

Abby London-Crawford,  
In association with the  
Sanctuary Arts Initiative of  
Metro Baptist Church

Presents  
**An Evening of  
Musical Masters**

Saturday,  
**October 22, 2016**  
@Metro Baptist Church,  
410 West 40th Street,  
(between 9th and 10th Aves)  
\$20 for the evening



R. Andrew Lepley

Gulnara Khamalova

7:30 PM:

**T.K. Blue, Alto Sax/Flute**  
**Zaccai Curtis, Piano**



Katini Yamaoka

Ri Sutherland-Cohen

8:30 PM:

**Dick Griffin, Trombone/Piano**  
**Warren Smith, Perc/Vibes**



Marta Monko

9:30 PM:

**Elektra Kurtis and  
Ensemble Elektra:**  
**Elektra Kurtis, Violin**  
**Curtis Stewart, Violin**  
**Lefteris Bournias, Clarinet**  
**Kenny Davis, Electric Bass**  
**Reggie Nicholson, Drums**

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Bria

Bria Skonberg (Okeh)  
by Marcia Hillman

Although the title is brief, this new CD presents a full portrait of the artist as a singer (vocals on all but 2 of the 14 tracks), songwriter (five originals) and trumpeter. The Canadian native (now based in NYC) is accompanied by Aaron Diehl (piano), Evan Arntzen (clarinet/saxophone), Stefon Harris (vibraphone), Reginald Veal (bass) and Ali Jackson (drums).

As a vocalist, Skonberg is able to interpret lyrics with various textures and innovative phrasing, scats in moderation and (thank heavens!) has great diction. As a trumpeter, Skonberg has an equally clear tone. Although she plays muted horn on many tracks for a softer sound, she can blow fiery when called for, as on Ernesto Lecuona's "Malagueña". As a songwriter, she is lyrical and leans towards the blues, New Orleans and other traditional styles of jazz.

There are many notable performances on this album and all of the musicians contribute their best—together and on various solos. "Don't Be That Way" (associated with Benny Goodman) is revitalized with a Latin feel. Sidney Bechet's "Egyptian Fantasy" (has anybody else ever recorded this?) is a Veal showcase, where he plays regular walking, slap and bowed bass. Then there is Skonberg's vocal on Sonny Burke-Lionel Hampton-Johnny Mercer's "Midnight Sun", a song long associated with June Christy. Skonberg, accompanied by Diehl's appropriate piano fills, delivers a truly lovely performance; making all of the beautiful imagery perfectly visible with her voice.

The enjoyment felt by all the participants on this CD is in evidence on the closer "Down In The Deep"—a Skonberg instrumental featuring exciting interplay and trades between all involved, ending with taped comments where everyone mentions they don't want to end the fun and thus pick up their instruments to play another chorus before finally closing the session. *Bria* is a most enjoyable album from beginning to end from an artist who continues to delight.

For more information, visit [okeh-records.com](http://okeh-records.com). Skonberg is at BRIC Arts Media House Oct. 13th as part of BRIC Jazzfest. See Calendar.



*Quiet Revolution*  
Ben Allison (Newvelle)  
*Meantime*  
Frank Kimbrough (Newvelle)  
by George Kanzler

From 1992-2004 some of the best concerts in Manhattan were presented by the Jazz Composers Collective (JCC). Often breaking conventions of the neo-boppers and Young Lions, the JCC presented provocative music that was modern without mainstream constraints. And while featuring mostly original works by resident and guest composers, the JCC also developed tribute bands to such neglected masters of modern jazz as pianist Herbie Nichols and saxophonist Lucky Thompson. The

vinyl-only Newvelle Records label has released two LPs this year featuring three of the JCC's founders: bassist Ben Allison, pianist Frank Kimbrough and saxophonist Ted Nash, the first two as leaders.

Allison's *Quiet Revolution* is an homage to guitarist Jim Hall—five of the ten tracks are his tunes—and especially the trios of reed player Jimmy Giuffre in which he appeared. The guitarist here is Steve Cardenas, playing both steel and nylon string amplified acoustic guitars, joined by Nash on tenor saxophone and clarinet. Bringing a lyrical gravitas to the proceedings is Allison's buoyant pizzicato, with gorgeously deep-toned notes that swell and balloon with full dimensionality. Two of Giuffre's compositions, an original each from Allison and Nash and one standard complete the album.

Hall's tunes, regardless of tempo, feel graceful and relaxed, reflecting the late guitarist's signature style. "All Across the City" is reflective, with ruminative solos from bass, tenor and guitar emphasizing the expansive mood. "Move It" is a fine example of the rapport the trio achieves, as are "Waltz" and "Careful", with their overlapping solos and intricate interplay. "Looking Up" is a tuneful, heartbeat tempo piece, with Nash again memorable on tenor, which he plays on all the Hall pieces. He switches to clarinet for Allison's "Sleeping Tiger", his lead rising from chalumeau to the upper register in his solo and on Giuffre's still-infectiously catchy "The Train and the River". "Love Theme from Spartacus", the only track with overdubs, features Nash playing obligati on clarinet while soloing on tenor and vice-versa.

On *Meantime*, Kimbrough, one of the most distinctive pianists on the mainstream-modern jazz scene, leads a quartet expanded to quintet for four of the nine tracks. The repertoire features six of his originals (three newly written for this project), Andrew Hill's "Laverne" and is bookended by indelible standards. Kicking it off is Kurt Weill's "Alabama Song", poetically sung by Andrew Zimmerman's tenor saxophone over slowly meandering bass (Chris Van Voorst Van Beest) and drums (R.J. Miller), with Kimbrough's central solo increasing the meditative mood. The leader's originals range from the jaunty second-line bounce of "Laughing At Gravity" to the harmolodic-like title track, with other highlights the swinging waltz "Katonah" and hard-boppish "Four by Four". The quintet (with trumpeter Riley Mulherkar) concludes with a resonant, gorgeously slow rendition of Harold Arlen's favorite own composition: "Last Night When We Were Young".

For more information, visit [newvelle-records.com](http://newvelle-records.com). Kimbrough is at Jazz at Kitano Oct. 15th with Michael Blake and 28th with Jay Clayton and at Spectrum Oct. 29th. Allison's project is at Smoke Oct. 19th-20th. See Calendar.

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