

THE TOWN HALL PRESENTS
SANGAM
SATURDAY JUNE 11 2016 • 8PM



CHARLES LLOYD

"Mr. Lloyd is the rare jazz artist whose every appearance qualifies as an event."
— New York Times



ZAKIR HUSSAIN

"Zakir Hussain, the world's greatest living tabla player."
— The Telegraph



ERIC HARLAND

"Eric Harland, an entrenched titan on his instrument."
— Buffalo News

NEA Jazz Master Charles Lloyd with Grammy winner Zakir Hussain and the extraordinary drum master Eric Harland present **SANGAM**, a journey through the musical influences in Lloyd's life: Jazz, the R&B sound of his hometown Memphis, and his love for World Music.

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THE TOWN HALL

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Circumstances required that the **Craig Taborn Quartet** spend all day working on a new album for ECM before rushing over to The Jazz Gallery to finish a two-night run (May 5th). The band members—pianist/keyboardist Taborn, tenor saxophonist/clarinetist Chris Speed, bassist Chris Lightcap and drummer Dave King—may have been tired but it didn't show in the vibrant, rhythmically entrancing music that flowed from the bandstand. The first untitled pieces were full of mystery and sonic abstraction. Taborn began by coaxing ominous sounds from a small Vox organ before switching over to acoustic piano. Similarly, Lightcap alternated between upright and electric bass, pizzicato and arco, as the music evolved through loping legato unisons, raw freely improvised passages, intricate ensemble work and pulsating grooves somewhat reminiscent of Taborn's *Junk Magic* project (also with King on drums). Roscoe Mitchell's "Jamaican Farewell", a ballad that Taborn once played on the AACM icon's *Nine to Get Ready*, served as a melodic oasis of sorts, with Speed taking up clarinet to offer lyrical expressions and powerful, cleanly executed high-register tones. Taborn closed the brief but explosive set with the originals "New Glory" and "Ancient", pieces that bore yet more fruit in terms of beat logic and momentum. Cycling a hypnotic line on electric bass, Lightcap let it gather steam and then slyly dropped an octave, setting King off to burrow deeper in search of timbral oddity. —David R. Adler



Craig Taborn @ The Jazz Gallery

GEORGE COUNCIL / ROETICELEGANCEPHOTOGRAPHY.COM

As **Trio 3** closed the first set of their final night at Village Vanguard (May 1st), celebrating 25 years together, saxophonist Oliver Lake recited a poem centered on the phrase "Separation—put all my food on the same plate" and declared the uniting factors among different strands of Black music. In cadences recalling St. Louis poet Ajulé Rutlin, with whom he once collaborated, the alto saxophonist outlined what were essentially the precepts behind the trio and its longevity. Lake is a very different player from bassist Reggie Workman and drummer Andrew Cyrille—the three performed lengthy unaccompanied soli that preceded "Separation"—alternating between Parkeriana and ebullient, grotesque trills, which led into Workman expounding on a balladic form with quavering arco and harp-like pizzicato glisses and the drummer exploring a tightly-wound thesis on the linkages between bebop drumming and Central or West African drum choirs. When Lake relocated eastward in 1973, he brought a spaciousness that was rare in New York's bustling avant garde and his lines still unfold with a gentle logic belying their spiky, fibrous centers. Across six pieces, including renditions of clarinetist John Carter's "Encounter" and pianist Adegoke Steve Colson's "Leaving East of Java", Trio 3 made a distinct case for their brand of 'supergroup' as a unity of complementary approaches standing decidedly sure on their own, but that look and taste wonderful occupying a single dish. —Clifford Allen



