued in this five-CD Verve boxed set. The performances are concise, clocking in between three to four minutes apiece as was customary near the end of the 78 era. Peterson embraces the melody, swings with his trio and keeps the themes nearby even during his wildest flights. Brown is heard in a purely supportive role while Kessel and Ellis' brief solos are included for a contrast with the pianist, but the focus throughout is on Peterson. None of the composers would have complained about these treatments since everything is so tasteful yet Peterson does come up with consistently fresh ideas as he improvises with his tight group. The results appealed at the time to both a jazz and an easy-listening audience and they still sound spirited and joyful today.

The original songbook series was so successful that in 1959 Granz had Peterson (who by then had a trio with Brown and drummer Ed Thigpen) do it again with nine more albums of the music of the same composers (with Warren and Youmans combined on one record), documenting the whole project in an 11-day period. Hopefully that second songbook series will be reissued in similar fashion by Verve in the future.

Oscar Peterson Plays will be enjoyed by anyone interested in the Great American Songbook or hearing Peterson early in his very productive career.

For more information, visit universalmusic.com

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AUG 7

victor provost

AUG 8-9

jane bunnett and maquette

AUG 10-12

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AUG 13

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the music of leonard bernstein

jonathan ragonese ensemble with
special guest vocalist micaela diamond

AUG 14-19

trio da paz & friends

music of getz, jobim & brazilian classics

AUG 20

meg okura & the pan asian
chamber jazz ensemble

featuring tom harrell

AUG 21-26

trio da paz & friends

music of getz, jobim & brazilian classics

AUG 27

dw jazz orchestra

AUG 28-29

william parker: in order to survive
extended ensemble

AUG 30

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green trio (album release party)

AUG 31

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Tokyo, Japan, October 1, 1975.

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STEVE TURRE - Trombone & Percussion
MULGREW MILLER - Piano
STAFFORD JAMES - Bass
TONY REEDUS - Drums
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ON THIS DAY

by Andrey Henkin



Blues in Trinity
Dizzy Reece (Blue Note)
August 24th, 1958



Broken Shadows
Ornette Coleman (Moon)
August 24th, 1969



Mexican Bandit Meets Pittsburgh Pirate
Paul Gonsalves/Roy Eldridge (Fantasy)
August 24th, 1973



Meets Hank Jones
Darji (Timeless)
August 24th, 1982



Live at Claudio's
Don Menza/Pete Magadini (Sackville)
August 24th, 1991

Trumpeter Dizzy Reece is an outlier for Blue Note as a non-American in its catalogue (he was born in Jamaica and had a career in mid '50s London). This is his debut for the imprint (waxed in London), with three more sessions through 1960. Joining him for four originals plus "I Had the Craziest Dream" and "Round Midnight" is trumpeter Donald Byrd, whose own Blue Note debut would come later in the year, plus Brits Tubby Hayes (tenor saxophone) and Terry Shannon (piano), Canadian Lloyd Thomson (bass) and drummer Art Taylor.

Though of dubious provenance (Moon was an Italian bootleg label), this album deserves inclusion as only one of three Coleman recordings from 1969, joining *Crisis* (Impulse, a live set from NYU's Loeb Student Center), and an obscure single commemorating America's moon landing released only in France by Impulse. This is also a live set, from Belgium's Bilzen Festival, with Dewey Redman (tenor saxophone, Arabic oboe) and Charlie Haden (bass) remaining from *Crisis*, drummer Ed Blackwell filling out the group on a set similar to *Crisis*.

While Roy Eldridge (trumpet) did hail from Pittsburgh, Paul Gonsalves (tenor saxophone) was born to Cape Verdean parents in Massachusetts. And while the former had a long life, dying in 1989 at 78, the latter would pass less than a year from this session at only 53. The co-leaders are joined by an interesting rhythm section of pianist Cliff Smalls, bassist Sam Jones and drummer Eddie Locke with a fairly standard set of standards as a program along with Eldridge's "5400 North" and Gonsalves' employer Duke Ellington's "C Jam Blues".

Darji, AKA Darwin Gross, was a spiritual leader of the non-affiliated religious group Eckankar; his first album, for which he wrote words and music, was self-released by the organization. Separately he played jazz vibraphone, as found in this collaboration with the eldest of the Jones brothers, pianist Hank. A band of guitarist Rodney Jones, bassist Victor Gaskin and drummer Mickey Roker support the pair for three Darji originals (one co-written with Rodney Jones), a Rodney Jones tune and three Great American Songbook standards.

This same band of tenor saxophonist Don Menza, drummer Pete Magadini, bassist Dave Young and pianist Wray Downes recorded an album for Sackville in 1977 called *Bones Blues* under Magadini's leadership (and earlier still with George Duke on keys for 1975's *Polyrhythm*). Here it is a co-led affair from Claudio's Jazz Club in Montréal, Canada. While the personnel is the same, the setlist is different, yet still a mix of jazz standards like "Confirmation", "I Mean You" and "On a Misty Night" alongside bandmember originals.

BIRTHDAYS

August 1

- †Lucky Roberts 1887-1968
- †Elmer Crumpley 1908-93

August 2

- †Big Nick Nicholas 1922-97
- †Albert Stinson 1944-69
- †Naná Vasconcelos 1944-2016
- David Binney b.1961
- Billy Kilson b.1962
- Zach Brock b.1974

August 3

- †Charlie Shavers 1917-71
- †Eddie Jefferson 1918-79
- †Dom Um Romao 1925-2005
- Tony Bennett b.1926
- †Ray Draper 1940-82
- Roscoe Mitchell b.1940
- Hamid Drake b.1955
- Tom Zlabinger b.1971

August 4

- †Louis Armstrong 1901-71
- †Bill Coleman 1904-81
- †Herb Ellis 1921-2010
- Sonny Simmons b.1933
- Bobo Stenson b.1944
- Terri Lyne Carrington b.1965
- Eric Alexander b.1968
- Michaël Attias b.1968

August 5

- †Terry Pollard 1931-2009
- Sigi Schwab b.1940
- †Lenny Breau 1941-84
- Airto Moreira b.1941
- Phil Wachsmann b.1944
- Jemeel Moondoc b.1951

August 6

- †Norman Granz 1918-2001
- †Buddy Collette 1921-2010
- †Dorothy Ashby 1932-86
- Joe Diorio b.1936
- †Charlie Haden 1937-2014
- †Baden Powell 1937-2000
- †Byard Lancaster 1942-2012
- Joseph Daley b.1949
- Victor Goines b.1961
- Ramón López b.1961
- Ravi Coltrane b.1965
- Andrew Bemkey b.1974

August 7

- †Idrees Sulieman 1923-2002
- †Rahsaan Roland Kirk 1936-77
- Howard Johnson b.1941
- Marcus Roberts b.1963

August 8

- †Lucky Millinder 1900-66
- †Benny Carter 1907-2003
- †Jimmy Witherspoon 1923-97
- Urbie Green b.1926
- Don Burrows b.1928
- †Vinnie Dean 1929-2010

August 9

- Jack DeJohnette b.1942

August 10

- †Arnett Cobb 1918-89
- Chuck Israels b.1936
- Denny Zeitlin b.1938
- Mike Mantler b.1943
- †Fred Ho 1957-2014
- Akiko Pavolka b.1965
- Cyrille Aimée b.1984

August 11

- Peter King b.1940
- Steve Nelson b.1954
- Russ Gershon b.1959
- Donny McCaslin b.1966

August 12

- †Bent Axen 1925-2010
- Dave Lee b.1930
- Pat Metheny b.1954
- Phil Palombi b.1970

August 13

- †Stuff Smith 1909-67
- †George Shearing 1919-2011
- †Benny Bailey 1925-2005
- †Joe Puma 1927-2000
- †Mulgrew Miller 1955-2013

August 14

- †Eddie Costa 1930-62
- Jimmy Wormworth b.1937
- Tony Monaco b.1959
- Walter Blanding b.1971

August 15

- †Oscar Peterson 1925-2007
- Stix Hooper b.1938
- Günter "Baby" Sommer b.1943
- Art Lillard b.1950
- Dennis Gonzalez b.1954
- Stefan Zeniuk b.1980

August 16

- †Mal Waldron 1926-2002
- †Bill Evans 1929-80
- Alvin Queen b.1950
- Cecil Brooks III b.1959
- Ellery Eskelin b.1959

August 17

- †Ike Quebec 1918-63
- †George Duvivier 1920-85
- †Derek Smith 1931-2016
- †Duke Pearson 1932-80
- Peter Martin b. 1970
- Jeb Patton b.1974

August 18

- †Eddie Durham 1906-87
- †Don Lamond 1920-2003
- †Chuck Connors 1930-94
- Adam Makowicz b.1940
- John Escreet b.1984

August 19

- †Jimmy Rowles 1918-96
- Danny Mixon b.1949
- Tim Hagans b.1954
- Marc Ducret b.1957

August 20

- †Jack Teagarden 1905-64
- †Frank Rosolino 1926-78
- †Jimmy Raney 1927-95
- Enrico Rava b.1939
- Milford Graves b.1941
- Jiggs Whigham b.1943
- Terry Clarke b.1944
- John Clayton b.1952
- Reto Webber b.1953

