

**OCEAN BRIDGES**  
NOW AVAILABLE WORLDWIDE!!  
NEW MUSIC FEATURING  
THE LEGENDARY ARCHIE SHEPP!



"The marriage of Raw Poetic's searching, socially conscious rhymes and Shepp's sax — both his keening soprano and grittily majestic tenor — bubbling to the surface in turn."

**RollingStone**

The 66-minute recording is limber and full of chill grooves punctuated by interludes enhanced with references to Eddie Harris' "Freedom Jazz Dance" and John Coltrane's "Giant Steps." Although very of its moment, the recording is in the spirit of the early '70s, when genres didn't need bridges to overlap and political consciousness was a given.

**JazzTimes**

The hip-hop/jazz crossover is a refreshing take on both classic rap and jazz. Shepp's sax cuts through the rest of the band to provide passionate solos, as Raw Poetic sounds absolutely joyous.

**Newsweek**

Shepp came out of the avant-garde black-music tradition that proudly claimed and anointed John Coltrane.

**Pitchfork**

Unlike many of his peers, Shepp has long embraced poetry and hip-hop as an intuitive part of what he prefers to call African American music.

**The Washington Post**

Ocean Bridges ignores boundaries, links generations by telling a story that reaffirms family ties while blending genres, and featuring a whole lot of inspired Archie Shepp sax solos.

**The Philadelphia Inquirer**

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**Kurt Rosenwinkel**, currently a professor in Berlin, was featured 'live' (several cuts in the video stream revealed the set had been prerecorded) from his living room (Jul. 4th), a night of seemingly interminable fireworks for those sequestered in the five boroughs. The guitarist offered a few fret-board pyrotechnics of his own during an hour-long solo set of originals and standards. The logged-on crowd had grown to about 125 by the time he, after a curt greeting, began with piece that, though it sounded like a standard, turned out to be an improvisation, a tribute to the coherence of his melodic conception. On several (unannounced) numbers he constructed long single-note phrases occasionally punctuated with chords or harmonics, moving to complex passages with odd yet beguiling contrapuntal harmonies and flamenco-tinged chords. "One For Eric" (Clapton) included finger-style arpeggios reminiscent of Heitor Villa-Lobos' compositions; Thelonious Monk's "Ruby, My Dear" was beautifully arranged for guitar. A cover of Billy Joel's "And So It Goes" was the closest Rosenwinkel veered towards an Americana style and his version of Charles Mingus' "Goodbye Pork Pie Hat" hinted at blues, but his take on Mark Turner's "Casa Oscura" showed a more abstract, postmodern approach. Separated by an ocean and a six-hour time difference, it was nonetheless exciting to witness Rosenwinkel's formidable skills up close—so close (it seemed) that you could almost touch the strings. —Tom Greenland



Kurt Rosenwinkel @ Live From Our Living Rooms

Hard to believe, as NYC enters the first phases of COVID-19 recovery, that some jazz musicians haven't played together—with anyone—since March or even February. It was a celebration, then, when guitarist **Mike Moreno's** quartet gathered at Smalls (Jul. 11th) to enjoy one other's musical company, in real time and real space. Adorned in medical masks, the musicians (pianist Taylor Eigsti, bassist Matt Brewer, drummer Obed Calvaire) resembled a gang of bank robbers. Though they played to rows of empty barstools and tables, there was, ironically, an increasing sense of release and even exuberance as the set unfolded. Having toured Asia in the not-so-far-off past, they knew Moreno's music and so, even with no rehearsal, had little trouble revitalizing his compositions, even when he threw a few new ones at them to play down on the spot. Starting with a new (untitled) piece, then "Lotus" (another original) and Wayne Shorter's "This Is for Albert", the quartet became progressively more comfortable and enthused as they followed Moreno's hornlike lead, assertive yet restrained, leaving ample room for group responses. A reading of "My Foolish Heart" was spartan but poignant. By "The Hills of Kykuit" and "Epilogue" the group was in full flower, Calvaire in particular seeming to thrive on the group interplay. After the final tones faded in the (almost) empty room, the men exchanged elbow-bumps (instead of shakes or hugs) and stories, eager for a time when real people would fill the seats. (TG)

