



Thank you...For F.U.M.L. (Funking Up My Life), 1978 • Collage 15" x 18 3/8"  
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UNIVERSAL TEMPLE OF THE ARTS  
STATEN ISLAND **JAZZ**  
FESTIVAL 32

**Tickets: \$40/30/25**  
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through 9/30 @ 10pm

**Saturday, Oct. 19, 2019 2-7 pm**  
**St. George Theatre**  
**35 Hyatt Street, SI, NY 10301**

**ticketmaster.com**

**718-442-2900**  
**www.stgeorgetheatre.com**

**Performers**

Reggie Workman presents New Stars on This Horizon  
Leopoldo Fleming Afro-Caribbean Jazz Ensemble  
Winard Harper & Jeli Posse  
Danny Mixon Quartet  
Antoinette Montague  
Rudi Mwongozi  
Jeannine Otis  
Earl Sauls  
Sylvester Scott  
Ray Scro  
Darrell Smith  
Karlus Trapp  
WaFoo  
Hosted by Sheila Anderson, Author and  
On-Air Personality, WBGO, 88.3 FM



There's a look that comes over Norwegian guitarist **Lage Lund** when he's entered the proverbial "zone", cascades of morphing melodic shapes emerging from his amp, body hunched, rocking back and forth, eyes staring upwards and rightwards into the darkened room, above and beyond the audience. This look occurred often during the early set at The Jazz Gallery (Sep. 6th), when he revisited *Rebuild the Rubble*, a suite of original compositions fashioned out of wide-sweeping song-lines and short quotations pulled from Kurt Vonnegut's writings and elaborated by vocalist Theo Bleckmann. Orchestrated for sextet, which was completed by pianist Micah Thomas, synthesizer player Frank LoCrao, bassist Ben Street and drummer Obed Calvaire, the lush harmonies padded the obliquely contoured tunes—difficult, angular songs with angst-ridden imagery Bleckmann navigated with apparent nonchalance, a tribute to his agile instrument. The brightest sparks of the set, however, were Lund's solos, particularly on "I Know You Know", "Langsam" (after which a woman, dutifully inspired, cried out, "You're fuckin' killin' it, man!") and "Train Song", which featured Lund's arpeggiated soliloquy and, later, an inspired improvisation. These sparks were kindled and fanned by magnificent drumming, Calvaire's crisp sticking and on-the-top pulse counterbalanced by sounds of wet, washy cymbals and hi-hat draped with large clusters of small bells, tambourines and chains. —Tom Greenland



Lage Lund @ The Jazz Gallery

**Frank Kimbrough**, first to record for Newvelle, a vinyl-only label selling yearly subscriptions to six-album sets, fronted the Newvelle Anniversary Band at Jazz Standard (Sep. 7th). Along with trumpeter Riley Mulherkar, tenor saxophonist Andy Zimmerman, guitarist Ben Monder, bassist Chris Tordini and drummer Francisco Mela—labelmates all, some old friends, some new acquaintances—the pianist served listeners a seven-course 'meal', an aural complement to the comestibles and potables on their tables. The appetizer/apéritif, Kurt Weill's "Alabama Song" in G Major, formal but free, modulating to the parallel minor for Kimbrough's "Katonah", with energetic contributions from trumpet and piano, led to the first main course: guest vocalist Becca Stevens' breathy reading of "Everything Happens to Me" backed by masterful guitar chording. "Meantime", title track to the label's inaugural album, suggested South African gospel played in free time. Andrew Hill's "Laverne", a relatively bright song from an otherwise dark repertoire, featured another artful turn by Mulherkar. Stevens returned for "Moonlight in Vermont" (which Kimbrough humorously introduced as "a haiku"), delivering the spare lyrics with offhand restraint. For dessert, Mela launched into a rowdy cover of Paul Motian's "Mumbo Jumbo", his hands skipping lightly over the drumset, right pinky cocked like an Englishman drinking tea, ending with a potent coda that enigmatically omitted the very last stroke. (TG)