August 21

- †Count Basie 1904-84
- †Art Farmer 1928-99
- †Malachi Thompson 1949-2006
- Peter Apfelbaum b.1960
- Oscar Perez b.1974
- Chris Dingman b.1980

August 22

- †Malachi Favors 1937-2004
- Warren Daly b.1943
- Vernon Reid b.1958
- Aruán Ortiz b.1973

August 23

- Martial Solal b.1927
- †Gil Coggins 1928-2004
- †Danny Barcelona 1929-2007
- Terje Rypdal b.1947
- Bobby Watson b.1953
- Brad Mehldau b.1970

August 24

- †Al Philburn 1902-72
- †Buster Smith 1904-91
- †Alphonso Trent 1905-59
- Chris Tarry b.1970

August 25

- †Bob Crosby 1913-93
- †Leonard Gaskin 1920-2009
- †Rune Gustafsson 1933-2012
- Wayne Shorter b.1933
- †Carrie Smith 1941-2012
- Pat Martino b.1944
- Keith Tippett b.1947
- Michael Marcus b.1952
- Karriem Riggins b.1975
- Michael Dease b.1982

August 26

- †Jimmy Rushing 1903-72
- †Francis Wayne 1924-78
- †Peter Appleyard 1928-2013
- †Clifford Jarvis 1941-99
- Andrew Lamb b.1958
- Branford Marsalis b.1960

August 27

- †Lester Young 1909-59
- †Tony Crombie 1925-99
- †Rudolf Dasek 1933-2013
- †Alice Coltrane 1937-2007
- †Sonny Sharrock 1940-94
- Edward Perez b.1978

August 28

- †Phil Seaman 1926-72
- †Kenny Drew 1928-93
- John Marshall b.1941
- Stephen Gauci b.1966
- Christoph Pepe Auer b.1981
- Robin Verheyen b.1983

August 29

- †Charlie Parker 1920-55
- †Dinah Washington 1924-63
- Jerry Dodgion b.1932
- Bennie Maupin b.1940
- Florian Hoefner b.1982

August 30

- †Kenny Dorham 1924-72
- John Surman b.1944
- Bronislaw Suchanek b.1948
- Anthony Coleman b.1955
- Rodney Jones b.1956

August 31

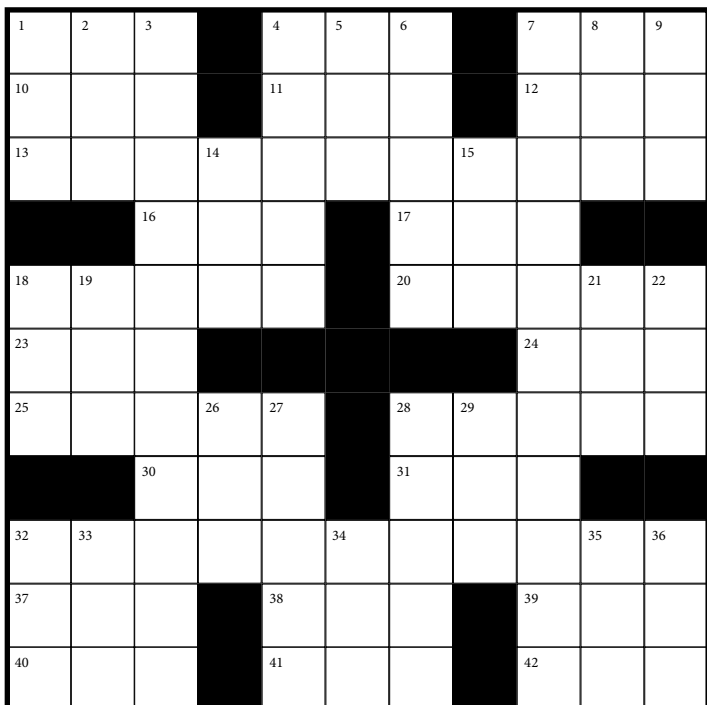
- †Edgar Sampson 1907-73
- †Herman Riley 1933-2007
- Gunter Hampel b.1937
- †Wilton Felder 1940-2015
- Bengt Berger b. 1942
- Stefano Battaglia b.1965
- Evan Christopher b.1969
- Tineka Postma b.1978



BRONISLAW SUCHANEK
August 30th, 1948

In 2009, Polish bassist Bronislaw Suchanek self-released his leader debut, *Sketch in Blue*, a duet with countryman pianist Dominik Wania, some three decades his junior. Despite this late bloom, Suchanek's roots run deep. He was a member of the Jazz Studio Orchestra of the Polish Radio in the late '60s and, more significantly, a stalwart of the early groups of trumpeter Tomasz Stańko alongside alto saxophonist Zbigniew Seifert. In the early part of his career, he also worked with Jan Ptaszyn Wróblewski and Jan Fryderyk Dobrowolski and later with Eje Thelin, Don Cherry, George Russell and as part of the world-jazz outfit Oriental Wind led by Okay Temiz. He has been based in the United States since the '90s. -AH

CROSSWORD



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- This pianist is not an heiress to a cognac fortune
- Jim Pepper tune "Witchi-___-To" covered by Jan Garbarek, Oregon and others
- Gershwin's standard "But ___ For Me"
- Bassist Charlie
- Music rights org.
- 2015 Omar Sosa Skip album
- HMV = ___ Master's Voice
- With The, 1972 Pat Martino Cobblestone album
- John Zorn game piece
- Univ. jazz program and big band located in Arlington
- France's ___ Jazz Latin Quartet led by Joachim Expert
- Alex von Schlippenbach is a member of this group
- Cole Porter tune "I've ___ You Under My Skin"
- Pianist Caine
- 2005 Martial Solal/Dave Douglas CAM Jazz album ___ De Seine
- New York ___ and Ear Control
- Thad's partner at the Vanguard
- European label releasing albums by Ab Baars/Ken Vandermark/Paal Nilssen-Love, Mats Gustafsson/John Russell/Raymond Strid and Steve Swell/Andrew Raffo Dewar/Garrison Fewell

DOWN

- Band that grew out of the AACM
- French ensemble that includes Christian Pruvost and Peter Orins (abbr.)
- Immediate tune from Miles Davis' 1969 Columbia album *Filles De Kilimanjaro*?
- Youngest of the Jones brothers
- Producer Macero
- Pianist Claudine Meyers
- Tape ___, early electronics instrument
- Trombonist Albert Mangelsdorff's ant stepped on an elephant's this
- Tuba player ___-Ake Homlander
- Soul jazz singer Corinne Bailey
- John, Mike and Alan
- Pianist Fred Hersch is an activist for this disease
- Drummer Rashied or Muhammad
- Threadgill/Hopkins/McCall
- Bob Dorough's *Schoolhouse Rock* TV program was essentially this (abbr.)
- '70s Miles Davis tune "___ About That Time"
- Art of the piano?
- Recently departed pianist Taylor
- This Bobby played drums, not hockey
- 1960 George Russell Decca album *Jazz In The Space* ___
- Trumpeters Campbell or Hargrove
- Sun Ra bassist John
- Enter here or stop playing
- You will need this currency when you visit the Shinjuku Pit Inn

By Andrey Henkin

visit nycjazzrecord.com for answers

CALENDAR

Wednesday, August 1

- **Levon Henry/Tom Csatri** Bar Lunático 8:30, 10 pm \$10
- **Julphan Tilapompunt Trio with Trevor Brown, Kobi Abcede** Bar Next Door 6:30 pm
- **John Pizzarelli Trio** Birdland 8:30, 11 pm \$50
- **Marilyn Maye with Billy Stritch Trio** Birdland Theater 7 pm \$50
- **Isaac ben Ayala** Bryant Park 12:30 pm
- **Martin Nevin Quintet with David Bryant, Christopher Hoffman, Pawan Benjamin, Craig Weinrib** Cornelia Street Underground 8, 9:30 pm \$10
- **Dennis Lichtman's Queensboro Six with Gordon Au, J. Walter Hawkes, Dalton Ridenhour, Nathan Peck, Rob Garcia and guests Mazz Swift, Terry Wilson** Dizzy's Club 7:30, 9:30 pm \$35
- **Ryan Slatko** Dizzy's Club 11:15 pm \$5
- **Steven Feifke Big Band** The Django at Roxy Hotel 10:30 pm
- **Matt Munisteri** Dweck Center at Brooklyn Public Library Central Branch 7 pm
- **Tadataka Unno Trio; Groover Trio; Ned Goold Jam** Fat Cat 7, 9 pm 12:30 am \$10
- **Carol Sudhalter Jazz Jam** Flushing Town Hall 7 pm \$10
- **Jazzmobile: Danny Mixon** Grant's Tomb 7 pm
- **Alan Braufman's Valley of Search with Cooper-Moore, James Brandon Lewis, Ken Filiano, Andrew Drury** The Greene Space 8 pm
- **Rick Hollander Quartet with Brian Levy, Paul Brindle, Will Woodard** Jazz at Kitano 8, 10 pm \$18
- **Flyways: Mara Rosenbloom, Anais Maviel, Adam Lane** The Jazz Gallery 7:30, 9:30 pm \$15
- **Harold López-Nussa Trio with Gaston Joya, Rui-Adrian López-Nussa** Jazz Standard 7:30, 9:30 pm \$25
- **Tony Allen's The Source** Le Poisson Rouge 8 pm \$25
- **Marion Cowings with Joe Davidian, Noriko Ueda** Mezzrow 8 pm \$20
- **Modern Art: Joe Graziosi, Jakob Dreyer, Kenneth Salters** Minton's 7:30, 9:30 pm \$15
- **Akiko Tsuruga, Charlie Sigler, Jason Tiemann** Saint Peter's Church 11 pm \$10
- **Takeshi Otani Band; Scott Stenten; Paradigm Jazz Group** Silvana 6, 7, 8 pm
- **Michael Blake Quartet; Dan Pratt Quartet; Isaiah J. Thompson** Smalls 7:30, 10:30 pm 1 am \$20
- **Renku: Michaël Attias, John Hébert, Satoshi Takeishi** The Stone at The New School 8:30 pm \$20
- **Michael Gallant; Paul Lee** Tomi Jazz 8, 11 pm
- **Gerald Clayton Quintet with Logan Richardson, Walter Smith III, Joe Sanders, Marcus Gilmore** Village Vanguard 8:30, 10:30 pm \$35