Smoke, late to the live-streaming game, showed that waiting was worth the wait, with its inaugural online concerts, a two-night engagement of the **Wayne Escoffery Quartet** (Jul. 17th-18th). The smallest of the major clubs by capacity, the Upper West Side venue known for its intimacy in person was well recreated online, with the best sound this reviewer has (virtually) heard thus far and no less than six camera angles, including a beautiful Sidney Lumet-inspired view of drummer Carl Allen from below the perimeter of his snare drum. Given the club's layout, once seated in real life, there is no moving around so the chance to go from Allen to a closeup of pianist David Kikoski's fingers to straight-on and three-quarters views of the whole band makes seeing music in person superfluous (jk). And if the band didn't know how good they looked, they certainly could feel how good they sounded, almost giddy with the chance to play together after four months of involuntary shedding. The leader stayed on tenor saxophone for the Saturday set, the band completed by Ugonna Okegwo wielding a bass and a huge smile. Ostensibly a release weekend for Escoffery's *The Humble Warrior* (Smoke Sessions), the band only played two tunes from the album, the title track and Benjamin Britten's "Kyrie", filling out the set with saxophone colossi John Coltrane, Benny Golson, Stanley Turrentine and Charlie Rouse (plus trumpeter Donald Byrd). "You've been a wonderful audience... I hope," quipped Escoffery. —Andrey Henkin



Wayne Escoffery @ Smoke

Of all the musicians stuck at home over the past four months, some are with musician partners, others play instruments that work unaccompanied and a few can probe the outer depths solo. But what of a traditional bassist? Imagine he or she slowly going crazy playing the *Peter Gunn* theme over and over and over and over, hoping someday to be able to support others. Just before he presumably snapped like a worn G-string, bassist Ari Folman-Cohen was liberated, holding down the low-end in the **Stephane Wrembel Trio**, live-streamed from Barbès (Jul. 16th, with decent sound and a few camera angles), the band, completed by second guitarist Thor Jensen, performing together for the first time in months. So excited was Folman-Cohen that he could barely sit and when he stood he boogied around the small stage, (unconsciously) did little tap-routines with his feet and nearly lost his protective mask on several occasions. That was just the visuals; while always a strong presence in Wrembel's bands, here he was unleashed, bringing rock and funk energy to French chanson and the Django Reinhardt songbook, of which Wrembel is the undisputed master, though, refreshingly not letting it master him, expanding upon the tradition much like his inspiration. Of the hour-long show, the highlights were the trio taking "Dinah" for a long, exploratory ride but bringing her home before lights out and "Si Tu Savais", Folman-Cohen stealing the show with his lines and Wrembel adding unorthodox effects to great effect. (AH)

# WHAT'S NEWS

The cessation of touring during the pandemic afforded **Ravi Coltrane** the opportunity to reunite with the members of his working quartet for a live-streamed performance from The Jazz Gallery (Jul. 9th). The group, with pianist David Virelles, bassist Dezron Douglas and drummer Johnathan Blake, opened with "D.C.G.", an original by the leader reminiscent of the latter-day work of his father's band with Pharoah Sanders. It began with ascendant dark-toned tenor over the trio's ruminative rubato intro, which morphed into a serene melody played over an engaging bassline. Sadly, technical difficulties muted the audio towards the end of the saxophonist's solo and for the next five minutes the trio starred in a silent movie before sound returned as Coltrane closed out the piece. Segueing into Virelles' "Tiempos", the trio got its chance to stretch, with the pianist displaying an impressive command of Cuban and jazz traditions as he melded a habanera rhythm with fluid percussive lines recalling Cecil Taylor, prompting Coltrane's return on potent soprano. Blake's "Rivers and Parks", a lyrical outing with Coltrane back on tenor, swinging in the tradition, followed. Prefacing a spirited reading of McCoy Tyner's "Fly With The Wind", bowed bass and rumbling malleted drums solemnly introduced John Coltrane's "Alabama". An extended Douglas solo then led the band into his beautiful "Forligno", before the set ended with the leader wailing on soprano on mother Alice Coltrane's "Los Caballos". —*Russ Musto*



