

Resurgence

George Coleman Jr. and Resurgence

Label Legacy Records

March 29, 2023

New York, NY - George Coleman Jr.'s debut album as a leader, *Resurgence*, blends his father's Memphis jazz roots, his mother's organ sound and his love of Cuban rhythms. Coleman adeptly marries them in a celebration of joy that is bound to make you dance.

Many point to George Jr.'s father tenor saxophone titan George Coleman Sr. as his main influence but in truth it was his trailblazing mother who was his first music teacher.

Gloria Coleman played bass with Duke Ellington, lead the jazz session at Birdland and later played organ with Grant Green, Sonny Stitt and Hank Crawford and composed for vocalists, Etta Jones, Irene Reid, Ernestine Anderson, Joe Lee Wilson and raised two children as single mother. She was George Jr's first and most important mentor.

Resurgence is creating a buzz amongst established musicians and fans of multiple genres. Veteran producer Michael Carvin highlights the band's bluesy and sophisticated melodic sounds, while paying homage to organ groups of the past with a fresh and modern edge. Renown journeyman musician Richie Morales called it "Beautiful." Musical prodigy and McArthur Genius Grant award winner Tyshawn Sorey called it "Brilliant work that takes care of the listener."

Resurgence includes organist Brian Charette, alto saxophonist Michael DiRubbo, guitarist Paul Bollenback, and percussionists Daniel Sadownick and Richard Livingston Huntley. George Jr. chose the musicians careful both for their talents and his long-time personal connections to them. George was the main reason Downbeat Poll Winner Brian Charette came to New York, encouraging him to leave Connecticut and be part of the trial by fire that all musicians experience in New York. George Jr. even shared his rehearsal space with Brian as it was one of the few places, he could practice his Hammond B3. Percussionists Daniel Sadownick and Richard Livingston Huntley have been friends and musical colleagues with George Jr. for several decades. It was Richard who introduced George Jr. to producer Michael Carvin who became his mentor and encouraged George Jr. to complete the documentary film on his family, "Another Kind of Soul, The Coleman Family Legacy" and this album *Resurgence*.

George's father, jazz legend George Coleman Sr., makes a special guest appearance on two tracks, on his own "Amsterdam After Dark", and "Mabe", co-penned with George Jr. celebrating the late piano great Harold Mabern.

George Coleman Jr. and Resurgence will spend the next six months playing venues in the US and Canada.

For more information, promo requests, or to arrange an interview, contact Eli Windau at GreenDoorArtistManagement@gmail.com or visit www.GreenDoorArtistManagement.com.

Artist website: www.georgecolemanjr.com

Resurgence can be found on this music services:

Bandcamp

<https://georgecolemanjr.bandcamp.com/album/resurgence-2>

Spotify for Artists

<https://artists.spotify.com/c/artist/3Tk6XWVgXC6WBMbruzBpZZ/profile/overview>

Apple Music

<https://music.apple.com/us/artist/george-coleman-jr/292379255>

Amazon Music

<https://music.amazon.com/albums/B0BW3S311J?tag=fndcmpgns-20>

YouTube Music Channel

<https://music.youtube.com/channel/UCte41KItHkf1DhIKbQKKMaw>

Hearnow provides a website for all of the major music streaming services in a single URL.

<https://georgecolemanjr.hearnow.com/>

George Coleman Jr. Social Media Links

<https://www.instagram.com/gecolemanjr/>

<https://www.facebook.com/george.colemanjr/>

<https://www.facebook.com/GeorgeColemanJrDrums/>

<https://twitter.com/georgecolemanjr>

<https://www.youtube.com/@GeorgeColemanJr>

Album Reviews and other Press:

Jazz Sunday: George Coleman Jr: Resurgence (Album Review)

https://cvecezla.wordpress.com/2023/02/19/jazz-nedeljom-george-coleman-jr-resurgence/?fbclid=IwAR1bMpHSIUfs_dJBferck0uxoMVSv05WdQ8DetbneFapnPVwe_YZLItFuY

Drummer George Coleman Jr. releases new recording 'Resurgence' (Album Review)

https://simplyjazztalk.blog/2023/04/12/drummer-george-coleman-jr-releases-new-recording-resurgence/?fbclid=IwAR0bsy1Q5V66hgaQnPaQbhjzWtpdvhC1sVgccK435DH9RxHM_M3A7G0OW1I

30 Albums For 30 Years Podcast (Album Review and Interview)

https://open.spotify.com/episode/3OMWEP8HvhpVBxQm6vBR6M?si=jt3Jrr4lQyGunSI-C_wo1A&nd=1

George Coleman, Jr. Pays Tribute to His Mentors (New Jersey Jazz Society)

