

**NEW YORK
FESTIVAL
OF NEW
TRUMPET
MUSIC
SEPT 3-12
2019**



Tuesday, September 3
CHLOE ROWLANDS /
ZEN DEMON SNAPS
Night for Laurie Frink
Threes Brewing / 8:00 pm

Wednesday, September 4
HOMAGE TO BOOKER LITTLE
with special guest Charles Tolliver
Jazz Standard / 7:30 & 9:30 pm

Thursday, September 5
LUMINOUS TUBES
Taylor Ho Bynum, Graham Haynes,
Stephanie Richards, Ikue Mori & more
Nublu at 151 / 8:00 pm

Friday, September 6
HUGH RAGIN CREATIVE ORCHESTRA
Workshop and Concert
The New School / 7:00 pm

Saturday, September 7
SARAH BELLE REID & NATE WOOLEY -
LIVE WIRES
The New School / 7:00 pm

Sunday, September 8
JIMMY OWENS
AWARD OF RECOGNITION 2019
The New School / 3:00 pm

Sunday, September 8
NEW JAZZ TRUMPET WORKSHOP CONCERT
with Dave Douglas & Alex Sipiagin
The New School / 5:00 pm

Monday, September 9
JOHN RAYMOND'S REAL FEELS /
SAMANTHA BOSHNACK'S SEISMIC BELT
The Jazz Gallery / 7:30 pm

Tuesday, September 10
Wednesday, September 11
JOSH LAWRENCE & FRESH CUT ORCHESTRA
celebrate Trumpets of Philadelphia
Dizzy's Club / 7:30 & 9:30 pm

Thursday, September 12
GILENO SANTANA TRIO /
LINDA BRICEÑO GROUP
Brooklyn Conservatory / 8:00 pm

TICKETS & INFO
FONTMUSIC.ORG



Brian Drye's IBeam Brooklyn has, over the last decade, become a haven for creative musicians. Boulder-based pianist Art Lande took full advantage of the venue's relaxed ambiance (Aug. 4th) while stewarding his **Artemis Sextet** (plus 1)—a one-off venture with Bruce Williamson and Mike McGinnis (reeds), Drye (trombone), Will Bernard (guitar), Dean Johnson (bass) and Matt Wilson (drums)—through a playful pair of sets. Lande's short recitation of Sanskrit poet Bhartrihari set the tone, leading to a lengthy improv pitching reeds and guitar against bass, trombone and drums, all sprinkled with more poetry (Lande, flipping pages, read out single words) to culminate in a mood of collective thaumaturgy. A brief pause preceded a sloppy but smooth rendition of McGinnis' "Swamp Crawl", accents on the off-beats. Another pause (the audience wasn't clapping) led to ten-plus minutes of horn mewls and tutti swells before the second, final tune was played, Williamson's "In the Shade", showing him in fine form on alto saxophone. The second set was especially playful. On his "Love and Infection", Bernard conducted exaggerated pauses. On "Double Standard", half the septet played "All The Things You Are" while the rest played "A Night in Tunisia". A suite of six minute-long improvs was inspired by such audience-generated titles as "Avocado" and "No!" The restless finale, riffing on the *Jaws* theme, showcased Lande's spoken wordplay about sharks and other "fish delish".

—Tom Greenland



Art Lande @ IBeam Brooklyn

R.I. SUTHERLAND-COHEN / JAZZEXPRESSIONS.ORG

It is hard to believe, just shy of this correspondent's 25th anniversary of moving to New York City, that there are still neighborhoods to be visited. One such area was Industry City in the Sunset Park section of Brooklyn, just along the Upper New York Bay. This one-time manufacturing hub has been revitalized as a center for modern small businesses and an eclectic food court. Add to that an equally diverse summer concert series, which hosted the double bill of **Irreversible Entanglements** and **Sons of Kemet** (Aug. 6th). Both can function dually as raucous outdoor dance music and deathly serious investigations of form and function. The show came the day after author Toni Morrison had passed and Irreversible Entanglements' Camae Ayewa invoked her name in semi-strangled cries while saxophonist Keir Neuringer, trumpeter Aquiles Navarro (the visual and aural equivalent of Cyrus from *The Warriors*), bassist Luke Stewart and drummer Tcheser Holmes simmered, stewed, bubbled and boiled over behind and alongside her. Sons of Kemet had to be an instrumental first for most in attendance: saxophonist Shabaka Hutchings, tuba player Theon Cross and double drummers Tom Skinner and Seb Rochford. As probably was the mix of ecstatic jazz, Township Jive and drum 'n' bass. The quartet was relentless, dispensing with dynamic range in favor of sheer power. You don't bring a knife to a gun fight and so Sons of Kemet's set worked hard to put the industrial back into Industry City.