Thursday, August 2

- **Erik Deutsch** Bar Lunático 8:30, 10 pm \$10
- **Vaughn Stoffey Trio with Cole Davis, Alex Ritz; Andrew Van Tassel Trio with Matt Clohesy, Colin Stranahan** Bar Next Door 6:30, 8:30, 10:30 pm \$12
- **Nicole Zurafis** Birdland 5:30 pm \$30
- **John Pizzarelli Trio** Birdland 8:30, 11 pm \$50
- **Marilyn Maye with Billy Stritch Trio** Birdland Theater 7 pm \$50
- **Isaac ben Ayala** Bryant Park 12:30 pm
- **Hiroshi Yamazaki Duo** Cleopatra's Needle 7 pm
- **Michael Anne Hoffert-Cone** Club Bonafide 9 pm \$15
- **Eitan Kenner, Itai Kriss, Tamir Shmerling, Diego Ramirez, Gaya Feldheim Schorr with Rachel Therrien, Blake Opper, Micha Gilad, Tal Yahalom, Eva Lawitts, Stephen Boegehold** Cornelia Street Underground 8, 9:30 pm \$10
- **Ben Wolfe Sextet with Tom Harrell, Tim Warfield, Joel Ross, Luis Perdomo, Donald Edwards** Dizzy's Club 7:30, 9:30 pm \$40
- **Ryan Slatko** Dizzy's Club 11:15 pm \$5

- **Hilary Gardner/John Merrill; Brandon Bain** The Django at Roxy Hotel 8:30, 10:30 pm
- **Bruce Jackson; Saul Rubin Zebtet; Yoshi Waki** Fat Cat 7, 10 pm 1:30 am \$10
- **Erlé Perez Trio with Takaaki Otomo, Steve Wood** Jazz at Kitano 8, 10 pm \$18
- **Persistence of Memory: Kassa Overall, Vijay Iyer, Ravi Coltrane, Evan Flory** The Jazz Gallery 7:30, 9:30 pm \$25
- **Billy Childs Quartet with Steve Wilson, Hans Glawischnig** Jazz Standard 7:30, 9:30 pm \$30
- **Ranky Tanky** Metrotech Commons 12 pm
- **Lew Tabackin/Toshiko Akiyoshi** Mezzrow 8 pm \$20
- **Nelson Riveros Quartet with Hector Martignon, Gabriel Vivas, Pablo Bencid** Minton's 7:30, 9:30 pm \$15
- **Aquiles Navarro** Silvana 6 pm
- **Roxy Coss Quintet with Alex Goodman, Miki Yamanaka, Dave Baron, Jimmy Macbride; Matt Pavolka's Horns Band** Smalls 7:30, 10:30 pm \$20
- **John Farnsworth Quartet with Josh Bruneau, Victor Gould, Matt Dwonzyk** Smoke 7, 9, 10:30 pm \$15
- **Nerve Dance: Michaël Attias, Aruán Ortiz, John Hébert, Nasheet Waits** The Stone at The New School 8:30 pm \$20
- **Jasper Dutz; Atsushi Ouchi** Tomi Jazz 7, 9 pm \$10
- **Gerald Clayton Quintet with Logan Richardson, Walter Smith III, Joe Sanders, Marcus Gilmore** Village Vanguard 8:30, 10:30 pm \$35
- **Dave Liebman Quartet with Vic Juris, Gene Perla, Willy Rodriguez** Zinc Bar 7:30, 9 pm \$30

Friday, August 3

- **Ricky Ford Quartet with Mark Soskin, Jerome Harris, Barry Altschul** The 75 Club at Bogardus Mansion 8, 10 pm \$25
- **Nate Radley Trio with Gary Wang, Diego Voglino** Bar Next Door 7:30, 9:30, 11:30 pm \$12
- **John Pizzarelli Trio** Birdland 8:30, 11 pm \$50
- **Marilyn Maye with Billy Stritch Trio** Birdland Theater 7 pm \$50
- **Benito Gonzalez Trio** Brooklyn Borough Hall 12 pm
- **Isaac ben Ayala** Bryant Park 12:30 pm
- **Dante James Trio** Cleopatra's Needle 8 pm
- **New York Jazz Academy Showcase** Club Bonafide 12 pm \$20
- **Yael Dray-Barel/Gabriel Hermida** Club Bonafide 7 pm \$20
- **Or Baretet Trio with Nitai Hershkovits, Kush Abadey; Nadav Remez Trio with Gary Versace, Colin Stranahan** Cornelia Street Underground 8:30, 10 pm \$10
- **Ben Wolfe Sextet with Tom Harrell, Tim Warfield, Joel Ross, Luis Perdomo, Donald Edwards** Dizzy's Club 7:30, 9:30 pm \$40
- **Ryan Slatko** Dizzy's Club 11:15 pm \$10
- **Ken Fowser; Los Hacheros** The Django at Roxy Hotel 8:30, 10:30 pm
- **T.W. Sample; Jared Gold/Dave Gibson** Fat Cat 6, 10:30 am 1:30 am \$10
- **Stephen Gauci/Cooper-Moore; Steve Swell/Marc Seeger** Happy Lucky no.1 8, 9:15 pm \$15
- **Frank Kimbrough Trio with Jay Anderson, Jeff Hirshfield** Jazz at Kitano 8, 10 pm \$34
- **Jazz Composers Showcase** The Jazz Gallery 7:30, 9:30 pm \$25
- **Billy Childs Quartet with Steve Wilson, Hans Glawischnig** Jazz Standard 7:30, 9:30 pm \$30
- **Jazzmobile: T.K. Blue** Marcus Garvey Park 7 pm
- **Lynette Washington** Medgar Evers College 7 pm
- **Mike LeDonne/Peter Washington** Mezzrow 8 pm \$20
- **Allan Harris Quartet with Nimrod Speaks, Shirazette Tinnin** Minton's 7:30, 9:30 pm \$20
- **Alan Braufman's Valley of Search with Cooper-Moore, James Brandon Lewis, Ken Filiano, Andrew Drury** National Sawdust 8 pm \$20

- **Arthur Sadowsky** ShapeShifter Lab 7 pm
- **Mary-Catherine Pazzano** Shine 6 pm
- **César Haas; Chris Beauvry Trio** Silvana 6, 7 pm
- **Rick Hollander Quartet with Brian Levy, Paul Braendle, Will Woodard; John Marshall Quintet with Grant Stewart, Steve Ash, Paul Gill, Phil Stewart; Corey Wallace DUBtet** Smalls 7:30, 10:30 pm 1 am \$20
- **Duane Eubanks Quintet with Robin Eubanks, Zaccai Curtis, Gerald Cannon, Chris Beck** Smoke 7, 9, 10:30 pm \$38
- **Rob Fulton and Trio** The Sound Bite 7, 9 pm
- **Kid Orchid: Michaël Attias, Ralph Alessi, Jacob Sacks, Sean Conly, Mark Ferber** The Stone at The New School 8:30 pm \$20
- **Sharp Tree** Tomi Jazz 9 pm \$10
- **Gerald Clayton Quintet with Logan Richardson, Walter Smith III, Joe Sanders, Marcus Gilmore** Village Vanguard 8:30, 10:30 pm \$35