Ravi Coltrane Quartet @ The Jazz Gallery

"We might not be 'essential workers', but music is absolutely essential to just life in general and I think it's important that musicians continue to create and a situation like this kind of forces it out of you," **Eric Reed** noted from the piano chair at the Village Vanguard (Jul. 9th), where his quartet live-streamed music written while in quarantine for his upcoming album *For Such A Time As This*. The band, with tenor saxophonist Stacy Dillard, bassist Dezron Douglas and drummer McClenty Hunter, kicked things off charging straightahead on "Western Rebellion", a hardbopping tribute to pianist Cedar Walton's Eastern Rebellion quartet and Reed's California homebase. The group followed with "Theloningus", a quirky melody steeped in the blues, which conjured the spirits of the iconic pianist and bassist referred to in its title. That segued into Reed's adaptation of vocalist-drummer Jamison Ross' soulful arrangement of Walton's "Martha's Prize", the rhythm section grooving on the funky vamp from Roy Hargrove's "Strasbourg St. Denis". Dillard laid out for the trio's medley of "Dear Bud", Reed's moving ballad tribute to pianist Powell, and a swinging reading of the Jule Styne-Sammy Cahn standard "It's You Or No One". Dillard returned for a freewheeling take on Monk's "Work" featuring commanding bass, tenor and piano solos and a series of hard-hitting exchanges with Hunter. The set ended with Reed's uplifting gospel-tinged "New Morning", before angularly racing to the finish with his "Ornate". (RM)

A rollicking one-man second line emoted over **Ralph Peterson's** snare drum. Accented rimshots, bass-drum bombs, woodblock and cowbell, too, called the trio to order (Jul. 3rd). This Blue Note at Home concert, happy to report, featured brilliantly crisp sound. The drummer, pianist Zaccai Curtis and his bassist brother Luques Curtis kicked "Bemsha Swing" into the new — leaping the decades since Monk revolutionized jazz. "This song is associated with Thelonious Monk, but it was composed by Denzil Best," Peterson told the home audience, sure to represent for the noted bop drummer whose history includes writing important works. On that note, the trio ripped into the Latin-esque rhythms propelling Peterson's "The Right to Live", a topical work inspired by the righteous street-heat of Black Lives Matter. It, however, called on parts of jazz history long predating the current movement, with crashing harmonies and lengthy melodic lines incorporating leaps, all of which poured from Zaccai's aerial, able hands. Peterson and Luques, throbbing gloriously, exemplified both the fight and victorious intent. This piece easily flowed into a ballad, "The Tears I Cannot Hide"; though composed several years ago, Peterson described it as, "another reflection of today's times of social injustice", commentary on the ongoing nature of struggle. Peterson and company also brought new life to works by late pianists Geri Allen and John Hicks, demonstrating for all the wide swathe of style, school and genre on which they thrive. —*John Pietaro*



Ralph Peterson Trio @ Blue Note At Home

This Arts for Art event (Jul. 8th) was Zoom-broadcast from four different locations with headphones and computer screens as the musicians' only unifiers, but the distance between them was never evident. Led by celebrated baritone saxophonist Dave Sewelson, the outfit was aptly named the **Music for a Free World Quartet**. Avant garde vets all, the band required no prep for the single collectively improvised work offered. Opening with broken triplets across his drumkit, Marvin Bugalu Smith set the shape of the piece, quickly signaling in the entry of bassist William Parker. By the time Sewelson and trombonist Steve Swell had joined, viewers were transported back to a simpler, pre-COVID-19 time. Effortlessly, the horns traded points of taking the lead (if there is such a thing in collective work), constructing intricate lines about one another's improvisations and pulsations. At one point, the two leapt up into registers well above that of such low horns, intoning a gently whirling melisma. Parker added a third voice on what appeared to be cornet, allowing for a gripping three-wind chase wonderfully throttled by free drumming. If there was any downside at all, the fault doesn't lie with the players but the state of remote audio technology. Currently, such broadcasts cause drumkits to sound akin to cardboard and the bass' depth becomes lost in the whole. One can imagine the power, reach and relevance of global feeds like this when technology finally catches up to the arts. (JP)

A tribute to the recently departed pianist **Onaje Allan Gumbs**, where a tree will be planted and a commemorative plaque installed, alongside a performance of the Onaje Allen Gumbs All-Star Band, will take place Aug. 22nd at 120 DeKruif Place Building #7 Section One Co-op City. For more information, contact Rose Petal Entertainment Media at 347-213-5776 or rosecedric2@gmail.com.