<https://njjs.org/2023/05/04/other-views-continued-from-the-may-2023-jersey-jazz-magazine/>

The Last Jam Session (NY Times Article)

<https://www.nytimes.com/2011/05/22/nyregion/the-last-jam-session-at-106-rivington.html>

Film:

George Coleman Jr. is preserving his family's great musical legacy on film (Press)

<https://www.nydailynews.com/entertainment/music-arts/george-coleman-jr-tells-family-musical-tale-article-1.1327679>

George Coleman Jr. "Another Kind of Soul: The Coleman Family Legacy" (Documentary)

TubiTV: <https://tubitv.com/movies/635507/another-kind-of-soul-the-coleman-family-legacy>

Amazon Prime: <https://www.amazon.com/Coleman-Family-Legacy-Another-Kind/dp/B08DK6MTHK#:~:text=A%20story%20about%20Fame%2C%20Music,family%20before%20it's%20too%20late.>

Apple TV: <https://tv.apple.com/us/movie/another-kind-of-soul-the-coleman-family-legacy/umc.cmc.2lg4uwo9yn8lzwoqux8232ncl>

IMDB: https://www.imdb.com/name/nm9566789/?ref=tt_ov_st

TV Commercials

HSS: Hospital For Special Surgery, 30 Second Commercial

<https://www.youtube.com/watch?v=vRhI08FLBMM>

HSS: Hospital For Special Surgery, 60 Second Commercial

https://www.youtube.com/watch?v=ZZ2T_IBqco

HSS: Hospital For Special Surgery Interview

<https://www.youtube.com/watch?v=WSck8aGv-mQ>

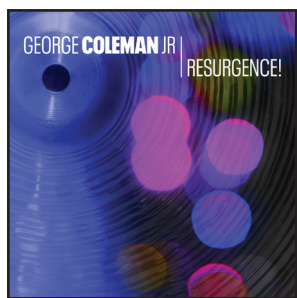
The titles indicate honorifics, but this is a different group of musicians creating its own era, not just in transition but seemingly negotiating the question of how long and even whether the Art Ensemble of Chicago will continue with only Roscoe Mitchell and Famoudou Don Moye left. It's about a balance between celebrating past history—always an odd proposition when it comes to free improvisation—and specifically the AEC's inaugural Paris performances, and considering the present and possible futures of new voices and configurations.

At the center is Moor Mother, who is not headlined but is the foremost voice, the one who presents the group's own musical identity with the most power and clarity. The music often feels like it mostly comes together and takes on that extra charge and purpose when Mother is reciting, as with "We Are On the Edge" (on the second of the two-disc set). When she starts speaking, both the band and the listener are galvanized—that's the effect of her charisma. Mother works with text, and that's an important shift from the expressive abstraction of the AEC. "Dreaming of the Master" and even "Charlie M" as instrumentals give space for the listener to find a response. Words dictate that response. This is not intrinsically a negative, but certainly different from earlier AEC incarnations.

This group is also a large ensemble of nearly two dozen musicians, including a string and percussion section, and so can't be as light-footed as the original quartet or quintet. Steed Cowart is credited with direction, and transitions between tracks are smooth, but things at times do bog down, as in the long "Introduction to Cards/Cards" (on the first disc). What's fundamentally missing is the combination of Lester Bowie's humor and the natural, street-wise feeling of Joseph Jarman.

This set is an intellectualized look at the ensemble's past, an inevitable result of the ongoing institutionalization of jazz, with "Funky AECO" and "Odwalla" as repertoire. It's neither better or worse, but a different group and different music. So call this Roscoe Mitchell and Friends, or call it the Roscoe Mitchell/Moor Mother Art Ensemble. Whatever you call it, it's mostly damn good.

For more info visit roguart.com. Art Ensemble of Chicago is at Pioneer Works May 7 as part of Bang On A Can Long Play Festival. See Calendar.



Resurgence
George Coleman Jr. (Label Legacy)
by Jim Motavalli

At 88, saxophonist George Coleman, a veteran of Miles Davis' 1963-64 quintet, is still going strong. Just this year, he released a quartet album, *Live at Smalls* (Cellar Music) and now we have *Resurgence* from his drummer son, George, Jr. on which dad guests on two tracks. The bottom line: funky sax/organ soul jazz is back!

The album kicks off with Harold Mabern's "Rakin' and Scrapin'", the title track from the pianist's 1969 Prestige album. The saxophonist then? George Coleman, chasing Lee Morgan's 1964 hit "Sidewinder" when this stuff was hot on the juke box. On Coleman, Jr.'s album we hear Mike DiRubbo's greasy alto out front with organist Brian Charette.

