

# JAZZ AT LINCOLN CENTER

NOV 10–11 ROSE THEATER

## STEVE MILLER: THE FUTURE OF THE BLUES

Renowned blues-rock guitarist, multi-platinum selling singer-songwriter, Rock and Roll Hall of Fame inductee, and 2022 Songwriters Hall of Fame inductee **Steve Miller** continues his exploration of the blues at Jazz at Lincoln Center with special guest **Christone “Kingfish” Ingram**.

NOV 17–18 THE APPEL ROOM

## JOURNEY THROUGH JAZZ: THE JLCO WITH WYNTON MARSALIS

Return to The Appel Room for the latest installment of this intimate concert series, in which members of the **JLCO** tell stories that illuminate their personal connections to musical scenes around the world.

Part of the Lynne and Richard Pascualano Jazz Series.  
This is a pay what you wish performance.

DEC 13–17 ROSE THEATER

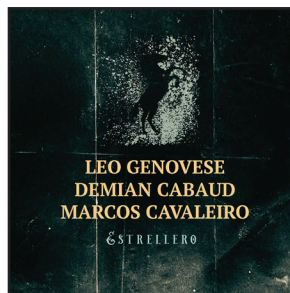
## BIG BAND HOLIDAYS

Featuring soulful big band versions of classic holiday tunes, this perennial favorite features the **Jazz at Lincoln Center Orchestra with Wynton Marsalis** and emerging star singer **Ashley Pezzotti**.

JAN 19–20 ROSE THEATER

## MAX ROACH CENTENNIAL: THE JLCO WITH WYNTON MARSALIS

Celebrate the centennial of the great drummer, bandleader, and activist **Max Roach** (1924–2007), a leader in the civil rights and social justice movements whose no-limits virtuosity and endless musicality made him a legend of modern jazz drumming.



*Estrellero*  
**Leo Genovese (Sunnyside)**  
by **Matty Bannond**

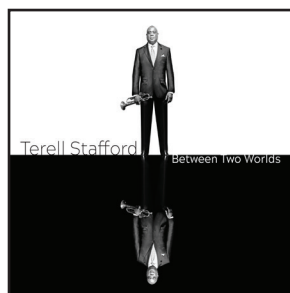
Wild horses dragged these musicians into the studio. Together, they created a free-ranging album inspired by *Estrellero*, the Argentinian word for a four-hoofed friend that can never be trained—always yanking the reins and gazing at the stars. The band feels close kinship with this animal and considers it a metaphor for their musical journey.

Pianist Leo Genovese leads the herd, with fellow Argentinean Demian Cabaud (bass) and Portugal’s Marcos Cavaleiro (drums) galloping alongside. In the liner notes, Genovese says the band is searching for answers and chasing madness. The opposite might be true, too.

“La Cueva Del Viento” is one of several tracks where madness abounds. Genovese mined it from a cave behind Niagara Falls, hurrying home from a visit to pen this turbulent piece. A deluge of percussion rushes throughout. Rising patterns from bass and piano build tension, then build it some more. It’s music with boundless kinetic force. There are a handful of gentler moments on the album. Cabaud composed “Dia De La Madre” on Mother’s Day while feeling the absence of his mother, wife and children. He uses the bow to weep and groan across the strings of his bass. The percussion is lighter here and the piano hangs behind, after charging out in front on the rest of the record. For the title track, Genovese discovered an ancient pump organ tucked in a shadowy corner of the studio and took it for a two-minute canter around the metaphorical paddock. Dense, accordion-like chords boom beneath spiraling right-hand patterns.

*Estrellero* regularly rears up in anger, but spends time pawing the earth with head lowered too. It’s an album with stars in its eyes and madness in its heart. Listeners must decide for themselves if the band found the answers it searched for. Yay or neigh?

For more info visit [sunnysiderecords.com](http://sunnysiderecords.com). *Genovese* is at *Bar Bayeux* Nov. 1. See Calendar.



*Between Two Worlds*  
**Terrell Stafford (Le Coq)**  
by **Ken Dryden**

For this session, trumpeter Terrell Stafford recruited a number of old friends, including Tim Warfield (tenor/soprano), Bruce Barth (piano), David Wong (bass), Johnathan Blake (drums) and Alex Acuña (percussion). The album kicks off in high gear with drummer Victor Lewis’ “Between Two Worlds”, where Stafford’s searing trumpet glides effortlessly over the driving rhythm section, buoyed especially by Blake’s powerful drumming.

Stafford has been outspoken about his faith since the beginning of his career, so the inclusion of the hymn “Great Is Thy Faithfulness” is hardly a surprise. But the trumpeter gives it a breezy Afro-Cuban setting, blending his rich horn with Warfield’s tenor. The leader’s engaging “Mi a Mia” is an Afro-Cuban masterpiece, showcasing the saxophonist’s

ethereal soprano playing. The leader’s muted trumpet blends beautifully with Barth’s soft accompaniment in the lush ballad “Two Hearts as One”, while the pianist steals the show with an inventive solo during the full band’s forceful dive into hard bop on Horace Silver’s “Room 608”.

