

IMPROVISATORY MINDS

Composers' Collective presents:
"Chamber Music by Jazz Composers"
 Friday February 10, 2017 at 8pm
 Christ & Saint Stephen's Episcopal Church
 120 West 69th Street
 (between Columbus & Broadway)
 New York, New York 10023
 Donation: \$25

Showcasing new chamber works by

**Bevan Manson, Ed Neumeister,
 Michael Patterson, Dennis Dreith,**

with special guest composer - artist

Billy Drewes

Featuring

Miranda Cuckson, violin; Jennie Hansen, viola;
 Billy Drewes, clarinet and saxophone;
 Mark Lopeman, alto sax; Katherine Fink, flute;
 Dominic Derasse, trumpet; Chris Komer, Fr. horn;
 Ed Neumeister, trombone;
 John Arrucci, percussion;
 Brad Dutz, percussion; Harry Searing, bassoon;
 Lee Musiker, piano; Bevan Manson, piano

For more information contact:
 ImprovisatoryMindsInc@gmail.com
 www.ImprovisatoryMinds.org

Improvisatory Minds, Inc. is a 501(c)(3)
 not-for-profit organization that actively encourages the creation of new
 chamber works by composers with a jazz perspective, and promotes
 this music through concerts, clinics, educational and
 community outreach.

Zürcher Gallery

Presents

Ed Neumeister - Solo

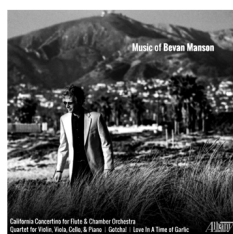
Music by Ellington, Monk & Neumeister

Tuesday Feb 7th at 8 pm
 cover charge : \$10

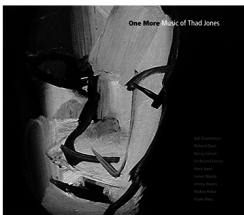
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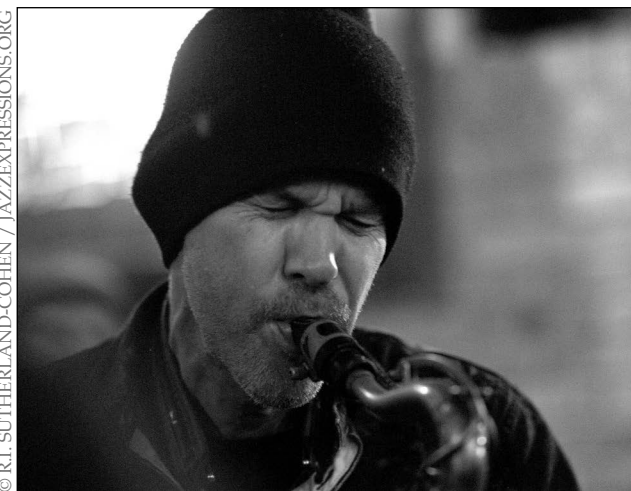
www.dennisdreith.com

In contemporary New York City—or anywhere that this music is played, really—the likelihood of convening a working large ensemble is pretty low. It's actually a remarkable thing that William Parker, who celebrated his 65th birthday on Jan. 10th, has been able to convene the **Little Huey Creative Music Orchestra** as many times as he has since its 1994 inception. The group is a "living, breathing organism" as AUM Fidelity founder Steven Joerg puts it and was in fine form through an uninterrupted 90-plus-minute work titled "Creation of the Tone World" at Roulette (Jan. 14th). This particular Huey was made up of 14 musicians, some veterans of the group and some new, young conscripts and through self-conduction the five brass, six woodwinds and three rhythm players encouraged one another, gestated ideas and improvised problems and solutions with grace and flair. The piece began and ended with Parker on doson n'goni (West African lute), limned by Rob Brown's flute, Brandon Lopez' arco bass and shimmering clatter from the horn players (clacking objects on the floor or tapping their instruments) and in between were occasional frontline swells and, more often, group interplay atop chugging, unflappable vamps, with solos and duets rising to the pulpit to declaim and flush out any demons. Charles Mingus, Cecil Taylor and Chris McGregor seemed to inspire the lushest, riskiest and most infectious components but the results were entirely owed to Huey Jackson. —Clifford Allen