An instructive moment came in the middle of **Billy Cobham's** Blue Note set (Sep. 12th) during a week when he was celebrating his 75th birthday (actually back in May). The legendary drummer told the capacity crowd that he was also celebrating the 45th anniversary of the release of *Crosswinds*, his second of three dozen albums as a leader, noting that most of the people in the audience were probably not even born when it came out. To this there was a lusty chorus of denials and looking around at the sea of white hair, Cobham had misspoken. This vehemence of this reaction demonstrated that fusion fans are among the most loyal in the jazz world, living in blissful denial that it isn't 1974 anymore and that jazz, for the most part, has moved on. Not so on this night as Cobham, seated behind the biggest drumkit this correspondent had even seen on the Blue Note stage, played tunes from the aforementioned album with a band that included an original participant: trumpeter Randy Brecker. And if the latter looks the part of the eminence grisé he is, Cobham could have just stepped out of the back cover of a Mahavishnu Orchestra album. The hyperkinetic music did feel dated at times, especially with the various effects applied to the instruments, including Brecker's trumpet and Paul Hanson's bassoon and saxophone. The lengthy and energetic solos didn't disappoint those assembled but the real draw was the powerful statements by the leader, a touch slower than decades before, but no less inventive. —Andrey Henkin



Billy Cobham @ Blue Note

The duet in jazz is a distilled opportunity for shared language and common purpose. And it helps to have the participants truly enjoy one another's company. There have been few partnerships of longer standing than saxophonist **Dave Liebman** and pianist **Richie Beirach** (their generation's heir to the collaboration between Wayne Shorter and Herbie Hancock), going back over 50 years, preceding the first Lookout Farm album and on to many subsequent duo releases. So it was a special occasion to have the pair assemble as such at Mezzrow (Sep. 12th), old friends catching up in front of an intimate crowd (Beirach is a longtime resident of Germany). While both were born in New York, they represent different aspects of their hometown, Liebman grittier while Beirach oozes rounded elegance. The encapsulation of their communication came on a tune by Shorter, as it happened, "Footprints", first appearing when Liebman and Beirach were jazz babies in their early '20s. This most memorable of melodies was deconstructed and corrugated, emphasizing its poignancy. Without the insistent bassline of the original, the song's form was liberated, sped up and slowed down. Liebman is among the major soprano saxophonists of 20th century jazz, alongside Shorter, his sharp tone immediately recognizable but here buffed smooth by Beirach's lyricism. But Beirach also functioned like a prism, splitting Liebman's lines into their component spectral frequencies across a wondrous 15 minutes. (AH)

# WHAT'S NEWS

The return of **Pat Metheny** to the New York concert stage found the celebrated guitarist unveiling a new “playing environment” dubbed “Side Eye”, one in which he would collaborate with young pioneering players; the first featured pianist-keyboard player James Francies and drummer Marcus Gilmore. The second (Sep. 12th) of a three-night sold-out Sony Hall run began with a pair of duets with Gilmore—the first a bluesy take on Ornette Coleman’s “Turnaround”, the second a buoyant outing on his own “James”—followed by two more with Francies, a soulful rendition of his original “Have You Heard” and a swinging reading of the standard “If I Were A Bell”. With the return of Gilmore the trio embarked on a marathon set of Metheny classics, which began appropriately with the bossa-tinged “So May It Secretly Begin” and moved seamlessly into the countrified “Bright Size Life”, the audience erupting in raucous appreciation. The mood calmed for pretty ballad “The Bat” then ramped back up on the Coleman calypso “The Good Life” (a feature for rousing drumming) and sanguine Latin-tinged “Better Days Ahead”, with Francies’ keyboards singing melodically along with Metheny, whose bop chops were on full display with organ on “Timeline”. The band traveled ethereally through “Sirabhorn”, then rocked out on “The Red One”. A set of new untitled material that pointed in intriguing directions was followed by a Picasso guitar improv before the set closer “When We Were Free”. —*Russ Musto*

The crowd which overwhelmed Clemente Soto Velez Cultural Center (Sep. 6th) came to celebrate **Steve Cannon**, poet, elder, teacher and cultural organizer, whose June passing remains grievous. Among the performing poets were Steve Dalachinsky—whose unexpected passing but a week later has leveled the community—his partner Yuko Otomo, Lydia Cortes and Edwin Torres opened the concert with moving works. Later, Anne Waldman performed with saxophonists James Brandon Lewis and Devin Brahja Waldman blowing cyclical, interlocking phrases around and through her poetry. “You may welcome all the strains,” Waldman dramatically advised. Cleveland poet/vocalist Julie Ezelle Patton’s piece drew on stirring melisma, spoken word, blues and a world of vocalization. Another gifted poet and vocalist, Tracie Morris, with cornet player Graham Haynes and guitarist Elliott Sharp, movingly performed to Cannon’s recorded voice. The powerful ensemble What It Is?, fronted by Arts for Art administrator Patricia Nicholson Parker (poetry, dance) also boasted William Parker (bass), Melanie Dyer (viola), Lewis and Waldman (saxophones) and Val Jeanty (electronic percussion). Closing off this magical evening was Marshall Allen and the Sun Ra Arkestra, which soared, wailed and softly sang through captivating originals, quaking free segments and an utterly compelling “Stranger in Paradise” with vocalist Tara Middleton’s rich alto welcoming all strains. —*John Pietaro*

