



THE NEW YORK JAZZ RECORD



*BERTHA
HOPE
HOPE SPRINGS
ETERNAL*

**20TH
ANNIVERSARY
ISSUE**

**MARK
MORGANELLI**

**RYAN
TRUESDELL**

**GUY
KLUCYSEK**

**ROBERT
NORTHERN**

Managing Editor:
Laurence Donohue-Greene
**Editorial Director &
Production Manager:**
Andrey Henkin

To Contact:
The New York City Jazz Record
66 Mt. Airy Road East
Croton-on-Hudson, NY 10520
United States
Phone/Fax: 212-568-9628

Laurence Donohue-Greene:
ldgreene@nycjazzrecord.com

Andrey Henkin:
ahenkin@nycjazzrecord.com

Advertising:
advertising@nycjazzrecord.com

Calendar:
calendar@nycjazzrecord.com

VOXNews:
voxnews@nycjazzrecord.com

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Staff Writers

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Stuart Broomer, Robert Bush,
Kevin Canfield, Marco Cangiano,
Thomas Conrad, Pierre Crépon,
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Mike Cobb, Gregory N. Heires,
George Kanzler, Sylvia Levine,
Steven Loewy, Monique Ngozi Nri,
Eric Wendell

Contributing Photographers

John Abbott, Caroline Conejero,
Jerry Lacay, John Pietaro, Marc Santos,
Robert I. Sutherland-Cohen, Adrien H. Tillmann

Fact-checker
Nate Dorward

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20 years.
241 issues.
10,182 pages.
1,505 features.
288 festival reports.
1,801 concert reviews.
35 in memoriam spreads.
2,002 concert venues listed.
320 book and/or film reviews.
12,717 album reviews from over 2,500 labels.

*Thank you to the musicians, labels, clubs, festivals,
authors and directors who have appeared on these pages.*

*Thank you to all of our writers, photographers, editors and
fact-checkers for their contributions over the last two decades.*

Thank you to all the advertisers who have supported our mission.

And biggest thanks of all to our readers, to whom we dedicate this issue.

On The Cover: Bertha Hope (photo by Jerry Lacay / courtesy of the artist)

*Corrections: In last month's CD Reviews, the Exuberant Ellingtonia album included "Isfahan",
not "A Flower Is a Lovesome Thing"; in the LeAutoRoiOgraphy, it was Jenna Camille singing,
not Nettie Chickering; and in the (EEE) The Eubanks-Evans-Experience, the correct song title is
"Dreams Of Lovin' You".*

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JAZZ AT LINCOLN CENTER

MAY 12-13

CÉCILE MCLORIN SALVANT

Three-time Grammy Award winner and MacArthur Fellow Cécile McLorin Salvant returns to Rose Theater for her fourth headlining performance with the New York City debut of her new album, *Ghost Song*.

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MAY 19-21

MONK CON CLAVE

Jazz at Lincoln Center Orchestra bassist Carlos Henriquez will present the world premiere of an exclusive new JLCO program, with special guest Pedrito Martinez, entitled *Monk con Clave*, featuring new and reinvented music inspired by Thelonious Monk. Named "the most important Latin jazz artist in New York City today" by *New York Latin Culture*, Henriquez is one of the most exciting bandleaders in town.

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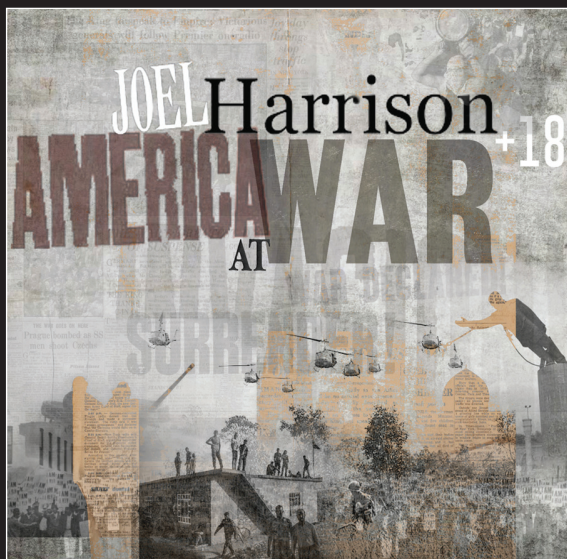
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**JOEL HARRISON+18
AMERICA AT WAR**

—*Tragically overlooked in May 2020 due to the pandemic!*
—*Arguably one of the finest recordings of 2020.* —Chris Cooke / KIOS

Veteran jazz guitarist Joel Harrison brings together an all-star ensemble of 18 players for a very heartfelt, emotive release. “America at War” is a tribute to the veterans. “I respect veterans—less so the leaders who have put them in harm’s way”, states Harrison, in the introduction to this honest musical commentary on the impact of near continuous United States engagement in foreign military wars since the late 1950s. “America at War” begins with “March on Washington”, featuring Harrison’s fiery guitar work in front of his fully alive orchestra that culminates in a literal shout of protest from the band. “My Father in Nagasaki” is a musical portrait of Harrison’s father’s experience of being one of the first two American soldiers in Nagasaki after an atomic bomb was dropped on the city. Other selections include “Gratitude”, based on a traumatic brain injury the guitarist suffered in recent years and the moving lament of “Requiem for an Unknown Soldier”. Harrison’s stellar cast on this recording includes band conductor Matt Holman, trumpeters Seneca Black and Ingrid Jensen, tenor saxophonists Jon Irabagon and Stacy Dillard, and many others. Arguably one of the finest recordings of 2020.