William Parker @ Roulette

Broken Shadows is tenor saxophonist **Chris Speed's** platform for staging and adapting Ornette Coleman's vital but often overlooked late '60s/early '70s output with Dewey Redman, Charlie Haden and Ed Blackwell. On a drizzly weeknight (Jan. 3rd), ensconced in Korzo's boxy but cozy backroom in Brooklyn's South Slope, with Speed playing the role of Redman, alto saxophonist Tim Berne as Coleman, bassist Reid Anderson as Haden and drummer Dave King as Blackwell, the improvising troupe both reenacted and contemporized the Coleman quartet's now-classic repertoire and ethos. Opening with the calypsoidian "Una Muy Bonita", a heterophonic reading of "As It Should Be" (aka "Comme il Faut", from the 1969 live recording *Broken Shadows*) and then a brisk "Toy Dance", Berne and Speed passed the musical baton back and forth, sometimes even wresting it away from each other mid-solo while Anderson plunked unrelenting cascades of quarter-notes and the irrepressible King stole several scenes with his audacious avant-swing and potent accompaniment. Most of the short but compelling melodies ("Song for Ché" by Haden, "Walls-Bridges" by Redman, "Humpty Dumpty") served as scripts for outward-bound but thematically motivated improvisation, Speed's cool/ecstatic demeanor poised against Berne's dense, barbed declamations. The beautiful ballad "Broken Shadows" was followed by a rousing romp through "Street Woman", an apt finale. —Tom Greenland

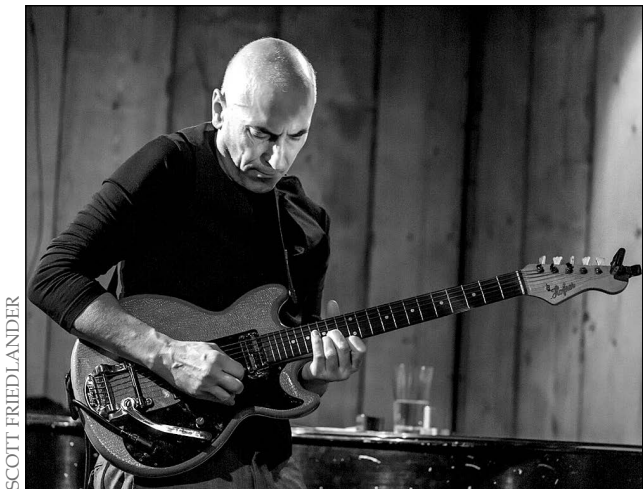


Chris Speed @ Korzo

One central aspect of Arts for Art, the organization run by Patricia Nicholson Parker (a choreographer and the wife of William Parker), is providing not only community but also a sense of community history. This is something not easy to glean through most other areas of creative, contemporary music. As much as the vanguard is celebrated, Arts for Art also continually fêtes those who have gone before, such as trumpeter **Roy Campbell, Jr.**, who died on Jan. 9th, 2014 at 61. Campbell was a longtime fixture in the jazz underground, starting in earnest in the '70s, and bridged hardbop tradition and free music. His work was given continued life in a departure-day concert at Clemente Soto Velez Cultural Center, presenting sets by the Pyramid Trumpets for Roy; a vibraphone-bass-drums trio of Bryan Carrott, Hilliard Greene and Michael Wimberly that had supported various Campbell projects; and The Nu Band. The latter was one of Campbell's finest units and joined him with saxophonist Mark Whitecage, bassist Joe Fonda and drummer Lou Grassi to explore spiraling freedom and bluesy modern-jazz incisiveness. German-born trumpeter Thomas Heberer stepped into Campbell's shoes upon his death and brings a devilish, crisp technique and explosive dynamism, egging on Whitecage's brusque cries and the hard-charging but defiantly swinging rhythm section. The late trumpeter loved bearing overhead witness, I'm sure, to this storming, witty incarnation of the group. (CA)

Celebrating three-fourths of a century on the planet (six decades spent as an improvising musician), Nova Scotian drummer **Jerry Granelli** started his new year off with a weeklong residency at The Stone. Thursday's (Jan. 5th) event, titled What I Hear Now, arose, as he explained to the packed room, from imagining Jane Ira Bloom's soprano saxophone playing alongside Dave Douglas' trumpet, with bassist Mark Dresser making it a foursome. Alone, wielding a peacock's fan of Agogô bells, his bare hands darting across the toms, Granelli set the mood for "Enter, A Dragon", until Bloom, hunched, restive, arching sideways or kicking up her knees like an Irish dancer, introduced the theme. Ornette Coleman's "Blues Connotation" was laid-back and swinging, Granelli mouthing his 'melodies'. On "Walter White", a wire-brushed original ballad named for the anti-hero of *Breaking Bad*, Douglas drooped pitches for effect, Bloom supplying a pithy rejoinder. On "Dangerous Times" she, Granelli and Douglas created Doppler effects by panning their instruments like pulsating sprinklers. "Tronz", by Granelli's son J. Anthony (for guitarist David Tronzo) mounted a bop-tinged line over a D. C.-style go-go groove, Dresser in a rowdy mood. Following a soulful cover of Dinah Washington's "This Bitter Earth", the perky original "Run Danny Run" showed that, contrary to the old saw about cooks in the kitchen, four musical chefs can collaborate well together, even when each adds an incongruent ingredient to the collective recipe. (TG)