"Mabe" is by both Colemans, an elegiac tribute to Mabern. DiRubbo's playing is appropriately wistful. "Amsterdam After Dark" is dad's tune from 1978,

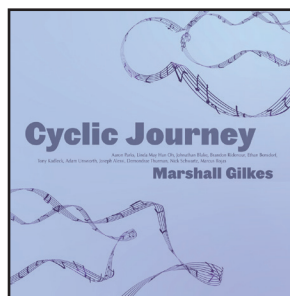
and he makes a comfortable cameo. Guitarist Paul Bollenback takes the lead with his comping and tasty solos, while Charette's organ contributions swirl. The latter's playing is laid back compared to, say, the late Joey DeFrancesco, but he's totally in the pocket with the way organ trios sounded in the '50s. And Danny Sadownick's percussion gets a workout.

"Blues Inside Out" also from Sr.'s pen, was featured by Elvin Jones on his *Skyscrapers* (1977). More mainstream work from DiRubbo, who takes a long solo, scraping the alto's bottom end. Wes Montgomery cut his teeth on music like this, so it's not surprising that the master is channeled in Bollenback's bluesy solo. "Choppy" is from Australian saxophonist Dale Barlow, and despite its title is actually a smooth uptempo piece of work with cooking organ. Coleman, Jr., who studied with veteran Michael Carvin, is a solid drummer, gently pushing the band here. Barlow also wrote the catchy "Hittin' Myths", which features some really fluid alto work from DiRubbo.

Guitarist Peter Bernstein's original "Little Green Men" is a tribute to Grant Green (who played on *Soul Sisters*, the debut album by the drummer's mother, organist Gloria Coleman), and Bollenback is on target in his interpretation. "Willow Weep for Me" is the album's sole standard, also carried by guitarist Bollenback. Like the rest of the record, it's quite tasteful.

If there's any knock on *Resurgence*, it's that the material doesn't necessarily break any new ground and is relatively same-sounding, though that was arguably true of organ/guitar/sax albums back then too. Note that if you buy the actual CD (versus download), you get DiRubbo's "Lilt", a mid-tempo workout for the saxophonist. This number became a bonus track because the album is on the long side—certainly good in the value department.

For more info visit georgecolemanjr.com. This project is at Smoke May 17. See Calendar.



Cyclic Journey
Marshall Gilkes (Alternate Side)
by George Kanzler

The term "Third Stream Music" is passé today, but attempts that blended jazz and classical music were very prevalent in the mid-20th century. The first Third Stream album, *Music for Brass*, a Gunther Schuller production for Columbia, came out in early 1957. Among the pieces was trombonist J.J. Johnson's "Poem for Brass". On *Cyclic Journey*, trombonist Marshall Gilkes advances the Third Stream cause and continues Johnson's tradition. The centerpiece is a suite in nine movements for a core quartet of trombone, piano, bass and drums, plus an eight-piece brass ensemble ranging from piccolo trumpet to tuba.

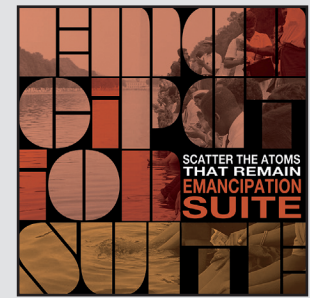
The nine sections follow "a day in the life" of the composer, from "First Light" to "Musings" at the end of the day, plus the title reprise. Themes, some as melodically strong as earworms, occur and recur, shifting between Gilkes' trombone, Aaron Parks' piano and the brass choir. Parks and bassist Linda May Han Oh favor spare lyricism, while drummer Johnathan Blake makes frequent use of bundle sticks: the result is a unique jazz quartet sound. Many of the movements begin or end with rubato brass ensembles, which echo or shadow passages played by the quartet. The way melodic passages are reprised as leitmotifs and the use

of theme and variations both suggest classical music tropes.

The leader is front and center on almost all the tracks; he has a sonorous, plangent tone and smooth, fluid attack that finds him effortlessly ranging through the highs and lows of his horn. The pieces range from ballads to swingers, odd meter romps to a clever evocation of "rhythm changes" in Part VII. With this album, Gilkes has staked out new frontiers for the Third Stream movement.

For more info visit alternatesiderecords.weebly.com. Gilkes is at Dizzy's Club May 1 with the University of Michigan Jazz Ensemble. See Calendar.

DROP THE NEEDLE



Emancipation Suite
Scatter the Atoms That Remain (Mobility Music)
by Eric Wendell

Drummer/bandleader Franklin Kiermyer has a talent for leading a band with his heart; that is to say, allowing anything and everything to happen while still leading and supporting. In 2017, he formed his current band, Scatter the Atoms That Remain, whose debut album *Exultation* (Dot Time) was released in 2019. In February 2020, right before COVID-19 robbed the music industry of live events, the band recorded *Emancipation Suite*, which is now finally seeing the light of day as a limited edition, vinyl-only 180g (45 rpm) pressing as well as digital download. It's a sprawling 26-minute work divided into two tracks (and otherwise unedited), which showcases the band in all its sonic glory.