An exhibition on the work of pianist **Jason Moran** will be at the Whitney Museum through Jan. 2020 and include his sculptures, drawings and collaborations with visual artists. A schedule of performances by a variety of jazz musicians and new live adaptations of works will also be part of the programming. For more information, visit [whitney.org/exhibitions/jason-moran](http://whitney.org/exhibitions/jason-moran).

Registration is open for the 2020 **Jazz Congress**, a co-presentation of *JazzTimes* and Jazz at Lincoln Center, taking place Jan. 13th-14th, 2020 at Jazz at Lincoln Center’s Frederick P. Rose Hall. For more information, visit [ticketing.jazz.org/9861/9862](http://ticketing.jazz.org/9861/9862).

Two benefit events of note: **Issue Project Room 2019 Gala Honoring Suzanne Fiol and Robert Longo**, taking place at Issue Project Room Oct. 16th at 7 pm (for more information, visit [issueprojectroom.org](http://issueprojectroom.org)); and **Blank Forms Third Annual Benefit Honoring Ikue Mori and Arto Lindsay**, taking place at Ukrainian National Home Oct. 16th at 7 pm (for more information, visit [blankforms.org](http://blankforms.org)).

In addition to the concert programming for this year’s **BRIC JazzFest** (Oct. 19th-26th), there will a Jazz Film Series with screenings of *Blue Note Records: Beyond The Notes* and *Aretha Franklin Live Performance Amazing Grace* and Brooklyn Poetry Slam hosted by Mahogany L. Browne. For more information, visit [bricartsmedia.org](http://bricartsmedia.org).

**A)loft Modulation**, a play inspired by events at a midtown loft from 1957-65, written by Jaymes Jorsling and directed by Christopher McElroen and featuring a live jazz band playing music by Gerald Clayton and Immanuel Wilkins, opens Oct. 2nd. at Mezzanine Theatre at the A.R.T./New York Theatres. For more information, visit [theamericanvicarious.org](http://theamericanvicarious.org).

**Jazz at Princeton** has announced its new season of programming, beginning Oct. 12th with Rudresh Mahanthappa’s Tiger Quartet+. For more information and the complete season, visit [music.princeton.edu](http://music.princeton.edu).

This month’s **Jazz Museum in Harlem** programming includes: Afro Yaqui Music Collective—Migration, Movements and Music (Oct. 3rd at 7 pm); Desert Island Discs with Jane Bunnett (Oct. 8th at 7 pm) and Joe Lovano (Oct. 15th at 7 pm); Vinyasa Jazz Flow (Oct. 12th at 3:30 pm) and Intergenerational Jazz Jam (Oct. 13th at 2 pm). For more information, visit [jazzmuseuminharlem.org](http://jazzmuseuminharlem.org).

Alex Hahn has won first prize in the inaugural **Michael Brecker International Saxophone Competition** with Alex Weitz and Artem Badenko coming in second and third, respectively. For more information, visit [breckercompetition.org](http://breckercompetition.org).

Pianist Christian Sands has been named the Creative Ambassador for the **Erroll Garner Estate**, which, in conjunction with Mack Avenue, has launched the Octave Remastered Series, restored and remastered editions of 12 Garner albums to be released on a rolling schedule through 2020, with the first four released last month. For more information, visit [mackavenue.com](http://mackavenue.com).

The **75 Club at Bogardus Mansion** hosted its final concerts last month while **City Winery** is relocating to Pier 57.