As part of the **Charlie Parker Centennial Celebration**, *Charlie Parker: The Clef 10" Albums Collection* will be available on Aug. 28th, a five-LP boxed set featuring "newly remastered audio from the original analog tapes and will include faithful reproductions of the classic artwork and packaging. The albums will be pressed on 180-gram black 10" vinyl and will be housed in an attractive slipcase." For more information, visit [shop.udiscovermusic.com](http://shop.udiscovermusic.com).

Trombonist Delfeayo Marsalis will celebrate the founding of his non-profit **Keep NOLA Music Alive** with a virtual concert Aug. 2nd at 7 pm on [facebook.com/Delfeayo Marsalis](https://facebook.com/DelfeayoMarsalis). For more information, visit [knoma.org](http://knoma.org).

Jen Shyu and Sara Serpa have launched **M<sup>3</sup>—Mutual Mentorship for Musicians**, an "initiative that empowers and elevates womxn musicians around the world (including BIPOC and LGBTQIA2S+ across generations) in a new model of mentorship comprising four sessions per year with each session culminating in a performance of new collaborative commissions." The initial participants are Romama Campbell, Caroline Davis, Eden Girma, Val Jeanty, Maya Keren, Erica Lindsay, Lesley Mok, Tomeka Reid, Anjna Swaminathan and Sumi Tonooka. For more information, visit [mutualmentorshipformusicians.org](http://mutualmentorshipformusicians.org).

Entries are now being accepted for the **Sarah Vaughan International Jazz Vocal Competition**. The deadline is Sep. 8th. For more information, visit [njpac.org/sarah-vaughan-international-jazz-vocal-competition](http://njpac.org/sarah-vaughan-international-jazz-vocal-competition).

Guitarist **Pat Metheny's** ECM catalogue, 11 albums made between 1976-2015, has been made available as high-resolution masters for download and/or streaming at platforms Qobuz, HDtracks, Acoustic Sounds, Prostudiomaster, Tidal, Apple and Amazon. For more information, visit [ecm.lnk.to/PatMethenyHD](http://ecm.lnk.to/PatMethenyHD).

Vocalist **Gregory Porter** sang "America The Beautiful" at the launch of NASA's Mars 2020 Perseverance Rover Mission last month, the first recording artist ever to be invited by NASA to perform at such an event.

Bryant Park's annual **Piano in the Park** series will take place through Oct. 2nd. Scheduled performers, appearing Monday-Friday at 12:30 pm at the base of the William Cullen Bryant Statue include Victor Lin, Danny Mixon, Dan Manjovi, Frank Owens, Terry Waldo, Luiz Simas, Russ Kasso, Ayako Shirasaki, Charlie Judkins, Yuka Aikawa and Sue Maskaleris. For more information, visit [bryantpark.org](http://bryantpark.org).

The **4th Annual Seifert Competition**, with a jury of Ernst Reijseger, Michał Urbaniak and Miroslav Vitouš, awarded two joint second prizes of €5,000 to Austrian violinist Johannes Dickbauer and French violinist Youenn Rohaut and two joint prizes of €2,000 to Israeli violinist Omer Ashano and French violinist Clément Janinet. The first prize was not awarded.

The **International Songwriting Competition** is now accepting submissions in various categories, including jazz, with or without lyrics. For more information and to apply, visit [songwritingcompetition.com](http://songwritingcompetition.com).

The **Jazz Loft** in Stony Brook was awarded a \$40,000 grant towards archiving more than 10,000 historical jazz artifacts in the possession of the museum by The Robert David Lion Gardiner Foundation, Inc. For more information, visit [thejazzloft.org](http://thejazzloft.org).

The **Creative Music Workshop** has begun an online educational initiative drawing on CMS' nearly-50-year history. Resources are free and available at [creativemusicworkshop.com](http://creativemusicworkshop.com).

The board of the European Jazz Network has announced that the **EJN Conference 2020**, scheduled for Sep. 10th-13th in Sofia, Bulgaria, has been cancelled. For more information, visit [europejazz.net](http://europejazz.net).

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