

BRIC
**CELEBRATE!
BROOKLYN!** FESTIVAL

PROSPECT PARK
BANDSHELL 2017

JUN-AUG | FREE

Sat, Jun 10, 7:00PM

ALICE SMITH

Bilal
Kris Bowers

Fri, Jun 23, 7:30PM

AMERICAN EXPRESS SERIES

PHAROAH SANDERS

Brooklyn Raga Massive:
Coltrane Tribute

Sat, Jun 24, 7:00PM

BUD LIGHT MUSIC SERIES

THE SOUL REBELS feat.

TALIB KWELI,
PHAROAH MONCH &
KIRK KNIGHT

Goapele
Natasha Diggs

Fri, Jul 7, 7:30PM

MUSIQ SOULCHILD

People's Champs

Thu, Jul 13, 7:30PM

BUD LIGHT MUSIC SERIES

ROBERT RANDOLPH &
THE FAMILY BAND

Eric Krasno

AND MORE!

Check out the full lineup at
BRICartsmedia.org

As local spaces for experimental music dwindle, it's good to know that there is a sacred home for creativity in Brooklyn Heights at the First Unitarian Universalist Church, a Gothic Revival structure erected in 1844. While the surroundings may change (and the context), this vaulted and resonant building has provided the foreground for a range of auditory explorers over the last several years, lately hosting performances curated by Blank Forms. May 2nd featured two particularly appropriate sets utilizing far-flung instrumentation, beginning with the trio of Medieval flutist **Norbert Rodenkirchen**, reed player **Robbie Lee** and bassist **James Ilgenfritz**. Across five pieces divided into solos, duos and group improvisation, Ilgenfritz' tugged harmonic resources supported false-fingered unison leaps and transverse elisions. Lee's palette, in addition to Baroque and Medieval flutes, also includes contrabass recorder, chalumeau and gemshorn, alternately piping and globular. French conceptualist **Jean-Luc Guionnet** followed with a lengthy, multi-part work on the church's organ. Known also as a saxophonist and electronics artist, Guionnet's use of intervallic, twittering leaps against pillowy subtones and obsessive, glitchy cycles spoke as much to the post-Eric Dolphy lineage as to the sonic architecture of Iannis Xenakis (with whom he studied) and the theatricality of Mauricio Kagel. In the darkened and sparsely populated church, Guionnet's cast shadows were those of a scientist and sculptor. — *Clifford Allen*



PETER GANNUSHKIN/DOWNTOWNMUSIC.NET

Jean-Luc Guionnet @ First Unitarian Church

It's a bit surprising that one of the foremost musician-scholars of John Coltrane's music, saxophonist **Andrew White**, was not interviewed in the recent Coltrane documentary *Chasing Trane*. After all, White has transcribed and published 840 Coltrane solos in addition to internalizing and making the legacy of the late saxophonist's '60s quartet music his own. White celebrates his 75th birthday on Sep. 6th and started the party early with shows in his home city of Washington, D.C. (Apr. 26th) and at The Jazz Gallery (May 6th) with his longtime quartet of pianist Wade Beach, bassist Steve Novosel and drummer Nasar Abadey. The program featured White originals and Real Book classics like "Afro Blue", "Footprints" and "Theme for Ernie", approached in harried but monstrously compelling suites. Following an unaccompanied alto cadenza of baroque flurries and bluesy, honking shimmies, Abadey thundered out of the gate as White's harmonic torrents (on tenor) and Beach's knotty chordal recombinations set the proceedings firmly in a Trane-constructed house. But it was the clutch of White's "French" tunes—poised and evocative, drawing from classicism and stride—that showed the group's elegant versatility before charging back in the direction of "Afro Blue". Wryly pitching that he's "the most voluminously self-industrialized musician" and ensuring that all in attendance knew of his "over 2,900 products and services available", White's occasional New York stands are an essential experience. (CA)