—Andrey Henkin



Sons of Kemet @ Industry City

ADRIEN H. TILLMANN - WWW.AHTT1985.COM

Greater Calvary Baptist Church, home base for Craig Harris' Harlem Jazz Series, hosted the **Ray Blue Quartet** (Aug. 16th) for an invigorating album release concert. Abetted by pianist Kirk Lightsey (whose youthful style belies his 80-plus years), bassist Santi Debriano and drummer Alvester Garnett, the tenor saxophonist delivered two sets of originals plus a medley (Tony Williams' "Pee Wee" with Lightsey's "Heaven Dance"). The keynote was interaction—within the band and between band and audience, the latter rousing itself from polite reserve to audible responses as the music gradually plied its power. After "Attitude", "My Friend and I Took a Walk", "Dark Berries" and the medley, which contained a graceful sliding solo by Debriano, the first set wrapped with "An' That's a Fact", a swinging number, which, by the fifth or sixth saxophone chorus, found the crowd clapping backbeats. An impromptu instrumental version of "Happy Birthday" (for an audience member) proved equally interesting. After a short break the quartet returned even more relaxed and adventurous. "Stuff 'n' Such" centered around Garnett's hilarious, highly musical solo employing armpit 'farts', open-hand mouth-pops, hamboning, facial mugging, even a kick to the hi-hat. "So Happy to Have Met You", a ballad, had a fine tenor coda; "Transvision", in rapid 6/8, saw exciting interplay between tenor, piano and drums; and the 16-bar "Barry's Blues" (for Mr. Harris) ended the night with sterling solos all round. (TG)

Those who have followed alto saxophonist **Matana Roberts** as far back as her practicing Bach cello études during rush hour in Times Square know her as a musician in complete control: of her instrument; of her bands; and of the ideas she presents. The most recent example came as part of the Time:Spans Festival at The DiMenna Center (Aug. 17th), Roberts presenting the world premiere of her Earle Brown Music Foundation Charitable Trust commission "I call america, 2019: Sandy Speaks". The saxophonist stood with her back to the rapt, sweating crowd, leading the International Contemporary Ensemble and guests Jaimie Branch (trumpet), Matt Lavelle (bass clarinet and pocket trumpet), María Grand (tenor saxophone), King Vision Ultra and Roberto C. Lange (vocals and electronics) and Tomas Fujiwara (drums). The Sandy of the title was Sandra Bland, one the myriad black victims of police violence in the U.S. and during the course of the piece Roberts read the names of many more from a small notebook (what was troubling was that so many were unfamiliar, showing the pervasiveness of the issue). Roberts used various techniques to cue the sections of the piece, whether through her recitations or whistles, often echoed in layered fashion by the players, cue cards denoting different parts of the visual score or, most powerfully, her churning alto. That the piece moved forwards and backwards within itself was an analogy of how solving the issue of American racism is hardly a linear process. (AH)