Trio 3 @ Village Vanguard

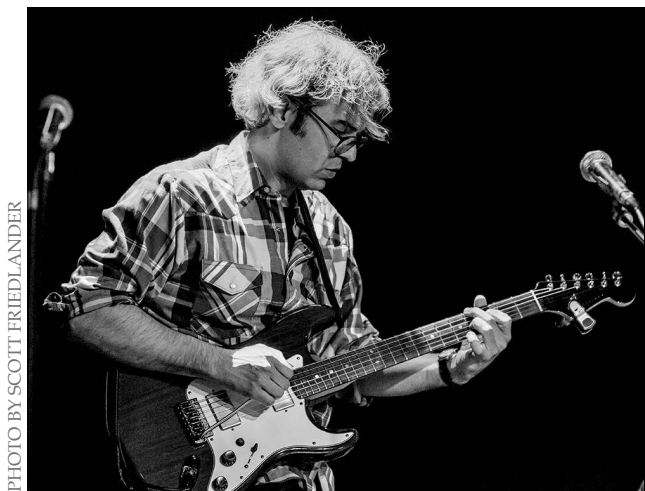
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Reconvening the quintet personnel from his superb 2012 Clean Feed release *Spun Tree* (with pianist Jacob Sacks subbing for Matt Mitchell), alto saxophonist **Michaël Attias** dove into his first set at Cornelia Street Café (May 12th) with a bright, busy, freely improvised and untitled opener. The band began together at close to full intensity, though drummer Tom Rainey's deliberate brushwork cooled the music out, allowing subtleties in the interplay between Attias and trumpeter Ralph Alessi to speak. Bassist Sean Conly brought a full-bodied pizzicato touch to shifting lines and patterns, which served as essential transition points in all of this music. "Scribble Job Yin Yang" brought the tempo down, as a stuttering, dissonant theme emerged and the instrumental voices crisscrossed at a measured pace, with Sacks playing only single notes. The pianist introduced "Moonmouth" with a beautiful abstract rubato statement, cueing the band in with an elegant arpeggiated pattern. The carefully wrought dynamics and lyrical unisons of this piece contrasted with the funky, far more aggressive vibe of "Hexway Liner" (a "bloodbath", as Attias termed it when it ended). The leaping-interval lines, compelling solos and vamped tag ending, preceded by Rainey's wildest drum fills, yielded to "Goodbye Ruminant" with its spacious rubato atmosphere, followed by the closing romp "Many Skins". These were short, focused tunes that still offered collective improvisational freedom and not a few individual *tours de force* as well. (DA)

After Charlie Parker's death in 1955, the collection of Bird Feathers felt massive and separating rare plumage from pigeon chaff was a challenge. **Phil Woods** (1931-2015) crafted his own unique approach, hinging on crisp, bitter runs and charged fireworks. At Jazz at Kitano (May 6th), his life was celebrated by longtime collaborators drummer Bill Goodwin and bassist Steve Gilmore, pianist James Weidman (subbing for an ailing Don Friedman) and alto saxophonist Grace Kelly, a Woods protégé. The set consisted of standards, bebop tunes and one Kelly original, "Man with the Hat" (she inherited one of Woods' trademark leather caps). Certainly a player with visual presence, Kelly's tone is both warm and brittle and her phraseology includes quizzical left turns, emphatic leaps and honks and a clean meander. Coupled with Weidman's inventive, chunky clamber and contrasting push-pull between bassist and drummer, the music was consistently inspired and Kelly gave quite a bit of space for the rhythm section to forge individual and collective paths. Goodwin's brash economy certainly was part of the push, but Gilmore's meticulous explorations provided an elegant carpet. "Smile", associated with Charlie Chaplin, was a vocal number onto which Kelly grafted a few different deliveries, although the most convincing voice remained that of her horn. The quartet closed with a spry, rare take of Bud Powell's "Webb City", leaping and pirouetting in a convincing nod to the historical present of modern jazz. (CA)

It was, as curator Joel Harrison observed in closing, “an embarrassment of riches”, referring to the eight other guitarists heard during the **Alternative Guitar Summit** at Drom (May 11th). Each act covered compositions by Joni Mitchell and/or Carla Bley, making for a less pyrotechnical, more song-centered concert. Mike Baggetta began with a crackly, whining medley of “Case of You” and “Ictus”, floating uncanny sounds over incessant electronic hum. Sheryl Bailey, paired with bassist Harvie S, demonstrated her crystalline acoustic tone on “Hissing of Summer Lawns” and “Sad Song”. Wolfgang Muthspiel fingerpicked sensitive renditions of “Amelia” and “Floater”, layering flatpicked solos over looping chords. Harrison’s trio enlisted Muthspiel for “Vox Humana”, vocalist Everett Bradley for “Borderline”, then did “The Jungle Line”, featuring bassist Jerome Harris’ vocals and drummer Allison Miller’s funky bare-handed beats. Steve Cardenas, Miller and bassist Ben Allison played one of the event’s shortest but most satisfying sets, a mash-up of “Yvette in English” and “King Korn”. Nels Cline and Julian Lage achieved equally intimate repartee on “Temporarily” and “A Fiddle and Drum”, followed by Ben Monder’s rumbling sonic earthquakes under Jo Lawry’s vocals to Mitchell’s “Sunny Sunday” and a second version of “Lawns”. Trumpeter Dave Douglas’ trio with Camila Meza and Heather Masse preceded the finale: a seven-guitar romp over “Ida Lupino” and “The Circle Game”.
—Tom Greenland