Saturday, August 4

- **Ricky Ford Quartet with Mark Soskin, Jerome Harris, Barry Altschul** The 75 Club at Bogardus Mansion 8, 10 pm \$25
- **Ben Eunson Trio with Matt Clohesy, Michael Piolet** Bar Next Door 7:30, 9:30, 11:30 pm \$12
- **Jay Leonhart** Birdland 5:30 pm \$30
- **John Pizzarelli Trio** Birdland 8:30, 11 pm \$50
- **Marilyn Maye with Billy Stritch Trio** Birdland Theater 7 pm \$50
- **Jazzmobile: Jimmy Heath Big Band; Alyson Williams; Winard Harper and Friends with Gabrielle Garo, Kameelah Harper** Central Park Great Hill 4 pm
- **Denton Danien Trio** Cleopatra's Needle 8 pm
- **Olivia Foschi** Club Bonafide 10 pm \$20
- **Itai Kriss and Televana with Cesar Orozco, Rafi Malkiel, Tamir Shmerling, Ofri Nehemia, Marcos Lopez, Malaya; Hadar Noiberg/Cesar Garabini** Fat Cat 10 pm 1:30 am \$10
- **Ben Wolfe Sextet with Tom Harrell, Tim Warfield, Joel Ross, Luis Perdomo, Donald Edwards** Dizzy's Club 7:30, 9:30 pm \$45
- **Ryan Slatko** Dizzy's Club 11:15 pm \$20
- **Nick Hempton; Itai Kriss** The Django at Roxy Hotel 8:30, 10:30 pm
- **Raphael D'lugoff; Greg Glassman** Fat Cat 10 pm 1:30 am \$10
- **Stephen Gauci/Cooper-Moore; Brian Settles, Neil Podgurski, Chad Taylor** Happy Lucky no.1 8, 9:15 pm \$15
- **Frank Kimbrough Trio with Jay Anderson, Jeff Hirshfield** Jazz at Kitano 8, 10 pm \$34
- **Billy Childs Quartet with Steve Wilson, Hans Glawischnig** Jazz Standard 7:30, 9:30 pm \$30
- **Mike LeDonne/Peter Washington** Mezzrow 8 pm \$20
- **Marion Cowings** Minton's 7:30, 9:30 pm \$20
- **Béla Fleck solo** Murrin 8 pm \$35-55
- **Santi Debriano** New York Public Library Richmond Branch 2 pm
- **Anthony Coleman/Nick Dunston** Scholes Street Studio 8 pm
- **Lior Milliger** Shine 6 pm
- **Mary-Catherine Pazzano** Silvana 6 pm
- **Alex Clough; Billy Kaye; John Marshall Quintet with Grant Stewart, Steve Ash, Paul Gill, Phil Stewart; Brooklyn Circle** Smalls 4:30, 7:30, 10:30 pm 1 am \$20
- **Duane Eubanks Quintet with Robin Eubanks, Zaccai Curtis, Gerald Cannon, Chris Beck** Smoke 7, 9, 10:30 pm \$38
- **Marc Devine Trio** The Sound Bite 7, 9 pm
- **Numbers: Michaël Attias, Tony Malaby, Ralph Alessi, Ben Gerstein, Kris Davis, Fred Lonberg-Holm, John Hébert, Satoshi Takeishi, Eric McPherson** The Stone at The New School 8:30 pm \$20
- **Ken Kobayashi; The Highliners; Craig Brann** Tomi Jazz 6, 8, 11 pm \$10
- **Gerald Clayton Quintet with Logan Richardson, Walter Smith III, Joe Sanders, Marcus Gilmore** Village Vanguard 8:30, 10:30 pm \$35
- **Rebecca Chubay** Williamsburg Music Center 10 pm \$10



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Photo by Josh Benavente

Tuesday, August 14

- Stan Killian, Jesse Lynch, Moppa Elliot, Jerad Lippi
55Bar 7 pm
- Andrew Pereira Trio with Vaughn Stoffey, JK Kim; Adam Larson Trio with Clark Sommers, Matt Wilson
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- 4 Generations of Miles: Sonny Fortune, Mike Stern, Buster Williams, Lenny White
Birdland 8:30, 11 pm \$40
- Roy Hargrove Band with Paquito D'Rivera
Blue Note 8, 10:30 pm \$45
Bryant Park 12:30 pm
- Victor Lin
• Lou Caputo's Not So Big Band
• Trio Da Paz and Friends: Romero Lubambo, Nilson Matta, Duduka da Fonseca, Maucha Adnet, Harry Allen, Claudio Roditi
Club Bonafide 8 pm \$15
- Adam Moezinia
• Zaccai Curtis Quartet
• Saul Rubin Zebtet; Peter Brainin Latin Jazz Workshop
Dizzy's Club 7:30, 9:30 pm \$40
Dizzy's Club 11:15 pm \$5
The Django at Roxy Hotel 8:30 pm
- The Barlett Band
• Larry Carlton
• Takaaki Otomo solo
Fat Cat 7, 9 pm \$10
- Lee Konitz Nonet conducted by Ohad Talmor with Judith Insell, Mariel Roberts, Dimos Goudaroulis, Caroline Davis, Christof Knoche, Denis Lee, Frank Kimbrough, Chris Tordini, George Schuller
Gantry Plaza State Park 7 pm
Highline Ballroom 8 pm \$55-89.50
Jazz at Kitano 8 pm
- Ravi Coltrane, James Carney, Dezron Douglas; Fourth Floor: Miguel Zenón, Matt Mitchell, Dan Weiss
Korzo 9, 10:30 pm
- Evan Christopher/Eli Yamin
• Rosemary George and Friends
• Carte Blanche
• Takeshi Otani Band
• Steve Nelson Quartet; Abraham Burton Quartet
Mezzrow 8 pm \$20
New York City Baha'i Center 8, 9:30 pm \$15
Radeagast Hall 8 pm
Shrine 6 pm
- Maceo Parker
• Julian Lage/Mary Halvorson
• Songbook Summit: The Anderson Brothers Play Jerome Kern
Smalls 7:30, 10:30 pm 1 am \$20
Sony Hall 8 pm \$39-79
The Stone at The New School 8:30 pm \$20
Symphony Space Leonard Nimoy Thalia 7 pm \$35
Tomi Jazz 8, 11 pm
- Tsuyoshi Yamamoto; Keri Johnsrud
• Kurt Rosenwinkel Quartet with Aaron Parks, Eric Revis, Allan Mednard
Village Vanguard 8:30, 10:30 pm \$35

Wednesday, August 15

- Melissa Stylianou with Steve Wilson, Jamie Reynolds, Orlando le Fleming
55Bar 7 pm
- Ben Goldberg
• Julphan Tilapomputt Trio with Trevor Brown, Josh Roberts
Areté Gallery 8 pm \$20
Bar Next Door 6:30 pm
- 4 Generations of Miles: Sonny Fortune, Mike Stern, Buster Williams, Lenny White
Birdland 8:30, 11 pm \$40
- Beegie Adair and Monica Ramey
• Roy Hargrove Band with Paquito D'Rivera
Birdland Theater 7 pm \$40
Blue Note 8, 10:30 pm \$45
Bryant Park 12:30 pm
- Victor Lin
• Root Systems: Daniel Carter, Michael Bisio, Eric Plaks, Jon Panikkar
Cornelia Street Underground 6 pm \$10
- John Hadfield/Nitai Hershkovits; The Gathering: Rogério Boccato, John Hadfield, Matt Kilmer, Phillip Mayer, Keita Ogawa, James Shipp
Cornelia Street Underground 8, 9:30 pm \$10

- Trio Da Paz and Friends: Romero Lubambo, Nilson Matta, Duduka da Fonseca, Maucha Adnet, Harry Allen, Claudio Roditi
Dizzy's Club 7:30, 9:30 pm \$40
Dizzy's Club 11:15 pm \$5
The Django at Roxy Hotel 10:30 pm
- Adam Moezinia
• Mike Sailors Big Band
• Raphael D'lugoff Trio +1; Don Hahn/Mike Camacho Band; Ned Gould Jam
Fat Cat 7, 9 pm 12:30 am \$10
- Jazzmobile: Yuniior Terry with Oyu Oro Afro Cuban Experimental Dance Ensemble
Grant's Tomb 7 pm
- Adam Hutcheson Quartet with Takaaki Otomo, Peter Brendler, Rodney Green
Jazz at Kitano 8, 10 pm \$18
- Lee Konitz Nonet conducted by Ohad Talmor with Judith Insell, Mariel Roberts, Dimos Goudaroulis, Caroline Davis, Christof Knoche, Denis Lee, Frank Kimbrough, Chris Tordini, George Schuller
Jazz Standard 7:30, 9:30 pm \$30
- Uri Caine
• Andy Bianco Quintet
• Beat Kaestli Trio with Vitor Gonçalves, Ben Stivers
Mezzrow 8 pm \$20
Minton's 7:30, 9:30 pm \$15
Saint Peter's Church 1 pm \$10
Showman's 8:30, 10, 11:30 pm
- Jerry Weldon
• Lauren Sevan's LSQ with Helen Sung, Marcos Varela, E.J. Strickland; Harold Mabern Trio with Joe Farnsworth; Aaron Seiber
Smalls 7:30, 10:30 pm 1 am \$20
- Julian Lage/Steve Swallow
• Songbook Summit: The Anderson Brothers Play Jerome Kern
The Stone at The New School 8:30 pm \$20
Symphony Space Leonard Nimoy Thalia 7 pm \$35
Tomi Jazz 8, 11 pm
- Akemi Yamada; Richard Thai
• Kurt Rosenwinkel Quartet with Aaron Parks, Eric Revis, Allan Mednard
Village Vanguard 8:30, 10:30 pm \$35