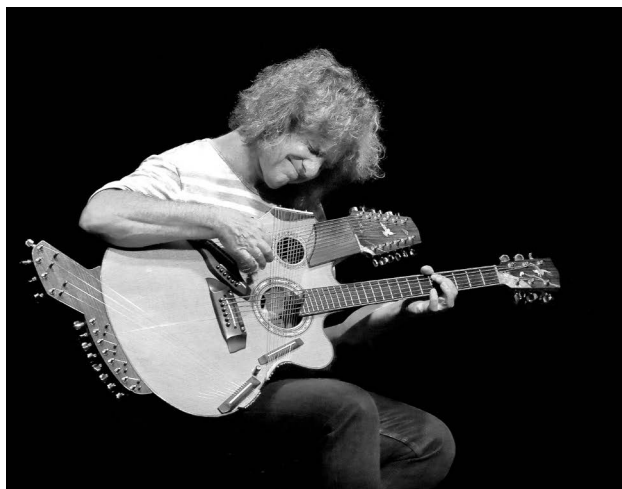
German drummer **Paul Lovens** will receive the Albert Mangelsdorff Award at this year’s Berlin Jazzfest.

The late pianist **Randy Weston** has had a street named in his honor in his home borough of Brooklyn while late vocalist **Betty Carter** has had a park named in her honor, also in Brooklyn.

**Roulette** has announced its Resident and Commissioned Artists for its 2019–2020 season: Jaimie Branch, Aaron Burnett, Kelly Moran, Brandon Lopez and Mary Prescott have been selected for year-long residencies; Commissioned artists include Morgan Guerin, Val Jeanty, Max Johnson, Muyassar Kurdi and Cassie Wieland. For more information, visit [roulette.org](http://roulette.org).

Submit news to [info@nycjazzrecord.com](mailto:info@nycjazzrecord.com)

PHOTO BY SHERRY RUBEL



Pat Metheny @ Sony Hall

ALAN NAHIGIAN



Sun Ra Arkestra @ Clemente Soto Velez Cultural Center

Celebrating the music of **Sonny Rollins** on the weekend of his birthday, longtime Rollins trombonist Clifton Anderson held forth at The 75 Club with a band comprised of the two-tenor frontline of George Coleman and Eric Wyatt backed by a rhythm section of pianist Edsel Gomez, bassist Belden Bullock, Rollins alumnus drummer Ronnie Burrage and percussionist Victor See Yuen. The second birthday eve (Sep. 6th) set, which followed a full set of Rollins songs including classics “St. Thomas”, “Airegin” and “Oleo”, began with the band, sans Coleman, performing “O.T.y.O.G.”, an ‘80s Rollins piece that had the trombone-tenor frontline digging in on top of a funky backbeat and woody clave block, after which piano swung straightahead over walking bass. Coleman’s arrival on to the bandstand initiated an impromptu jam session, with Jerry Weldon’s tenor joining the two others for a swinging romp through Duke Ellington’s “Satin Doll”, skillfully arranged by Coleman, pointing to Gomez to begin with a solo intro before the tenors played the melody over a shuffle rhythm. Wyatt was up first, dark and gritty, followed by Weldon, who entered quoting “Hi-Fly”, after which the saxophones harmonized on the bridge before Coleman soloed, slow and soulful. Bullock and Burrage each took a turn, after which the horns engaged in fiery exchanges. A racing “Cherokee” was up next, followed by vocalist Tony Hewitt’s romantic take on “When Sunny Gets Blue”. The set ended with a blues. (RM)

Over three stirring sets, Union Pool (Sep. 4th) played host to an evening of thunderous new music in celebration of headliners **Sarah Bernstein/Kid Millions’** new album *Broken Fall* (577 Records). Though the evening was laden with end-of-summer humidity, the atmospheric density seemed generated entirely from the stage. The opening solo set by James Brandon Lewis surged with the tenor saxophonist’s liquid improvisational themes, rich, evocative and reaching. He called on the ancestors in a rush of sound, atonally blue, filling the hungry space joyfully with a whirling series of “ideas I have for new compositions”, he later explained. Performing next was Weak Signal, a post-punk trio with a penchant for droning repetition, their engaging set ironically belying their name. But as violinist Bernstein and drummer Millions took the stage, the thickening crowd moved forward and right from the downbeat the duo shredded the airspace. Heavily amplified perpetual-motion bowing cast an utter breathlessness over the audience; drums offered responses built on adrenalin and an array of relentless melodic riffs, accents and explosions. When Bernstein began vocalizing loudly while assaulting her instrument with continuous downstrokes (bow hairs flying wildly), the music turned juicily unsettling, vibrating the house like a cyclone and spilling onto unsuspecting Williamsburg. Post-punk free jazz? Perhaps, but to us who witnessed this gorgeously torrential exchange, it was simply possessive. (JP)