For a change of pace, Barth contributes a somber arrangement of Billy Strayhorn’s final composition, “Blood Count”, conveying the pain and anguish of the composer’s losing battle with esophageal cancer. Wong is prominent in the foreground, delivering a heartfelt solo, and Stafford is beautifully understated, letting the song speak for itself. The theme to Barth’s “Manaus at Dark” has an air of mystery, buoyed by a potent Afro-Cuban undercurrent. McCoy Tyner’s gorgeous “You Taught My Heart to Sing” has become a jazz standard that will easily stand the test of time. The band brings out the nuances within Tyner’s arrangement, while making it their own.

*Between Two Worlds* is yet another valuable addition to Terrell Stafford’s impressive discography to date.

For more info visit [lecoqrecords.com](http://lecoqrecords.com). *Stafford’s* album release concert is at *Dizzy’s Club* Nov. 14. *Stafford* also is at *Smoke* with *Charles McPherson* Nov. 2-5. See Calendar.



*Uncle John’s Band*  
**John Scofield (ECM)**  
by **Daniel A. Brown**

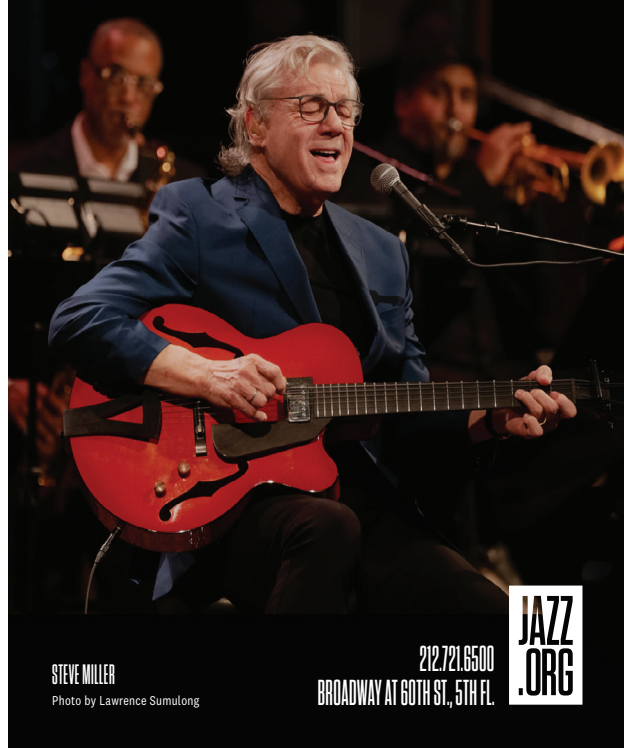
Recorded during COVID lockdown, John Scofield’s self-titled solo release from last year found the mercurial guitarist exploring his country, jazz and rock influences. On the new *Uncle John’s Band* he is joined by his trio for arguably an even deeper dive into similar waters.

Over the course of the double-album’s 14 tracks, the familiarity and empathy between Scofield, Vicente Archer (bass) and Bill Stewart (drums) is evident and in full force. For the opening salvo, the band delves into The Byrds’ arrangement of Bob Dylan’s “Mr. Tambourine Man”. The performance unfurls with the guitarist picking out ideas over a droning Eastern-tinged guitar loop. Archer and Stewart carry the tune along and the leader dials down his penchant for funk into an intimate low boil. Midway through, he pushes Dylan’s classic into gentle altered scales and, during his solo, peels off a lightning run that is an object lesson in Scofield’s all-encompassing technique and savvy harmonic choices.

Jazz standards are well-represented, too. The band plays a languid take on “Stairway to the Stars” and a spirited stroll through “Ray’s Idea”—both featuring understated solos by Archer. On Miles Davis’ “Budo”, Scofield turns in a dizzying guitar performance, refocused by Stewart’s poking and prodding; the drummer finally shuts the song down with a solo on the outro. Scofield’s composition “The Girlfriend Chord” is built around a Major7#5 chord over which the band multiplies and subtracts ideas over an already-nebulous theme.

Yet, while it’s hardly a nostalgia trip, in some ways *Uncle John’s Band* is the sound of Scofield adding more ‘60s folk and rock into his playbook. Aside from the Dylan tune, he also covers Neil Young’s “Old Man”, and closes the record with the album’s Grateful Dead title-tune. Nearly 20 years ago, Scofield toured with Dead bassist Phil Lesh, and that particular iteration of Lesh’s band left some scorching live shows in their wake. In lieu of ballroom psychedelia, Scofield’s trio morphs “Uncle John’s Band” into a mellow glow, encapsulating the Dead’s “space” into a minute-long microcosm.

For more info visit [ecmrecords.com](http://ecmrecords.com). *Scofield’s* album release concerts are at *Blue Note* Nov. 21-26. See Calendar.



STEVE MILLER  
Photo by Lawrence Sumulong

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