Thursday, August 16

- Michaël Attias Quartet
• Pete McCann Trio with Matt Clohesy, Mark Ferber
Bar Lunático 8:30, 10 pm \$10
Bar Next Door 8:30, 10:30 pm \$12
Birdland 5:30 pm \$30
Birdland 8:30, 11 pm \$40
- John Yao
• 4 Generations of Miles: Sonny Fortune, Mike Stern, Buster Williams, Lenny White
Birdland 8:30, 11 pm \$40
- Beegie Adair and Monica Ramey
• Roy Hargrove Band with Paquito D'Rivera
Birdland Theater 7 pm \$40
Blue Note 8, 10:30 pm \$45
Bryant Park 12:30 pm
Cleopatra's Needle 7 pm
Club Bonafide 7 pm \$20
David Rubenstein Atrium 7:30 pm
- Victor Lin
• Joel Forrester Duo
• Emilie Surtees
• Jorge Glen
• Trio Da Paz and Friends: Romero Lubambo, Nilson Matta, Duduka da Fonseca, Maucha Adnet, Harry Allen, Claudio Roditi
Dizzy's Club 7:30, 9:30 pm \$45
Dizzy's Club 11:15 pm \$10
- Adam Moezinia
• Martina DaSilva/Steve Feifke; Mark Whitfield
The Django at Roxy Hotel 8:30, 10:30 pm
- Vicki Burns Quartet with Art Hirahara, Sam Bevan, Curtis Nowosad
Jazz at Kitano 8, 10 pm \$18
- Brian Krock's Big Heart Machine
• Warren Wolf Quartet with Helen Sung, David Wong, Rodney Green
The Jazz Gallery 7:30, 9:30 pm \$15
Jazz Standard 7:30, 9:30 pm \$30
Mezzrow 8 pm \$20
Pier 84 7 pm
Silvana 6 pm
- Sheila Jordan
• Michael Marcus
• Brian Pareschi
• Adam Larson Quartet; Darrian Douglas Group; Julius Rodriguez
Smalls 7:30, 10:30 pm 1 am \$20

- Steve Kroon Sextet with Craig Rivers, Bryan Carrott, Igor Atalita, Waldo Chavez, Joel Mateo
Smoke 7, 9, 10:30 pm \$15
- Julian Lage Trio with Jorge Roeder, Dave King
The Stone at The New School 8:30 pm \$20
- Songbook Summit: The Anderson Brothers Play Jerome Kern
Symphony Space Leonard Nimoy Thalia 7 pm \$35
Tomi Jazz 7, 9 pm \$10
- Joe Spinelli; John Marino
• Kurt Rosenwinkel Quartet with Aaron Parks, Eric Revis, Allan Mednard
Village Vanguard 8:30, 10:30 pm \$35

Friday, August 17

- Brianna Thomas/Greg Lewis
• Tom Dempsey Trio with Ron Oswanski, Vince Ector
Bar Lunático 8:30, 10 pm \$10
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- 4 Generations of Miles: Sonny Fortune, Mike Stern, Buster Williams, Lenny White
Birdland 8:30, 11 pm \$40
- Beegie Adair and Monica Ramey
• Zaccai Curtis Quartet
• Kyle Eastwood
• Victor Lin
• Art Lillard Trio
• New York Jazz Academy Showcase
• Maria Alejandra Rodriguez
• Trio Da Paz and Friends: Romero Lubambo, Nilson Matta, Duduka da Fonseca, Maucha Adnet, Harry Allen, Claudio Roditi
Birdland Theater 7 pm \$40
Blue Note 12:30 pm \$10
Blue Note 8, 10:30 pm \$35
Bryant Park 12:30 pm
Cleopatra's Needle 8 pm
Club Bonafide 12 pm \$20
Club Bonafide 7 pm \$20
Dizzy's Club 7:30, 9:30 pm \$45
Dizzy's Club 11:15 pm \$10
- Adam Moezinia
• Ken Fowser; Michael Arenella Dreamland Orchestra
The Django at Roxy Hotel 8:30, 10:30 pm
- Greg Glassman Quintet
• Stephen Gauci/Cooper-Moore; Russ Lossing Trio
• The Out Louds: Tomas Fujiwara, Ben Goldberg, Mary Halvorson
• Bob DeVos Quartet with Andy LaVerne, Steve LaSpina, Jason Tiemann
HappyLucky no. 18, 9:15 pm \$15
Ibeam Brooklyn 8:30 pm \$15
Jazz at Kitano 8, 10 pm \$30
- Warren Wolf Quartet with Helen Sung, David Wong, Rodney Green
Jazz Standard 7:30, 9:30 pm \$30
Marcus Garvey Park 7 pm
Medgar Evers College 7 pm
Mezzrow 8 pm \$20
Minton's 7:30, 9:30 pm \$20
- Dongfeng Liu Quartet with John Benitez, Francis Benitez, Wei Sun
ShapeShifter Lab 7 pm \$10
- Jerome Jennings Sextet with Drew Anderson, Dion Tucker, Howard Wiley, Tadataka Unno, Endea Owens; Steve Davis Quintet; Corey Wallace DUBlet
Smalls 7:30, 10:30 pm 1 am \$20
Smoke 7, 9, 10:30 pm \$40
The Sound Bite 7, 9 pm
- Eric Alexander Quartet
• Peter Brainin and Talking Drum
• Rafael Carrasquillo; Soul Loom; Quentin Tollmieri
Spectrum 7 pm
- Julian Lage Quintet with Jorge Roeder, Scott Colley, Dave King, Eric Doob
The Stone at The New School 8:30 pm \$20
- Songbook Summit: The Anderson Brothers Play Jerome Kern
Symphony Space Leonard Nimoy Thalia 7 pm \$35
Tomi Jazz 9 pm \$10
- Kuni Mikami
• Kurt Rosenwinkel Quartet with Aaron Parks, Eric Revis, Allan Mednard
Village Vanguard 8:30, 10:30 pm \$35

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BY CHRIS SPECTOR

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Bass | John Benitez
Drums | Francis Benitez
Guzheng | Wei Sun

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Lee Konitz _ Alto Saxophone

Judith Insell _ Viola	Caroline Davis _ Flute/Alto Flute
Mariel Roberts _ Cello	Christof Knoche _ Clarinet
Rubin Kodhelli _ Cello	Denis Lee _ Bass Clarinet
Chris Tordini _ Bass	George Schuller _ Drums

Music Arranged and Conducted by Ohad Talmor

Live at the Jazz Standard 116 E. 27th Street New York, NY
August 14 & 15, 2018 Sets at 7:30 & 9:30p

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Wednesday, August 29

- Mike Stern 55Bar 10 pm
- Paul Jubong Lee Trio with Daniel Durst, Diego Maldonado Bar Next Door 6:30 pm
- Charlie Parker Birthday Celebration: Vincent Herring, Jaleel Shaw, Jeremy Pelt, Helen Sung, Lonnie Plaxico, Billy Drummond Birdland 8:30, 11 pm \$40
- Katie Thiroux Trio with guest Ken Peplowski Birdland Theater 7 pm \$40
Blue Note 8, 10:30 pm \$45
Bryant Park 12:30 pm
- Roy Hargrove Extended Ensemble with Hamid Drake, Roxy Coss, Seneca Black, Jonathan Powell, Matt Holman, Nadje Noordhuis, Jason Palmer, Mike Fahie, Ryan Keberle, Jacob Garchik, Jennifer Wharton, Sebastian Noelle, Adam Birnbaum, Matt Clohesy, Jon Wikan Dizzy's Club 7:30, 9:30 pm \$35
- Raphael D'lugoff Trio +1; Ned Goold Jam Fat Cat 7 pm 12:30 am \$10
- Jazzmobile—Tribute to Johnnie Garry: Winard Harper with guest Antoinette Montague Grant's Tomb 7 pm
- Alexis Parsons Quartet with Frank Kimbrough, Dean Johnson, Jeff Hirshfield Jazz at Kitano 8, 10 pm \$18
- Darcy James Argue's Secret Society with Dave Pietro, Rob Wilkerson, Sam Sadigursky, Roxy Coss, Seneca Black, Jonathan Powell, Matt Holman, Nadje Noordhuis, Jason Palmer, Mike Fahie, Ryan Keberle, Jacob Garchik, Jennifer Wharton, Sebastian Noelle, Adam Birnbaum, Matt Clohesy, Jon Wikan Jazz Standard 7:30, 9:30 pm \$30
Mezzrow 8 pm \$20
- Yotam Silberstein Mezzrow 8 pm \$20
- The Stone Commissions: Bill Frisell/kue Mori National Sawdust 7 pm \$25
- Carrie Jackson, Lafayette Harris, Takashi Otsaka Saint Peter's Church 1 pm \$10
- Sebastian Chames Quartet with Greg Tardy, Curtis Lumdy, Willie Jones III; Sanah Kadoura Group; Isaiah J. Thompson Smalls 7:30, 10:30 pm 1 am \$20
- Billy Martin/G. Calvin Weston The Stone at The New School 8:30 pm \$20
- Songbook Summit: The Anderson Brothers Play Jimmy Van Heusen Symphony Space Leonard Nimoy Thalia 7 pm \$35
- Miki Yokoyama; Yuto Kanazawa Tomi Jazz 8, 11 pm
- Joe Lovano Quartet with Lawrence Fields, Marc Johnson, Andrew Cyrille Village Vanguard 8:30, 10:30 pm \$35