Behind The Appel Room stage a huge wall of windows revealed a panoramic view of Central Park South, rows of red and white car lights wending through the drizzly Friday night (May 5th), an apt setting for guitarist **John Scofield**'s second double-set. The first section, a revisiting of his 1996 album *Quiet*, included six horns (three brass, three reeds) featuring tenor saxophonist Joe Lovano. Scofield's tangy tone and short, barbed phrases linked into longer thematic chains, which stood in stark relief to the muted sonorities of the two French horns, bass clarinet, baritone saxophone and flutes—a bit like hearing Ray Charles' gruff baritone against a treacly string section or chorus. Scofield's playing, always interesting, and Lovano's brief solo spots, though tasteful, lacked the inspiration that elevates a concert into a jazz experience, though the closer, "Rolf and the Gang", was certainly headed in that direction as drummer Bill Stewart, bolstered by bassist Larry Grenadier, dug deeply into a swinging groove. The second section, comprising material from Scofield's 1986 album *Blue Matter*, recorded just after his stint with Miles Davis, featured bassist Gary Grainger and drummer Dennis Chambers, two of the funkier musicians to play jazz. With Jim Beard on keyboards, this set was definitely heavier, especially during Scofield's solos on the title track and "Trim", where he coaxed a wide range of dynamics from his guitar without once pushing a pedal, highlights in an otherwise fairly straightforward set. — *Tom Greenland*



ALAN NAHIGIAN

John Scofield @ The Appel Room

Known for earlier work in seminal AfroCuban jazz orchestras, in the latter part of his 50-plus-year career **Chucho Valdés** has performed in smaller ensembles, bringing his magnificent piano playing to the fore. As part of his 75th birthday celebration tour, he opened the early set at Blue Note (May 10th) with the lively "Conga-danza", backed by bassist Gastón Joya, drummer Rodney Barreto and percussionist Yaroldy Abreu Robles, cutting a spry figure in his florid shirt and blue beret, easily matching the younger musicians' considerable energy. The second number, a *punto guajiro*, combined elements of classical and folk music, Valdés' playing veering from delicate to orchestral. "Yansa" unfolded mystically over snake-charmer rattles, turning out to be a perfect contrafact for Paul Desmond's "Take Five", quoted at its conclusion. "Lorena's Tango" and "AfroComanche" contained truly exciting piano work: zipping glissandos, hands chasing hands like kittens and high, fast figures over rambling low lines on the former; unbroken streams of elegantly crafted eighth notes (à la a Bach partita), double- and triple-time flourishes that pulled loosely across the pulse but landed with drone-strike precision and dense rhapsodic chord rolls on the latter. A cover of "But Not for Me" revved up to a propulsive samba before the set closed with the plaintive "Caridad Amaro", Valdés building tastefully to a rousing climax, hands scuttling across the keys, gently returning for a second solo of sweet chimes. (TG)

Now that France has reaffirmed its political sanity, reed player **David Murray** may want to rethink his repatriation after decades abroad in Paris, given his native country's current leadership. Until he does, the city will benefit from his residence, especially with a recent stand at Village Vanguard last month, leading a quintet for most of the week, then augmenting it with three horns on Saturday (May. 6th). It was a family affair, both literally and figuratively, as Murray had his son Mingus in tow on guitar plus the fraternal rhythm section of bassist Rashaan and drummer Russell Carter to go along with old musical brothers Craig Harris (trombone), Hugh Ragin (trumpet) and D.D. Jackson (piano), plus unannounced guest Jay Rodriguez (alto saxophone). It was a long set, over 70 minutes, split among only five songs, which showed how much soloing needed to be done on pieces by Murray, late friend Butch Morris and Billy Strayhorn (the latter a quartet respite from the remaining onslaught). There was enough electricity to light up the Empire State Building or Eiffel Tower (though Murray should have been a sterner father and turned down his son's amp; often Mingus' comping was louder than the soloists) and Ragin and Harris in particular were positively frothy. Blues was the common language across the generations of players, whether spoken by Albert Ayler or Jimi Hendrix. At the end of the set, the audience got what it deserved: four-horn polyphony of World Saxophone Quartet-like intensity. —**Andrey Henkin**