It is ironic that what enters our heads when thinking about 19th century American cowboy culture was actually the product of two Italians working in the mid '60s. The grim, dusty, loping visual and aural aesthetic comes from a series of films, dubbed Spaghetti Westerns and starring Clint Eastwood, by director Sergio Leone and his soundtrack composer Ennio Morricone. The latter is the inspiration for guitarist Marco Cappelli's deliciously named **Italian Surf Academy**, which played an intimate show at Rockwood Music Hall Stage 3 (Jan. 4th). It is a zesty trio filled out by electric bassist Damon Banks and drummer Dave Miller, performing works by Morricone and originals by the leader. Cappelli favors a slightly overdriven tone while Banks recalls '70s fusion bassists like Ralphie Armstrong in his sound and muscular approach and Miller was not so much robotic as martial. Lest you think that it was an entire set of clip-clop rhythms and emulating the sound of distant crows, Cappelli liberally sprinkles Morricone's vision with psychedelia washes, art-rock flourishes and even arena rock-style anthemic declarations. While no one would ever accuse Eastwood of being a comic actor, Italian Surf Academy injected a thread of humor into its calisthenic workouts, like Tonto riding alongside The Lone Ranger. As the set high-plains-drifted along, it was refreshing to see that while Cappelli is an accomplished player, he was also actually accomplishing something. —*Andrey Henkin*



Marco Cappelli @ Rockwood Music Hall Stage 3

There is lots of talk these days about elites, a term spat out by certain politicians and segments of the country with a terrifying virulence, a thorough condemnation of those who have it good and have forgotten about those who don't. Well, I have little sympathy for those who choose to live in a place where they can't go out on a random Wednesday night and see world-class jazz in a cozy venue for \$12 and the price of a beer. That is what was on offer at Smoke (Jan. 11th) with the **Brian Charette** Trio. The organ player had enlisted a pair of similarly white, middle-aged males in guitarist Peter Bernstein and drummer Ari Hoenig but this was hardly a rally for the disaffected. Instead, it was a celebration of the diversity and joie de vivre that makes jazz emblematic of the best this country has to offer the world. The trio played tunes by Tadd Dameron, Jimmy Smith, Woody Shaw and Larry Young to go with Charette originals, one whose humorous working title was "No More Songs for Girls". While this organ-guitar-drums format is an established one in jazz, the threesome inhabiting it are notable for jumping over walls of their musical borders: Charette can ooze with soul but just as easily sound like he is scoring a video game in his head, maintaining an uncommon lightness for the instrument; Bernstein never resolves his melodic lines where you expect; and Hoenig swings and shuffles to be sure but he also brings a healthy rock-bashing vibe to up the energy. More of this is what will make America great again. (AH)

With a résumé boasting years of experience with Art Blakey and Eddie Palmieri, **Brian Lynch** is as deeply rooted in the traditions of both mainstream jazz and modern AfroCaribbean music as any player on the scene today. On his latest recording *Madera Latino: A Latin Jazz Perspective On The Music Of Woody Shaw* (Hollistic Musicworks), the trumpeter brings the fusion of the two genres into sharp focus with exciting arrangements of pieces from the late trumpeter's songbook. Celebrating the release of the album at Jazz Standard (Jan. 3rd), Lynch led a fiery septet with an allstar Latin rhythm section of pianist Zaccai Curtis, bassist Ruben Rodriguez, drummer Obed Calvaire and conguero Little Johnny Rivero backing a three-horn frontline with fellow trumpeters Ingrid Jensen and Philip Dizack. From the opening strains of "Zoltan", the compatibility of Shaw's compositions with AfroCuban cadences was obvious, Lynch playing the martial melody over an emphatic clavé beat, Jensen and Dizack riffing a harmonizing countermelody to spur the leader on. Throughout the evening each trumpeter exhibited a firm grasp on Shaw's harmonic language, judiciously interjecting the late trumpeter's voice into their own sound. The rhythm section, with Rivero out front, fired up the horns on Shaw's "Joshua's Seed" and "Sweet Love Of Mine", then mixed rumba guaguancó and straightahead rhythms on Judi Singh's "The Time Is Right". Lynch's original "Blues for Woody and Khalid" closed out the set. —*Russ Musto*