Thursday, August 30

- Luke Schwartz Trio with Kells Nollenberger, Kyle McCarter; Leandro Pellegrino Trio with Tim Norton, Robert Giaquinto Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Kat Gang Birdland 5:30 pm \$30
- Charlie Parker Birthday Celebration: Vincent Herring, Jaleel Shaw, Jeremy Pelt, Helen Sung, Lonnie Plaxico, Billy Drummond Birdland 8:30, 11 pm \$40
- Katie Thiroux Trio with guest Ken Peplowski Birdland Theater 7 pm \$40
Blue Note 8, 10:30 pm \$45
Bryant Park 12:30 pm
- Roy Hargrove Cleopatra's Needle 7 pm
- Frank Owens Club Bonafide 7 pm \$20
- Justin Wert Duo Dizzy's Club 7:30, 9:30 pm \$35
- Emilie Surtees Fat Cat 10 pm \$10
- Camille Thurman with Darrell Green Trio Fat Cat 10 pm \$10
- Bruce Williams Quintet Jazz at Kitano 8, 10 pm \$18
- Erika Matsuo Sextet with Steve Wilson, Helio Alves, Juancho Herrera, Leo Traversa, Franco Pinna Jazz at Kitano 8, 10 pm \$18
- Cyrus Chestnut Trio with Buster Williams, Lenny White Jazz Standard 7:30, 9:30 pm \$35
Mezzrow 8 pm \$20
- Saul Rubin Minton's 7:30, 9:30 pm \$15
- Robby Ameen Trio with Edsel Gomez, Ruben Rodriguez Russ & Daughters Cafe 8 pm
- Bill Frisell ShapeShifter Lab 7 pm \$10
- Awakening Orchestra; Daniel Hersog Orchestra Shrine 6 pm
- Dom Palombi Project Silvana 6 pm
- Frank Basile Silvana 6 pm
- Roberta Pikeet Quartet with Steve Wilson, Todd Coolman, Billy Mintz; Dan Pugach Nonet Dan Pugach Nonet with Ingrid Jensen, David Smith, Sam Blakeslee, Jen Hinkle, Andrew Gould, Jeremy Powell, Eitan Gofman, Brandon Scott Coleman, Leo Sherman; Charles Gould Smalls 7:30, 10:30 pm 1 am \$20
- Charlie Parker Birthday Celebration: Vincent Herring, Gary Bartz, David Kikoski, Yasushi Nakamura, Carl Allen Smoke 7, 9, 10:30 pm \$40
- Jean-Luc Ponty Sony Hall 8 pm \$45-85
- G. Calvin Weston, Simon Hanes, Jamie Sait The Stone at The New School 8:30 pm \$20
- Songbook Summit: The Anderson Brothers Play Jimmy Van Heusen Symphony Space Leonard Nimoy Thalia 7 pm \$35
- Tomi Jazz 7 pm \$10
- Yoshiki Miura Tomi Jazz 7 pm \$10
- Joe Lovano Quartet with Lawrence Fields, Marc Johnson, Andrew Cyrille Village Vanguard 8:30, 10:30 pm \$35
- Cal Tjader Tribute: Tommy Mattioli and Rico Vibes Zinc Bar 7, 8:30 pm \$30

Friday, August 31

- Kendra Shank with Dean Johnson, Matt Wilson 55Bar 6 pm
- Tom Beckham Trio with Peter Slavov, George Schuller Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Charlie Parker Birthday Celebration: Vincent Herring, Jaleel Shaw, Jeremy Pelt, Helen Sung, Lonnie Plaxico, Billy Drummond and guest Sheila Jordan Birdland 8:30, 11 pm \$40
- Katie Thiroux Trio with guest Ken Peplowski Birdland Theater 7 pm \$40
Blue Note 8, 10:30 pm \$45
Bryant Park 12:30 pm
- Roy Hargrove Cleopatra's Needle 8 pm
- Frank Owens Club Bonafide 12 pm \$20
- Matt Baker Trio Club Bonafide 8 pm \$20
- New York Jazz Academy Showcase Dizzy's Club 7:30, 9:30 pm \$45
- Brandon Goodwin's B's Bees Dizzy's Club 7:30, 9:30 pm \$45
- George Coleman with Emmet Cohen Trio Dizzy's Club 7:30, 9:30 pm \$45
- Santi Debriano Quintet with Craig Handy, Bill O'Connell, Anggie Obin, Tommy Campbell Jazz at Kitano 8, 10 pm \$34
- Cyrus Chestnut Trio with Buster Williams, Lenny White Jazz Standard 7:30, 9:30 pm \$35
- Monday Michiru Joe's Pub 7 pm \$18
- Jazzmobile: Arturo O'Farrill Marcus Garvey Park 7 pm
- Mark Whitfield Medgar Evers College 7 pm
- Dan Nimmer Mezzrow 8 pm \$20
- Gordon's Grand Street Stompers Radeagast Hall 9 pm
- Zohar Mokady Silvana 7 pm
- Philip Dizack Quintet with Immanuel Wilkins, Mike King, Daryl Johns, Jeremy Dutton; Alex Sipagin Quintet with Will Vinson, John Escreet, Matt Brewer, Donald Edwards; Corey Wallace DUBtet Smalls 7:30, 10:30 pm 1 am \$20
- Charlie Parker Birthday Celebration: Vincent Herring, Gary Bartz, David Kikoski, Yasushi Nakamura, Carl Allen Smoke 7, 9, 10:30 pm \$40
- James Weidman Aperturistic Trio with Harvie S, Steve Williams The Sound Bite 7, 9 pm
- John Medeski/G. Calvin Weston The Stone at The New School 8:30 pm \$20
- Songbook Summit: The Anderson Brothers Play Jimmy Van Heusen Symphony Space Leonard Nimoy Thalia 7 pm \$35
- Tomi Jazz 9 pm \$10
- Kuni Mikami Tomi Jazz 9 pm \$10
- Joe Lovano Quartet with Lawrence Fields, Marc Johnson, Andrew Cyrille Village Vanguard 8:30, 10:30 pm \$35



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- Richard Clements/Murray Wall Band 11th Street Bar 8 pm
- Grove Street Stompers Arthur's Tavern 7 pm
- Earl Rose Bemelmans Bar 5:30, 9 pm
- Woody Allen and The Eddy Davis New Orleans Jazz Band Café Carlyle 8:45 pm \$120-215
- Cleopatra's Needle 8 pm
- Jon Weiss Duo Cleopatra's Needle 8 pm
- Svetlana & The Delancey 5 Freddy's Backroom 8:30 pm
- Vince Giordano and The Nighthawks Iguana 8 pm
- Iris Orni Jam Session Jazz at Kitano 8 pm
- Mingus Big Band Jazz Standard 7:30, 9:30 pm \$25
- JFA Jam Session Local 802 7 pm
- Pasquale Grasso Mezzrow 11 pm \$20
- Melvin Vines Paris Blues 9 pm
- Jazz Jam Session Radeagast Hall 8 pm
- Vincent Herring Quartet and Smoke Jam Session Smoke 7, 9, 10:30 pm
- Swingadelic Swing 46 8:30 pm
- Vanguard Jazz Orchestra Village Vanguard 8:30, 10:30 pm \$30

TUESDAY

- Yuichi Hirakawa Trio Arthur's Tavern 7 pm
- Art Hirahara Trio Arturo's 8 pm
- Loston Harris Trio Bemelmans Bar 9:30 pm
- Marc Devine Trio Cleopatra's Needle 8 pm
- Battle Of The Horns Farafina Jazz Cafe and Lounge 8 pm
- Diego Voglino Jam Session Halyard's 10 pm
- Vince Giordano and The Nighthawks Iguana 8 pm
- Mona's Hot Four Mona's 11 pm
- John Cooksey Paris Blues 9 pm
- Mike LeDonne Quartet; Emmet Cohen Band Smoke 7, 9, 10:30, 11:30 pm
- George Gee Orchestra Swing 46 8:30 pm

WEDNESDAY

- Bill Wurtzell/Jay Leonhart American Folk Art Museum 2 pm
- Eve Silber Arthur's Tavern 7 pm
- Jonathan Kreisberg Trio Bar Next Door 8:30, 10:30 pm \$12
- Loston Harris Trio Bemelmans Bar 9:30 pm
- David Ostwald's Louis Armstrong Centennial Band Birdland 5:30 pm \$20
- Joel Forrester solo Bistro Jules 5:30 pm
- Les Kurtz Trio Cleopatra's Needle 7 pm
- Pasquale Grasso; Django Jam Session The Django 8:30, 11 pm
- WaHi Jazz Jam Le Chélie 8 pm
- Les Goodson Band Paris Blues 9 pm
- Lezlie Harrison; Mel Davis B3 Trio and Organ Jam Smoke 7, 9, 10:30, 11:30 pm
- Stan Ruben Orchestra Swing 46 8:30 pm
- Ray Blue Organ Quartet American Legion Post 398 7 pm