On the last leg of a 17-year run, **The Bad Plus**, soon to be minus a founding member in pianist Ethan Iverson, brought their singular brand of performance into Jazz Standard for their penultimate New York stand. (The original formation will finish up New Year's Eve at Village Vanguard, after which Orrin Evans will take over the piano chair). Opening its May 11th late set with Iverson's "Let Our Garden Grow", the band's deconstructionist character was immediately on display, Anderson getting things started with a folkish bass solo, subsequently buoyed by King's atmospheric cymbals. With the emergence of Iverson's classically-tinged melodic line, King shifted gears, briefly swinging straightahead, provoking dissonant Monkish chords from the pianist that were met with crackling drum rolls. Throughout the piece tempo variations and unexpected silences gave the music a suspenseful episodic quality. King's "Wolf Out" had Iverson's rich harmonies out front as it moved from minimalist austerity to complex counterlinearity. The group's cover of "Time After Time" fragmented the song into variant components so that at times one wondered if the three men were playing the same song, a trait also evident on Iverson's "Do Your Sums (Die Like A Dog)". Anderson's "Neptune The Planet" had an earthier quality while his "Seven Minute Mind" swung hard. The band ended its set with a cover of The Yeah Yeah Yeahs' "Maps", then obliged the crowd with an encore of Johnny Cash's "I Walk The Line". —**Russ Musto**

JOHN ROGERS / JOHNROGERSNYC.COM



D. D. Jackson and David Murray @ Village Vanguard

© R.I. SUTHERLAND-COHEN / JAZZEXPRESSIONS.ORG



The Bad Plus @ Jazz Standard

It is one thing to be a good drummer, another to be a good composer. And it is still another thing to be a confident enough drummer-composer not to play throughout the entirety of one of your pieces. **Harris Eisenstadt** gave himself the extra challenge of directing his set-long *Recent Developments* suite from the back of the Greenwich House Music School stage, cueing sections and tempo for a slightly altered ensemble than that found on the recently released *Songlines* album of the same name. Anna Webber (flute), Sara Schoenbeck (bassoon), Nate Wooley (trumpet), Jeb Bishop (trombone) and Eivind Opsvik (bass) were holdovers while Joe Daley spelled Dan Peck on tuba, Rubin Kodheli stepped in for Hank Roberts on cello and vibraphonist Patricia Brennan's shimmery lines replaced the jittery banjo of Brandon Seabrook. It was the latter substitution that added the most interesting quality to the ensemble, an almost electronic aspect in an impish layer running underneath the rest of the band. Harris' writing took full advantage of this unusual instrumental aggregation, whether it was in the rounded sonority of the whole nonet or the textural subgroupings that acted as connective tissue between the suite's sections, most notably muted trumpet and pizzicato cello or flute and tuba like an Oxpecker bird on a hippopotamus. Eisenstadt was understated throughout, laying down skeletal rhythms as structure for his complex forays, his kit serving him as a conductor's podium. (AH)

Seated on a bar stool center stage at Iridium, his head bent slightly over his signature black Benedetto guitar, **Pat Martino** exuded Zen-like serenity in stark contrast to the electrifying sounds emanating from his instrument. Flanked by organ player Pat Bianchi and drummer Carmen Intorre, Jr., Martino kicked off opening night (May 4th) with his fiercely swinging "Lean Years". Soloing over the walking basslines pedaled by Bianchi, the guitarist improvised harmonically sophisticated, rhythmically breathtaking lines matched by his sensitive comping behind Bianchi's solo. On Ivan Lins' beautiful bossa nova "The Island" Martino's soulful lyricism came to the fore, after which he paid homage to Wes Montgomery with an exhilarating rendition of his fellow guitarist's classic "Full House". On Mingus' "Duke Ellington's Sound Of Love" his notes sighed with voice-like emotion. Then, revealing the influence of saxophonists on his virtuoso artistry, Martino followed with a blistering outing on Coltrane's "Impressions", ethereal exploration of Wayne Shorter's "Footprints" and finally a hardbopping rendition of Sonny Rollins' "Oleo", which would have, after more than an hour into the set, signaled the end of most jazz performances. But Martino had more music in him, stretching out over Bianchi's swelling chords and Intorre's rhythmic brush work on Ellington's "In A Sentimental Mood", then ending with his funky theme song "Mac Tough", a tribute to his early boss, Brother Jack McDuff. (RM)

WHAT'S NEWS

The **2017 Ertegun Jazz Hall of Fame** inductees have been announced: Tito Puente, Don Redman, and McCoy Tyner, who will be celebrated in concerts at Dizzy's Club in July.