Side A, "Equality", begins with simple piano motifs courtesy of pianist Davis Whitfield, while Kiermyer and bassist Otto Gardner play with time and space. The pianist begins to branch out when saxophonist Emilio Modeste enters with a sublime and otherworldly tone. As with late-period John Coltrane, you can hear Modeste's searching desire to achieve something higher and greater than himself. The track is a great example of how he utilizes space, taking small ideas and branching them out into new and abstract territory. By the mid-way point, Modeste's use of extended techniques and ornamentation takes center stage, the rest of the band following suit without getting in the way.

Gardner opens Side B, "Compassion/Liberation", with a gentle unaccompanied groove; the rest of the group quickly enters and interrupts the otherwise tranquil feeling. As on "Equality", Modeste echoes Coltrane's melodic style, his pensive embellishments mixing well with Whitfield's frenzied decorations. The ultimate tornado of sound comes to a natural conclusion, with the faint suggestion of the pianist's motifs ending the album on an especially high note. *Emancipation Suite* is a brilliant display by these four individuals in this collective effort, at a time just before outside forces upended everyone's lives.

For more info visit kiermyer.com. This project is at Dizzy's Club May 22 featuring Billy Harper and Randy Brecker. See Calendar.

George Coleman, Jr. - BIO 2023

Unerringly tasteful and powerfully swinging, drummer George Coleman, Jr. follows his own path in jazz even as he proudly embraces the legacy of his renowned parents. His father, tenor saxophone titan George Coleman, changed the course of jazz history through his work with Miles Davis, Herbie Hancock, Max Roach and many more. His mother, late organist/composer/vocalist Gloria Coleman, played bass with Duke Ellington, led the jazz session at Birdland and later played organ with Grant Green, Sonny Stitt and Hank Crawford. She also composed for vocalists Etta Jones, Irene Reid, Ernestine Anderson and Joe Lee Wilson while raising two children as a single mother. Gloria was George, Jr.'s first and most important music teacher, role model and mentor.

On his 2023 debut as a leader, *Resurgence*, Coleman, Jr. unites all these

strands under his own banner. His father's Memphis roots and post-bop vernacular, his mother's fiery soul-jazz organ sound, and his own study of Afro-Cuban drumming all come together in a compelling session featuring longtime musical allies Brian Charette (organ), Paul Bollenback (guitar), Mike DiRubbo (alto sax), Daniel Sadowick (percussion) and Richard Livingston Huntley (batá), as well as special guest "Big George" Coleman himself on two tracks. Legendary drum master and Coleman family friend Michael Carvin produced the session, which highlights the band's bluesy and sophisticated sounds, paying homage to organ groups of the past with a fresh and modern edge. Drummer, composer and MacArthur Award winner Tyshawn Sorey called it "brilliant work that takes care of the listener."

Coleman, Jr. served as producer of the 2020 feature-length documentary *Another Kind of Soul: The Coleman Family*

Legacy, with participation from Branford Marsalis, Lou Donaldson, Harold Mabern, Dr. Lonnie Smith, Curtis Lundy, Gerald Cannon and more. He appeared on Joey DeFrancesco's 2014 album *Home for the Holidays* and has worked over the course of many years with Charles McPherson, Benny Powell, Benny Green, Roland Hanna, Ray Bryant, Frank Strozier, Eric Alexander, Essiet Essiet, Vincent Herring and many others. He served as music director for vocalist Dakota Staton for five years until her passing in 2007. He was also de facto leader of the Rivington Street Project, a collective named for the Lower East Side studio where he, Charette, DiRubbo and fellow regulars joined forces with guitar great Adam Rogers, tenor master Don Braden and a wide circle of friends and colleagues.

Coleman, Jr.'s immersion in Latin music began in the late '80s and early '90s, when he would frequent performances at the now defunct Soundscape by Mario

Rivera and the Salsa Refugees, Tito Puente, Jerry and Andy Gonzalez, Daniel Ponce, Paquito D'Rivera, Ignacio Berroa and more. He went on to study batá and conga in Cuba with Miguel Bernal of Pink Martini fame, and continues to incorporate all that he has learned into his playing in myriad ways.

For more information, promo requests, or to arrange an interview, contact Eli Windau at GreenDoorArtistManagement@gmail.com or visit www.GreenDoorArtistManagement.com.
Artist website: www.georgecolemanjr.com