THURSDAY

- Eri Yamamoto Trio Arthur's Tavern 7 pm
- Loston Harris Trio Bemelmans Bar 9:30 pm
- John McNeil/Mike Fahie The Douglass 9 pm
- Joel Forrester George's 6:30 pm
- Steve Wirts Han Dynasty 6 pm
- Spike Wilner Mezzrow 11 pm \$20
- Les Goodson Band Paris Blues 9 pm
- Gene Bertocini Ryan's Daughter 8:30, 10:30 pm
- Rob Duguay Low Key Trio Turnmill NYC 11 pm

FRIDAY

- Eri Yamamoto Trio Arthur's Tavern 7 pm
- Joel Forrester Baker's Pizza 7 pm
- The Crooked Trio Barbés 5 pm
- Loston Harris Trio Bemelmans Bar 9:30 pm
- Birdland Big Band Birdland 5:15 pm \$25
- Melvin Vines Paris Blues 9 pm
- Gerry Eastman Quartet Williamsburg Music Center 10 pm

SATURDAY

- Eri Yamamoto Trio Arthur's Tavern 7 pm
- Bill Saxton and the Harlem Bebop Band Bill's Place 8, 10 pm \$20
- Joel Forrester solo Bistro Jules 6 pm
- Stan Ruben Orchestra Carnegie Club 8:30, 10:30 pm
- Bassey & The Heathens The Heath 12:30 am
- Yvonnick René Henry's 12:30 pm
- Assaf Kehati Duo Il Gattopardo 11:30 am
- Melvin Vines Paris Blues 9 pm
- Johnny O'Neal Smoke 11:45 pm 12:45 am

SUNDAY

- Creole Cooking Jazz Band; Stew Cutler and Friends Arthur's Tavern 7, 10 pm
- Peter Mazza Trio Bar Next Door 8, 10 pm \$12
- Arturo O'Farrill Afro Latin Jazz Orchestra Birdland 9, 11 pm \$30
- Joel Forrester solo Bistro Jules 4 pm
- Renaud Penant Trio Bistro Jules 7:30 pm
- Steve LaSpina Trio Café Loup 12:30 pm
- Marc Devine/Hide Tanaka Café Loup 6:30 pm
- Keith Ingham Cleopatra's Needle 4 pm
- Trampelman Dominic's Astoria 9 pm
- The EarRegulars The Ear Inn 8 pm
- Glenn Crytzer All Stars The Flatiron Room 6:30 pm
- Joel Forrester solo Grace Gospel Church 11 am
- Grassroots Jazz Effort Grassroots Tavern 9 pm
- Tony Middleton Trio Jazz at Kitano 12 pm \$40
- John Merrill and Friends Mezzrow 11 pm \$20
- Avalon Jazz Band Minton's 12 pm
- Melvin Vines Paris Blues 9 pm
- Marjorie Eliot/Rudell Drears/Sedric Choukroun Parlor Entertainment 4 pm
- Koran Agan Radeagast Hall 1:30 pm
- Lu Reid Jam Session Shrine 4 pm
- Annette St. John; Wilerm Delisfort Quartet Smoke 11:30 am 11:45 pm
- Sean Smith and guest Walker's 8 pm

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(INTERVIEW CONTINUED FROM PAGE 6)

I want to say about the art of vocalese: it's wonderful to sing along with recordings, you know, wordless, with great solos—it's a lot of fun, it's the way I started—however, vocalese is an ART. It entails really going inside the solo and understanding all the rhythm and the nuances. The last thing I recorded is on an album with a wonderful tenor player, Emanuele Cisi, from Torino and this is an album dedicated to Lester Young. I got to sing an adaptation of the poem "No Eyes" by beat generation poet David Meltzer—who wrote a great book of poems inspired by the music of Lester Young—on Lester's 1945 solo on "These Foolish Things"... This took me a while and it took a lot of focus, because of getting all the inflections and the rhythm. I do see a lot of interest now—a resurgence, almost like a fashion—of putting videos on the internet of singers singing along to great solos in the background. That's great but the real ART of vocalese is to understand all the nuances and the rhythm. Before you can even write the lyrics that tell a story you have to truly get inside of the music...and so it's not just notes, but rhythm and nuances and inflections, it's like talking! And then you put your own words to it and you sing it. THAT is CREATIVE and you sing it with nothing in the background playing. I realized the magnitude of vocalese when I transcribed this song by Lester Young for the *No Eyes* project and at first it seemed so flowing, so... "EASY" (laughs) because when he plays it he makes it sound this way. Then when I transcribed it I thought, "This is the most difficult thing I've ever done in my life." But you can't take it too easy, you have to really respect this thing and be willing to go inside of it. It's not enough to just repeat the notes and sing along, although that is a great place to start.

TNYCJR: Singing the Jimmy Heath songbook—tell me about this project.

RG: It's so dear to my heart. Master Jimmy Heath was one of the first musicians I met when I arrived in the States and he's one of my idols. I have been listening to his records since childhood. I heard all these amazing melodies and it wasn't until years later, when I started to sing with the Dizzy Gillespie All-Stars and Jimmy was in the band playing and arranging, that we really hung out a lot and he honored me with his friendship. I didn't know that a lot of his great songs have lyrics, because they had not been sung. These melodies are amazing and they remind me a lot of my favorite composer Strayhorn: the shape, the scope, the width, the beauty of them, really remind me of Strayhorn. So we recorded these songs, many of them have lyrics by Jimmy himself and I wrote lyrics to a few of the songs, as well as a few other lyricists. And of course there are many more of those melodies by Jimmy so I hope one day we record a volume two (laughs).

TNYCJR: What is the best way for fans to stay connected to you online?

RG: I am currently working on my full website, finally, that is going to gather all the information about my new projects, where I'm going, what I'm up to. Also, later in the fall, I'm planning on launching my educational website, which will be separate from my artist page, devoted to my teaching. I've been very passionate about education, holding master classes. I love to teach and actually I'm writing a book. It will have tips and interactive parts and it is going to be all about the voice and aspects of how to work on the voice. That one might take a little while—I will be making announcements about it on my Facebook page. ❖

For more information, visit facebook.com/roberta.gambarini. Gambarini is at Blue Note Aug. 23rd-26th. See Calendar.

Recommended Listening:

- Roberta Gambarini/ Antonio Scarano—*Après lude* (Splasc(h), 1991)
- Roberta Gambarini—*Easy To Love* (Groovin' High/ Kindred Rhythm—In+Out, 2004)
- Roberta Gambarini/Hank Jones—*You Are There* (*Lush Life*) (Groovin' High-Emarcy, 2005-06)
- Roberta Gambarini—*So In Love* (Groovin' High-Emarcy, 2008)
- Roberta Gambarini—*The Shadow of Your Smile* (*Homage to Japan*) (Groovin' High, 2013)
- Roberta Gambarini—*Connecting Spirits* (*The Jimmy Heath Songbook*) (Groovin' High, 2015)

(LABEL CONTINUED FROM PAGE 11)

The other CD to appear since that initial launch is *Psychic Armour* (Weekertoft 5) by the duo of Smyth and drummer Chris Corsano. The 2015 concert of loose drumskins and taut piano strings has all the freshness and energy of Don Pullen and Milford Graves' 1966 duet recordings with a half-century history of improvisatory practice added. Meanwhile, *Tapering Arms Point into The Wind*, a recent cassette (Weekertoft 8), documents the duo of tenor saxophonist Rachel Musson and bassist Olie Brice.

Weekertoft's latest release uses the digital format to present a festival far more diverse and expansive than the *Making Rooms* boxed set. *Channels* (Weekertoft Digital 5) documents the Discovery Festival 2017 in Walthamstow, taking in 19 sets from some 60 musicians and lasting over six hours. Covering a range of approaches, there are large ensembles like the Mopomoso Workshop Group and the South Leicestershire Improvisers Ensemble along with small groups and solo performances that include a Who's Who of English free improvising: trumpeter Jim Dvorak; reed players Stefan Keune, Alex Ward, Evan Parker and Alan Wilkinson; drummers Steve Noble, Roger Turner and Mark Sanders; bassists Marcio Mattos and John Edwards; violinists Alison Blunt and Nigel Coombes; pianists Vervan Weston and Steve Beresford; singer Maggie Nicols and cellist Hannah Marshall as well as Russell and Smyth.

What's next for Weekertoft? Russell has a cassette on the way, a trio "with [cellist] Matthieu Safatly and [saxophonist] Jean-Jacques Duerinckx called 'Serpentes'. It's a group I like very much and we recorded a fine set in Rotterdam earlier this year." Smyth meanwhile is planning a two-CD set of two Dublin duets with Evan Parker, recorded a year apart, entitled *Calenture and Light Leaks*. The first has Parker on tenor, the second on soprano. Smyth reflects, "The two recordings sit well together and have very contrasting shapes and light. I've felt for some time that they should be placed side by side, two solid objects sharing the same basket, and it looks like we'll get to see and hear that happen. As someone who first found this music as a teenager in my local library with a copy of Evan's beautiful *Saxophone Solos*, this is something that makes me very, very happy indeed."