The winners of the 21st Annual **Jazz Journalists Association Jazz Awards** have been announced and will be celebrated at a banquet in New York City on Jun. 6th. Major category winners are Lifetime Achievement in Jazz: McCoy Tyner; Musician of the Year: Wadada Leo Smith; Up and Coming Musician of the Year: Joey Alexander; Composer of the Year: Ted Nash; Arranger of the Year: Maria Schneider; Record of the Year: *Madera Latino - A Latin Jazz Perspective on the Music of Woody Shaw*, Brian Lynch (Hollistic MusicWorks); Historical Record of the Year: *Some Other Time: The Lost Session from the Black Forest*, Bill Evans (Resonance Records); and Record Label/Platform of the Year: Resonance Records. For the complete list and to buy tickets to the banquet, visit jjazzawards.org.

The **Sound It Out Series** at Greenwich House Music School will have a fifth anniversary fundraising concert Jun. 22nd at 7:30 pm with a program entitled "Motian in Motion". Tickets are \$30 with a post-concert wine reception. For more information, visit facebook.com/sounditoutnyc.

Swing 46, the Times Square mainstay, will celebrate its 20th anniversary with a month's worth of special concerts running through Jun. 30th. For more information, visit swing46.com.

Shenandoah University of Winchester, VA has endowed a scholarship in the name of recently departed pianist **Hod O'Brien** to be split equally between Music Therapy and Jazz Studies. For more information, visit su.edu.

The winners of the German **Echo Jazz Prize** have been announced and include Gregory Porter, Antonio Sanchez, Joachim Kühn New Trio, Kenny Barron, Branford Marsalis Quartet, Lars Danielsson, Charlie Hunter, Cuong Vu, Daniel Erdmann, Michael Wollny, Norah Jones, Émile Parisien and Vincent Peirani. For more information, visit echojazz.de.

New Orleans saxophonist **Kidd Jordan** and Brazilian multi-instrumentalist **Hermeto Pascoal** received honorary doctorates from Loyola University New Orleans and New England Conservatory, respectively, at commencements last month.

Troubling news has come out of the **Mosaic Records** camp. To quote the press release: "We've always tried to be diligent about warning you when sets were running low so you wouldn't miss out on titles that you wanted. But at this point, some sets which are temporarily out of stock may not be pressed again. We are not certain how Mosaic Records will continue going forward or how many more sets we will be able to create and release. We've got a lot of great plans but few resources." For more information and to purchase releases, visit mosaicrecords.com.

Carnegie Hall's Weill Music Institute has announced the launch of **NYO Jazz**, a "four-week intensive summer program designed to nurture and showcase the talents of exceptional young American jazz instrumentalists." Applicants must be between ages 16-19 for the program, which will begin in Summer 2018. Participants led by trumpeter Sean Jones will perform at Carnegie Hall and undertake a European tour. For more information and to apply, visit carnegiehall.org/nyojazz.

Winners of the **22nd Annual Essentially Ellington High School Jazz Band Competition**, which took place last month at Jazz at Lincoln Center, have been announced. Newark Academy of New Jersey received an Honorary Mention. For more information and complete list of winners, visit academy.jazz.org/ee.

Applications are being accepted for the 6th Annual **Sarah Vaughan International Jazz Vocal Competition**. For the first time in the competition's history, both female and male applications are being accepted. For more information and to apply by Sep. 5th, visit sarahvaughancompetition.com.

June has been declared **New York Music Month** by the Mayor's Office. For a complete list of events, visit nymusicmonth.nyc.

Submit news to info@nycjazzrecord.com