Brian Lynch @ Jazz Standard

While best known as a forward-looking artist through associations with top-tier players of the '70s avant garde, reed player **Marty Ehrlich** is a musician well schooled in the entire jazz tradition, as he proved in a rare one-nighter at Smalls (Jan. 13th) fronting his *The Philosophy Of The Groove*. The versatile quartet of pianist James Weidman, five-string electric bassist Jerome Harris and drummer Ben Perowsky opened their set with Ehrlich's "Hymn", a spiritual outing with Capetown cadences featuring the bandleader's dark-toned alto saxophone. Switching to flute for "Cantarnos" by his former employer, pianist Andrew Hill, Ehrlich soared over the loping Latin-tinged rhythm, utilizing the full range of his instrument, alternating upper and lower register lines accented with dissonant trills. Back on alto he dug deep into his roots on his episodic "Price Of The Ticket", which referenced several of the songs that moved him in his youth, including "Amazing Grace", "My Lord What A Morning" and "A Lone Wayfaring Stranger", highlighting the band's ability to shift seamlessly through various moods and tempos. Harris was featured on vocals for Bobby Blue Bland's "Ain't No Love In The Heart Of City", after which the players took turns deconstructing Jerome Kern's "The Song Is You". Ehrlich's soprano was in the spotlight for his melancholic "Line On Love", before he funk'd it up on alto, closing out the set with the band's break song "Let Me Hear You Say". (RM)

WHAT'S NEWS

A major initiative has been announced between NPR and **WBGO** to expand the latter's web presence, with "on demand content, including all WBGO on-air programming for two weeks after air date, a curated selection of exclusive WBGO archival content and more." The revamped website launched last month and former *New York Times* critic Nate Chinen was tapped to be Director of Editorial Content. For more information, visit wbgo.org.

It has been reported that **The Stone**, John Zorn's venue named for late music aficionado Irving Stone that opened in April 2005, is entering the last year of its operation. The club will close in February 2018, concluding its programming with a week of Zorn improvs Feb. 20th-25th. For more information, visit thestonenyc.com.

ACT Music, the German label based in Munich, is celebrating its 25th anniversary this year and there will be a jubilee concert Apr. 2nd at the Berlin Konzerthaus. For more information, visit konzerthaus.de/de/ACT25.

New York State Governor **Andrew Cuomo** vetoed a legislative measure brought before the state legislature relating to the employment status of independent musicians and their eligibility for workplace protections. To read the vetoed bill, visit nysenate.gov/legislation/bills/2015/a10283.

Montblanc, makers of fine writing instruments, produced a very limited-edition pen honoring trumpeter Miles Davis as part of its Great Characters Limited Edition, joining such figures as Andy Warhol, John F. Kennedy, Albert Einstein, Leonardo da Vinci, Alfred Hitchcock and Mahatma Gandhi. For more information, visit montblanc.com/en-us/discover/limited-editions/great-characters.html.

The **National Endowment for the Arts** has announced a number of awards given to institutions throughout the U.S. as part of its Art Works: Creativity Connects program. Local organizations who received funding towards jazz-related programming are Harlem Stage, Apollo Theater, Arts for Art, Jazz at Lincoln Center, Jazz Foundation of America, The Jazz Gallery, JazzReach and Search and Restore. For more information, visit arts.gov.

The **Creative Music Studio New York City Workshop** will take place Mar. 31st-Apr. 2nd at the Greenwich House Music School and will include guitarist Nels Cline and drummer Susie Ibarra alongside founders Karl Berger and Ingrid Sertso. For more information and registration, visit creativemusic.org/nyc-workshop-2016.html.

Muhai Richard Abrams, **Thomas Buckner** and **Pauline Oliveros** (posthumous) will receive the 2017 Composers Now Visionary Awards as part of a ceremony and concert Feb. 1st at the DiMenna Center to open the Composers Now 2107 Festival. For more information, visit composers-now.org.

The **Schomburg Center for Research in Black Culture** has been designated a National Historic Landmark.

The **Jazz Gallery** has announced the latest participants in its Residency Commission program: Joel Ross, Maria Grand and Adam O'Farrill will each receive a commissioning fee, use of The Jazz Gallery for composing, rehearsing and recording and will have their works premiered during the concert season. Additionally, the inaugural recipients of the Fellowship program have been announced: Eric Revis and Johnathan Blake will each receive \$10,000, a two-week residency at the Pocantico Center of the Rockefeller Brothers Fund and access to The Jazz Gallery for miscellaneous purposes. For more information, visit jazzgallery.org.

Fred Taylor, a legend in the Boston jazz scene, was abruptly let go from his position as Entertainment Director at Scullers Jazz Club, which he has booked since 1991.

Belgian production group Outhere Music has acquired the catalogue of Swiss imprint **hathUT Records**. Label founder Werner X. Uehlinger will continue to be on board and plans are for 12-16 releases annually.

Marshall University in Huntington, West Virginia, has been named home for the newly established triennial **Ellis Marsalis International Jazz Piano Competition**, which will begin in 2018.

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