While the recording industry increasingly emphasizes a glorious past, Weekertoft maintains the commitment to live performance opportunities that has kept Mopomoso running for 27 years: "We sometimes donate things for raffle to raise money to help venues and one-third of any income from the *Channels* release will go towards funding a further festival. A bit crazy but Paul and I are both realists as much as idealists and I think we both agree that you need these two things in the mix."

There are substantial samples of the catalogue at weekertoft.com. Anyone interested in some high points of contemporary free improvisation should make a point of going there. ❖

For more information, visit weekertoft.com

(SUONI CONTINUED FROM PAGE 13)

gestures and micro-dynamics as well as its progression based on breaks. What was particularly impressive was the cohesion of the playing despite the constant flow of new ideas.

Another highlight was the trio of Mette Rasmussen (alto saxophone), Craig Taborn (piano) and Ches Smith (drums) at La Sala Rossa (Jun. 13th). One impressive feature was that the musicians were at the service of a collective creation. Furthermore, it was this collective creation that made their individual contributions shine. The way the music unfolded also showed a great concern for form. Indeed, even though the music was entirely improvised, the musicians were conscious of building something over the course of the concert.

Will Guthrie's solo concert at La Vitrola (Jun. 15th) was another high point. While he is, strictly speaking, a drummer, describing his performance as a drum solo would be missing the mark. Indeed, the Nantes-based musician used his drumkit, cymbals and gongs as tools to generate fascinating resonances and overtones.

Finally, the performance given by Irreversible Entanglements, a free jazz quintet that includes poet Camae Aweya, at La Sala Rossa (Jun. 17th) has to be mentioned. In her poetry, Aweya addressed in a very direct and visceral manner a variety of issues of justice that still affect African-Americans. The charge of her words was not only complemented, but also amplified by the music itself, most notably by the powerful rhythm section of bassist Luke Stewart and drummer Tcheser Holmes. Over the course of the concert however, the quintet's proposition did show its limitations due to a certain lack of variety in structure and approach from one piece to the other.

The 2018 edition proved to be the best in years, most notably because of its consistency. ❖

For more information, visit suoniperilpopolo.org

(MONTRÉAL CONTINUED FROM PAGE 13)

pianist/bandleader/composer Carla Bley and her husband/electric bassist Steve Swallow. To make up for this, a tribute to Bley at Le Monument National was organized in which The Orchestre National de Jazz would play her compositions, conducted by trumpeter Ingrid Jensen and featuring guest soloists Helen Sung (piano) and Christine Jensen (saxophone). The orchestrations were rich and colorful, the brass and reed sections melding seamlessly with the richness of Duke Ellington's most colorful pieces. Yet this was no nostalgic evocation of classic swing (though swing the band did)—Bley's tunes are closer to the quirkiness of Gil Evans and Raymond Scott yet never sound clever

for their own sake. "Greasy Gravy" incorporated aspects of the sultry soul jazz of Jimmy Smith and Charles Earland and "Awful Coffee" had a bit of the spirit of old-school song parodist Spike Jones—the horns burlesque, melodies starting off like jingles, getting symphonic then swinging again.

Brian Blade's resumé includes playing with/for no less than Bill Frisell, Chick Corea, Joni Mitchell, Norah Jones, Wayne Shorter and Bob Dylan. Blade has even released an album, *Mama Rosa*, as singer/songwriter. His Fellowship Band at Le Monument National touched upon some of the stylistic bases of the aforementioned but not in a sense of eclecticism or pastiche. This was indeed postbop jazz, with bassist Chris Thomas, pianist Jon Cowherd, tenor saxophonist Melvin Butler and alto saxophonist/bass clarinetist, Myron Walden—but the tunes played were originals featuring engaging folk- and Americana-based melodies with strong gospel undertones. While soloing was inspired (the saxophonists were testifying!), it was very much an ensemble music, the horns sounding like a larger group. The audience was frequently heard to gasp, their applause rapturous.

Zakir Hussain is a master tabla player, equally at home with Hindustani classical ragas as with jazz improvisation; since the early '70s, during and after his sojourn with Miles Davis, Dave Holland has been one of the leading lights of jazz acoustic bass in mainstream and avant garde settings. Chris Potter is a saxophone ace regardless of context. This trio delivered a dazzling cross-cultural collaboration at Maison Symphonique, a swirling sea of modal-influenced improvisation. Bass was rippling and sure, tabla beats rolled like ocean waves, soprano saxophone was lithe, tenor robust and rousing. This threesome burned onstage in a zone where Eastern and Western musical traditions intertwined. The crowd understandably went wild. This was one of the best live performances witnessed by this writer this year.

There were sundry other delights: Jensen Sisters band; Shawn Phillips, veteran performer with a unique style of folk-rock and amazing vocal range and jazz-inflected phrasing; blazing Afrobeat of Jupiter & Okwess; classic New Orleans jazz with a hint of contemporary edge by Aurora Nealand & The Royal Roses; sterling postbop of Canadian pianist Min Rager. Purists may carp, but the Montréal Jazz Festival has something for (almost) everyone. ❖

For more information, visit montrealjazzfest.com

(SÜDTIROL CONTINUED FROM PAGE 13)

visual imagery opened new doors of perception. Unfortunately, the plug had to be pulled on this unique

concert when a violent thunderstorm sent the audience running for cover.

One of the best events took place on a sunny morning beneath shade trees on the grounds of Palais Toggenburg in Bolzano. Simone Graziano Frontal was an exception to the Nordic theme. Graziano's priority, for his Italian/American/Dutch quintet was not showcasing all the solo firepower at his disposal, but exploring ensemble form. His tunes are careful structures with many moving parts, at many levels of intensity. When their moments came, each badass soloist burned: Graziano on piano, Dan Kinzelman on tenor saxophone, Reinier Baas on guitar and Gabriele Evangelista on bass.

Here are some vivid memories, isolated from a blur of sensory overload at high altitude. The songs of Norwegian vocalist Natalie Sandtorv are psychodramas. She is a powerful theatrical presence with a voice capable of wide intervallic leaps. The It's Never Too Late Orchestra, led by tuba player Per-Åke Holmlander, achieved something almost impossible: they played explosive, raving avant garde jazz with a big band and made the chaos coherent, if barely. In a dark cellar in Bolzano at midnight, Mats Gustafsson's Fire!, with singer Mariam Wallentin, conducted barbaric dark ceremonies. Few bands in any genre generate so much raw visceral impact. The cable car ride to the concert of Swedish singer Anni Elif was breathtaking and her warm, clear music was perfect for a cold, wet mountain morning. The gifted Italian acoustic pianist Giovanni Guidi has a new Rhodes project called Drive!, with Joe Rehmer on electric bass and Federico Scettri on drums. On an outdoor basketball court in the small town of Merano, they played one hour-long piece like a river that swept you up and carried you home. Splashgirl (Andreas Stensland Löwe, piano; Jo Berger Myhre, bass; Andreas Lønmo Knudsrød, drums) were set up on a forest floor, an environment so perfect for hovering, poetic piano trio music that you forgot to wonder how they got the Yamaha Concert grand piano up the mountain and into the woods.

The concert that could stand for the whole festival was Maria Faust's Sacrum Facere project. Her octet played under the stars in a stone quarry at 3,500 feet, with a sheer rock face behind them. "Sacrum Facere" means "sacrifice of human souls" and all the pieces in this seven-part suite were about "the destinies of women". The brass and woodwind ensemble (plus the kannel, a traditional Estonian plucked string instrument) patiently portrayed Faust's stark forms that recurred and subtly evolved over time, in rich, dark, haunting blends. Sometimes this band sounded like one enormous bell, tolling. Faust's dignified, quietly majestic music was as timeless as the silent stone. ❖

For more information, visit suedtiroljazzfestival.com



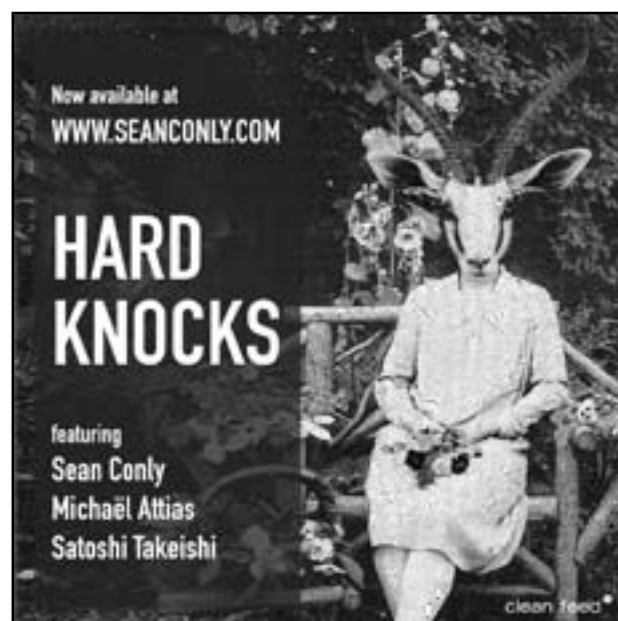
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