Herbie Hancock returned to the Beacon Theatre (Aug. 1st) with his current touring band of multi-instrumentalist Terrace Martin, guitarist/vocalist Lionel Loueke, electric bassist James Genus and drummer Vinnie Colaiuta, unveiling the newest developments in the evolution of his futurist approach to music. Greeted with a raucous standing ovation, the visionary septuagenarian began summoning sci-fi tones from his Kronos Korg Work Station as a prelude to "The Overture", a sprawling 20-minute mélange of new compositions punctuated with references to older works, including "Butterfly" and "Chameleon". Alternating between the electronic keyboard and acoustic piano Hancock engaged in musical dialogues with Martin's alto saxophone and Loueke's vocalized guitar, which ranged from the traditionalism of world music to cutting-edge contemporary sounds. Greeting the audience Hancock, observing the large youthful contingent in house, joked that they had come to hear Thundercat (who opened the show) and not him. The music continued with an extended foray through "Actual Proof" showcasing each of the band members. Surprise guest Elena Pinderhughes joined in on flute and vocals for an ethereal medley of "Rest In Peace" and "Come Run To Me", after which the band stretched out on Martin's spacy "Secret Sauce" and Hancock's funky "Cantaloupe Island" to close the show. Another boisterous standing ovation brought everyone back for an encore of "Chameleon".

—Russ Musto

From the piano in the moodily lit Jazz at Kitano (Aug. 17th), **Ran Blake** cast timeless and enveloping music of the night. As he's done for a half-century, he lingered in the shadows, painting a harmonic aura around vocalist **Christine Correa**, smoky of tone and as skilled an improviser as she is an interpreter. After four albums together, the duo is currently planning a tribute disc to Billie Holiday and used the occasion to reconstruct standards associated with her, as well as a few surprises by Abbey Lincoln and Max Roach, Blake originals and a traditional piece. The pianist's vision and deft touch have always been rooted in a modernism largely lost to contemporary ears, dropping chordal clouds, artfully pedaled, like swaths of muted colors and hues. Throughout the performance, the two offered a soundtrack to the era of Holiday, the Gershwins and Rodgers-Hart unlike any other. "You've Changed" (Carl Fischer/Bill Harris), a song built on chromatic motion, allowed for an impressionistic adaptation as Correa leaned into each phrase with a lyricism so fluid, so wide, so searching, that Blake's whispery fills and passing tones seemed utterly prescient. During instrumental passages, the vocalist stood with eyes shut, gently swaying as the house held its collective breath. Suddenly, Blake, nonplussed, gazing downward through shades, conjured a recitative that Correa shaped into bits of Bertolt Brecht-ian drama and furtive lament. Theirs is the noir of yesterday and tomorrow.

—John Pietaro



Herbie Hancock @ Beacon Theatre



Ran Blake & Christine Correa @ Jazz at Kitano

The penultimate night of his weeklong residency at The Stone at The New School, during which he performed with more than a dozen different players, found veteran bassist **William Parker** reuniting with two of his most trusted longtime collaborators, multi-instrumentalist Daniel Carter and pianist Matthew Shipp, to reprise their collectively improvised extended work *Seraphic Light*, an episodic piece first performed by the trio in 2017 at Tufts University as part of its "Art, Race and Politics in America" program. Parker began the evening (Aug. 2nd) telling the audience that, as in the week's previous performances, the group would be exploring "unknown beginnings and endings". Thus, although the music mirrored the contour of the live AUM Fidelity recording, it also traversed previously unexplored territory. Beginning atmospherically with airy flute floating over legato bowed bass and spacious chordal accompaniment, the piece took on an earthier character as the pianist shifted into a percussive mode, playing a rhythmic lyrical line that revealed an unabashed affection for the style of Mal Waldron. For the next hour the threesome conversed freely, blurring the lines between soloist and accompanist as the music flowed seamlessly through various tempos and tonalities, Carter switching from flute to open bell and muted trumpet, to clarinet and alto, tenor and soprano saxophones and Parker utilizing the full range of his instrument to evince a variety of engaging moods.

(RM)