Joe Lovano celebrated **The Spiritual Side of John Coltrane** at The Appel Room in a program starting and ending with divinely inspired selections by the iconic late saxophonist. Fronting an allstar septet featuring guest Ravi Coltrane, the group fittingly opened its May 14th early set with a terse reading of “Welcome”. It began with Geri Allen’s rumbling piano and Reggie Workman’s bowed bass, joined by Andrew Cyrille’s bright cymbals and Brian Blade’s malleted toms, introducing the inspirational song before Lovano and Coltrane entered blowing the classic melody, their distinctive sounds coalescing in ecstatic harmony colored by Tom Harrell’s flugelhorn. The two tenors took flight on “Spiritual”, with Lovano’s airy tone punctuated by signature hoarse cries while Coltrane let loose with blistering “sheets of sound” echoing his honored father. In between Harrell soloed with boppish flair, as he did on the smoothly swinging “Lazy Bird”, along with the two saxophonists, who improvised with lyrical aplomb. The mood calmed for “Central Park West”, with Lovano’s mellow toned straight alto saxophone out front, then got bluesy on “Mr. Day”, featuring Coltrane on soprano saxophone. The spiritual mode returned with “Swamini” (Allen’s solo homage to Alice Coltrane), “Configuration/Jimmy’s Mode” (a forum for wildly conversing tenors and Workman’s virtuoso bass) and passages from *A Love Supreme* (played with joyous swing). The set ended prayerfully with “Song of Praise”.
—Russ Musto



Mike Baggetta @ Drom



Joe Lovano & Ravi Coltrane @ The Appel Room

Although he now makes his home in New York (after Hurricane Katrina destroyed his house), blind pianist **Henry Butler** hasn’t lost his Crescent City accent, which was readily audible to Dizzy’s Club patrons (May 2nd). After a live radio interview with WBGO’s Rhonda Hamilton, he began the early set with 1927’s “Ain’t She Sweet”, his left leg stomping time, his big hands rolling chords to a propulsive stride bass while the Fifth Avenue skyline, visible through the club’s panoramic picture windows, rose over Central Park’s trees in the late-late afternoon. “September Song” was delivered in a similarly New Orleans-drenched dialect, followed by “Samba C”, which featured lightning-fast flourishes over a relaxed but propulsive montuno, the two hands in a seemingly equal partnership. After “The Blues”, from a suite by Alvin Batiste, Butler gave The Beatles’ “Eleanor Rigby” a complete facelift, the new rhythms and harmonies giving a fresh look to an old familiar friend. The next three numbers, “L’Esprit de James”, “Booker Time” and “Mardi Gras in New Orleans”, homages to James Booker and Professor Longhair, respectively, all evoked the zesty flavors of jazz’ ‘hometown’, a spicy roux of gospel, blues, rumba and boogie, played in that laid-back Southern rhythmic style that gives a groove its deepest funk. As the magic hour advanced into darkness, the Fifth Avenue apartment lights winking on behind him, Butler ended his extended soliloquy with two free-form blues sung in a harsh but redolent tenor.
(TG)

One of the leading instrumental voices to emerge out of Cuba to enrich the New York jazz scene, alto saxophonist **Yosvany Terry** continues to push forward the Latin Jazz idiom with an innovative merging of the musical traditions of his native and adopted homelands. Leading his AfroCuban Sextet at Symphony Space Leonard Nimoy Thalia (May 5th) Terry proved himself to be not only a commanding saxophonist, but also an inventive composer. Opener “Looking In Retrospective” was an episodic adventure of intricate construction, the leader exchanging serpentine melodic lines with trumpeter Michael Rodriguez and pianist Osmany Paredes over the ever-shifting rhythms of Yuniory Terry’s bass and Ludwig Afonso’s drums in a heady mix that moved from cacophonous M-Base complexity to grooving Messenger-ish swing. Cuban hand drummer Mauricio Herrera joined the ensemble for “Nuevo Jazz Latino”, opening the Terry anthem with an extended bata drum outing ushering in the horns’ blaring fanfare over driving piano montuno, setting up bass, trumpet and alto solos that climaxed in an exciting Afonso-Herrera duet. Yuniory Terry’s taut bass introduced Rodriguez’ Eastern-tinged “Mikey’s Tune” and was featured on his own melancholic “Winds of Sorrow”. Two rhythmically driving pieces by the leader ended the set: “Contrapuntistico”, a showcase for his masterful chekeré playing, and “Noticero”, a propulsive AfroCuban free-for-all with a vocal coro.
(RM)

WHAT'S NEWS

2016 Doris Duke Award winners have been named. Recipients in the jazz category are Dave Douglas, Fred Hersch, Wayne Horvitz, Jason Moran, Matana Roberts, Jen Shyu, Wadada Leo Smith and Henry Threadgill. For more information, visit ddpaa.org. In related news, the Doris Duke Charitable Foundation also announced recipients of its new Leadership Grants Program, five organizations receiving grants totalling \$1 million: City Parks Foundation of the Charlie Parker Jazz Festival (\$75,000); Detroit Jazz Festival Foundation (\$200,000); Jazz Institute of Chicago of the Chicago Jazz Festival (\$225,000); Monterey Jazz Festival (\$400,000); Newport Festivals Foundation (\$100,000). For more information, visit ddcf.org.

