

★★★★★
— DOWNBEAT



michael carvin experience flash forward



Having played with many of the jazz giants in his impressive career (Dizzy Gillespie, Dexter Gordon, Freddie Hubbard and more), master drummer Michael Carvin taps into a new generation of international talent with his quartet, MICHAEL CARVIN EXPERIENCE. Mr. Carvin brings his vast experience, putting his fingerprint on jazz classics with his first album in 9 years.

WITH

Yayoi Ikawa piano, Keith Loftis sax,
and Jansen Cinco bass

LIVE AT APAP 1.11.15
HILTON HOTEL (HARLEM SUITE), 4th FLOOR, 4:30PM



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MICHAEL CARVIN IS ON ITUNES! ITUNES.COM/MOTEMA

Historic meetings can be happenstance. A late cancellation led **James "Blood" Ulmer** to invite **Marc Ribot** to join him at City Winery (Dec. 9th). They only shared the stage for a couple songs, but permutations of the blues (in cry if not form) were well displayed. Ribot opened acoustic, playing a stream-of-consciousness medley of standards, eventually landing on "Ghosts", finding the gospel and the grunge in Albert Ayler's tune. A Mississippi John Hurt song was followed by a couple of pieces from his *Silent Movies* and a Frantz Casseus arrangement of Ludovic Lamothe's "Sobo". He and Ulmer joined together in John Coltrane's "Dearly Beloved", Ribot carrying the theme on electric while Ulmer played thick washes on a hollow-body electric. Ulmer then kicked off his own "Street Bride" with a flangey ramble. They wandered for a while, eventually ceding to soloist/accompanist orthodoxy and finding a beautiful balance. Ulmer played a couple of obscure old tunes (introduced with reverence but without attribution) and his own "Dead Presidents" and "Rock Me, Baby", name-checking B.B. King and Eric Clapton, then one of his best-loved songs, "Are You Glad to Be in America?" He closed with a nice laughing blues and encoored with a new song about Ferguson, intoning, "You can't kill a man with his hand in the air." During a week when protests about police violence were building in the city, the song rang as true as the sustained notes from his big blonde guitar. —Kurt Gottschalk



Marc Ribot & James "Blood" Ulmer @ City Winery

Saxophonist and sculptor **Terry Adkins**, who died last February at the age of 60—just weeks before his work was shown in the Whitney Biennial—combined music, sculpture and other media into installations he called "recitals". George Lewis' memorial concert for Adkins similarly bridged acoustic and electronic music with projected images and videos and the members of the Ensemble Pamplemousse moving throughout the St. Paul's Chapel at Columbia University (Dec. 2nd). Like much of Adkins work, the hour-long concert, under the name "A Recital for Terry Adkins", was at once performance, installation and ritual. The open-form composition recalled the best of Lewis' work over recent years. Flute, gong and violin moved through the space and up to the gallery while cello, organ and drums remained stationed near the altar. Recordings of Adkins playing bells and bass drums panned across the room and were mirrored by drummer Andrew Greenwald. Piercing piccolo lines from Natacha Diels flew around like a trapped bird. The huge pipe organ, played by David Broome, added atmosphere, sometimes like the muffled bass of a downstairs dance club, other times more like interference tones, not entirely noticed but very present. Sampled voices drifted in and out of the electronic mix: "Great black music", "certain contrapuntal elements", "resisted arrest". Lewis' work is very much about how space is filled and with a space as beautiful as the 1907 chapel, the gradual filling of it was breathtaking. (KG)

Mezzrow, barely three months old, is the latest hard-hitting jazz club to mushroom in Manhattan's West Village, a long narrow subterranean room with uneven brickwork and stucco, exposed plumbing, a 1923 Steinway M piano and a good-old-fashioned record player spinning vintage vinyl platters between shows. A perfectly appropriate venue for the likes of **Peter Bernstein**, who opened his first of two solo guitar sets (Dec. 9th) with Irving Berlin's "They Say It's Wonderful", followed by Thelonious Monk's "Pannonica" and Tommy Dorsey's theme "I'm Getting Sentimental Over You", before really hitting his stride on a masterfully arranged and executed version of John Lewis' "Django". He maintained this momentum over Noël Coward's "Someday I'll Find You", a soulful stroll through Andy Razaf-Don Redman's "Gee, Baby, Ain't I Good to You?", a samba-fied version of the Charlie Parker vehicle "Star Eyes" enhanced by tangy idiosyncratic chord voicings and long-limbed single-note phrases, and then the 1928 standard "If I Had You". After getting downer and dirtier on Gene Ammons' "Woofin' and Tweetin'", a blues with tasteful dynamic shifts and longer-than-usual pauses between phrases, he wrapped with Osvaldo Farrés' "Tres Palabras", moving from spacious open-string minor chords to dense sound-clusters and back, segueing to a "That's all folks!" ditty that juxtaposed climbing chromatic 'calls' with atonal 'answers'.

—Tom Greenland



Peter Bernstein @ Mezzrow

Wrapping up a 150-gig, 43-country tour with his Unity Group at Blue Note (Dec. 2nd), guitarist **Pat Metheny** condensed his stadium-sized marathon show into an hour-long, club-friendly format. Beginning alone on a double-necked harp-guitar, hammering left-hand bass notes while plucking arpeggios with his right, Metheny was soon joined by tenor saxophonist Chris Potter, bassist Ben Williams and drummer Antonio Sanchez for "Come and See" and "Roofdogs" (both from their eponymous debut CD on Nonesuch), songs that quickly revealed the musicians' collective chemistry and individual lyricism, the latter tune delivered on an outré-toned guitar synthesizer and climaxing in a fusillade of notes. Metheny swiftly switched to acoustic-electric guitar for 80/81's "The Bat", a lushly chorded ballad with beautiful falling bends, then ripped right into *Song X* "Police People", an uptempo Latin piece featuring a boisterous solo from Sanchez, punctuated by the combo's stop-time accents. After a brief pause to catch his breath, Metheny introduced multi-instrumentalist Giulio Carmassi, the group's newest member, before cueing two numbers from their latest album, *Kin* (←→): the title track and "On Day One", the former a rather ponderous, computer-mediated soundscape; the latter, initiated with a loose-limbed free-blow, boasting a masterful melody and solo from Metheny. His obligatory encore featured a medley of hits performed solo on acoustic guitar. (TG)