During times of strife, whenever the fight for social justice came to a boil, artists were on the frontline. Since 2016 we've witnessed a new wave of both "political art" and fundraisers for activist organizations. To this end, ShapeShifter Lab presented **Music for Human Rights: A Benefit Concert to Aid Migrants at the Border** (Aug. 14th). Music journalist and NYU professor Ashley Kahn, who organized and MC'd the event, described it as "music for life". The capacity-plus crowd, largely in their 20s-30s, were as absorbed in the words of Kahn and ACLU attorney Judy Rabinowitz as in the music. Pianist Aaron Parks opened with a moving solo performance and was followed by Tel Aviv pianist Shai Maestro and bassist Jorge Roeder from Lima. Their piece (in the flavor of Bill Evans' duos), featured Roeder ascending the melodic cliffs alongside Maestro, rhapsodic even as the gravity glowed white-hot. They added saxophonist Ben Wendel later, building on the global sound and then Dayna Stephens' trio (with bassist Rick Rosato and drummer Adam Arruda) played a set encompassing the urgency at the border. Spinning masterful soprano saxophone lines, simmering blue and howling, Stephens relentlessly and artfully took hold of the audience. Chilean singer Camila Meza presented an immediately gripping performance but, unfortunately, this reporter missed the closer, Antonio Sanchez. Regardless, this ACLU benefit was highly successful, with funds topping \$7,000 at the halfway mark.

(JP)

WHAT'S NEWS

The semi-finalists for the first annual **Michael Brecker International Saxophone Competition**, chosen by a panel of Melissa Aldana, Marcus Strickland and Ben Wendel, competed last month at the Red Sea Jazz Festival in Eilat, Israel. For more information and the list of winners, visit breckercompetition.org.

The **Herbie Hancock Institute of Jazz International Competition**, the newly-minted heir to the Thelonious Monk Institute of Jazz Competition, is now accepting applications from international guitarists under the age of 30 to compete for \$150,000 in prizes and a recording contract with Concord Music Group. For more information and to apply, visit hancockinstitute.org/competition.

City Winery closed its New York City location at the end of July after Disney purchased the SoHo property and slated it for demolition.

Dee Dee Bridgewater, accompanied by the Flint City Wide Choir, sang the National Anthem before the Democratic presidential debate hosted at Detroit's Fox Theatre on Jul. 30th.

September events at **Jazz Museum in Harlem** include: First Saturday Jam Session (Sep. 7th at 2 pm); Intergenerational Jazz Jam (Sep. 8th at 2 pm); Afro-Cuban Beat with Emilio Morales and Nelson Gonzales (Sep. 10th at 7 pm); Vinyasa Jazz Flow (Sep. 14th at 3:30 pm); Jazz Gallery Mentorship Series with Harish Raghavan and Savannah Harris (Sep. 17th) and The Lowdown: Conversations with Christian McBride featuring Ron Carter (Sep. 24th at 7 pm). For more information, visit jazzmuseuminharlem.org/events.

Gregory Porter has launched The Hang, a podcast wherein the singer will conduct interviews with a wide array of musicians, including Kamasi Washington. For more information, visit lnk.to/GregoryPorterPodcastPR.

In the September edition of Only At Merkin with Terrance McKnight, legendary bassist **Ron Carter** will be interviewed live on Sep. 28th. For more information, visit kaufmanmusiccenter.org.

Apple Music, in conjunction with the 80th Anniversary of Blue Note Records, has launched "Blue Note: The 1500 Series", a curation of 10 classic albums with studio quality sound via Apple Digital Masters. For more information, visit bluenote.lnk.to/1500Series.

Drummer **William Hooker** will host a listening party for his 1975-76 album *Is Eternal Life* (originally released by Reality Unit Concepts and just reissued by Superior Viaduct) at Academy Records Sep. 26th at 6 pm.

Pianist **Kris Davis** has joined the Berklee Institute of Jazz and Gender Justice as Associate Program Director of Creative Development. For more information, visit berklee.edu/jazz-gender-justice.

As part of **Harlem Stage's** yearlong celebration "The Cosmic Synthesis of Sun Ra and Afrofuturism", screenings of *Prototype* by Christopher Ortega and *ROXÉ15* by Celia C. Peters plus a performance by Nona Hendryx and Darian Dauchan will take place Sep. 20th. For more information, visit harlemstage.org.

Maxine Gordon, historian and widow of saxophonist Dexter Gordon, will give a reading from her book *Sophisticated Giant: The Life and Legacy of Dexter Gordon* at 440Gallery on Sep. 8th at 4:40 pm. For more information, visit onebreathrising.org.

The **Hot Club Jazz Listening Session** will take place at Flushing Town Hall Sep. 22nd at 12:30 pm. For more information, visit flushingtownhall.org.

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