Pianist **Robert Glasper** and author **Ashley Kahn** will present a class on Miles Davis this fall at New York University’s Clive Davis Institute of Recorded Music. For more information, visit tisch.nyu.edu.

Mack Avenue Records has acquired the MAXJAZZ imprint, home of Carla Cook, Nancy King, the late Mulgrew Miller, René Marie and Geoffrey Keezer. For more information, visit mackavenue.com.

ASCAP (American Society of Composers, Authors and Publishers) has established an award in honor of the late composer Fred Ho (1957-2014), which will be presented annually to innovative emerging composers. For more information, visit ascap.com/events/awards/awards/foundation/awards/fred-ho.aspx.

Bobby McFerrin will lead a week-long workshop, Aug. 19th-26th, on the improvisational singing technique Circlesongs. The workshop will take place in Rhinebeck, NY and feature a faculty of David Worm, Judi Donaghy Vinar, Rhiannon, Christiane Karam, Karen Goldfeder and Joey Blake. For more information, visit eomega.org/workshops/circlesongs-0#-workshop-video-block.

The 14th annual **International Junior Jazz Meeting** will take place Jul. 26th-30th in Emmental, Switzerland as part of the 26th Langnau Jazz Nights. The meeting is an “opportunity for young aspiring artists to meet fellow musicians as well as internationally acclaimed stars in a great musical gathering.” Applicants must be under 25 years old. For more information, visit jazz-nights.ch/en/workshops/junior-jazz-workshop.

Alvin Reed, Sr. has won his trademark litigation in the case of ownership of the name/mark **Lenox Lounge**, previously used for the club of the same name in Harlem. The decision allows Reed to use the name for another club or other licensing arrangements.

Woodlawn Cemetery will offer jazz trolley tours to visit the graves of Duke Ellington, Miles Davis, WC Handy, Coleman Hawkins and others Jun. 5th and 26th, Jul. 24th, Aug. 7th and Sep. 4th. Tours begin at 1 pm and are \$15. For more information, visit woodlawnconservancy.org.

New England Conservatory’s 2016 Honorary Degree recipients were in attendance at last month’s commencement ceremonies. Relevant winners are Anthony Braxton and Bernie Worrell. For more information, visit necmusic.edu.

The winners of the 2016 **Jazz Journalists Association Jazz Awards** will be announced at a ceremony Jun. 15th at the Blue Note jazz club. Our humble gazette was nominated for Jazz Periodical of the Year for the ninth time. For the complete list of nominees, visit jjazzawards.org.

Bob Koester, founder of Delmark Records and owner of the Jazz Record Mart, which closed last year, has opened a new shop at the Delmark Records studio, 4121 N. Rockwell Street in Chicago.

Jazz at **Madison Square Garden**? This unlikely scenario will come to pass this summer in two fascinating instances: Locksmith Isadore, the trio led by Chicagoan bass clarinetist Jason Stein, will open up for comedienne (and Stein’s cousin) Amy Schumer on Jun. 23rd and post-modernist piano trio Dawn of Midi will be the opening act for Radiohead Jul. 26th-27th.

Another brick-and-mortar victim to changes in music consumption is West Village fixture **Other Music**, which closes Jun. 25th.

Winners of the **21st Annual Essentially Ellington High School Jazz Band Competition** have been announced. First place went to New World School Of The Arts (Miami, FL), second to Triangle Youth Jazz Ensemble (Raleigh, NC) and third to Tucson Jazz Ensemble, (Tucson, AZ). For the complete list of winners, visit academy.jazz.org/ee.

Former New York Yankee and four-time World Series Champion **Bernie Williams** received his Bachelor of Music as part of the 2016 graduating class of Manhattan School of Music.

Newport Jazz Festival founder **George Wein** received an honorary doctorate from Providence College last month in a ceremony taking place a few dozen miles from the site of his annual festival.

David Amram has been named Composer-in-Residence of the New York Chamber Music Festival, coinciding with the 50th anniversary of Leonard Bernstein selecting Amram as the first ever Composer-in-Residence of the New York Philharmonic. For more information, visit newyorkchambermusicfestival.org.

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