**JOEL HARRISON’S
AMERICA AT WAR**

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Who better than **Christian McBride** to honor the legacy of Ray Brown, especially with the help of pianist **Benny Green** and drummer **Gregory Hutchinson**, both veterans of the late bassist’s trio? The two-set tribute at Dizzy’s Club (Apr. 2nd) opened the second with “Ja-Da”, a relaxed two-beat swinger with chains of plunging dominant chords during which Green swung in a churchy Gene Harris vein, McBride ‘got house’ for his tasteful blues with rapid-fire ornaments and Hutchinson added that extra ineffable yet essential ingredient he later described as “bacon fat”. The tempo went way up on Mario Bauzá’s “Tanga”, an Oscar Peterson-style burner, which ended delicately, changing to medium speed for Kenny Burrell’s “Bass Face”, Green again in a soulful mood, McBride quoting “The Hucklebuck” during his humorous turn, then trading 16s, 8s and finally 4s with Hutchinson. The latter’s extended solo on Green’s rollicking “Phoebe’s Samba” showcased his ability to modulate tempos, alternately decelerating and accelerating with impeccable finesse. “Tenderly”, a favorite of Brown, performed at (in Hutchinson’s parlance) an “adult tempo”, found Green evoking an intimate emotional space, taking the crowd along, until McBride lightened the vibe with a quote from “As Time Goes By”. On Brown’s “Buhaina Buhaina” the trio affirmed its tight-but-loose rhythmic simpatico, closing with Johnny Hodges’ “Squatty Roo”, McBride dropping a few jaw-droppingly-fast phrases at the finish. —Tom Greenland



PHOTO © CAROLINE CONEJERO 2022

Benny Green, Christian McBride & Gregory Hutchinson @ Dizzy’s Club

As part of Columbia University’s Miller Theatre’s Composer Portraits series, **Matana Roberts’** undecet world-premiered *I call America: Sandy Speaks – iteration II* (Apr. 7th). The sprawling opus, ‘conducted’ via verbal, visual and audio cues, was both fixed and free-form, an hour-long découpage of scenic (on two large rear-stage video screens) and sonic scapes. The titular Sandy is the late Sandra Bland, victim of police brutality, whose life and death spurred racial justice activism. Through interwoven texts intoned by LaTasha N. Nevada Diggs and GENG PTP/King Vision Ultra, Bland and her fellow victims were summoned, the “wordspeakers” dovetailing separate discourses in provocative juxtaposition. Roberts, cuing the band by pacing around the podium, through specific blown pitches, spoken phrases like “(Bow) Wow Wow Wow” or “Hello My Beautiful Kings and Queens” (quoting Bland’s dashcam and YouTube videos) or circular baton rolls—at times sweeping horizontally over the ensemble for the musical equivalent of a baseball game wave—ushered the group through recurrent sections. The tessitura of the ensemble—comprised of bass clarinets, baritone and tenor saxophones, cello, bassoon, piano, drums, percussion—was deep yet lithe, each transition expertly threaded by Tomas Fujiwara’s nimble drumming. Like a palimpsest, each musical layer settled atop the previous to merge then reemerge, the seepage blurring and blending, the cumulative effect transcending the particulars. (TG)

The pity about vocalist **Roberta Gambarini** is that she doesn’t perform often enough in New York City. Her return to Birdland Theater (Apr. 10th) offered a brilliant, masterful and eclectic set, accompanied by Jeb Patton (piano), John Lee (bass) and Tommy Campbell (drums). She began with a remarkable full a cappella rendition of “Where Is Love?” (Lionel Bart), asserting her range, intelligent yet intuitive phrasing and smooth-as-velvet vocal tone, as well as bravery at such an attempt. As for her scatting, she performed the Dizzy Gillespie arrangement of “On the Sunny Side of the Street” (Jimmy McHugh-Dorothy Fields) emulating it with scat, note for note, thereby demonstrating her ability to create a musical vocabulary of its own with expressive voicing as distinct as that of any instrument. Swinging the bossa beat of “Chega de Saudade” (“No More Blues”—Antônio Carlos Jobim-Vinicius de Moraes) in perfect Portuguese, she proved she can scat in that language too. What is also heartening and worthy of praise is the deep respect Gambarini has for the music and those who have created it. For one of her mentors, the late saxophonist Jimmy Heath, she sensitively delivered his ballad “Without Song”. For versatility, the diva performed a few torch numbers, sending chills up the spine with “What’s New?” (Bob Haggart-Johnny Burke) and finally ending with a breezy, uplifting “Just Squeeze Me (But Please Don’t Tease Me)” (Duke Ellington-Lee Gaines). —Marilyn Lester



R.I. SUTHERLAND-COHEN / JAZZEXPRESSIONS.ORG

Roberta Gambarini @ Birdland Theater

Laid-back was the mood for the **Bruce Harris Trio** at Cellar Dog (Apr. 17th). With guitarist Charlie Sigler and bassist Clovis Nicolas, the trio was in a relaxed mood, with a set of mellow tunes played at mellow tempos, the exception being Randy Weston’s speedy “Saucer Eyes”. Overheard was Harris, *sotto voce*, to his men, “Let’s see what happens.” It was that kind of evening. What happened was a terrific handful of primal jazz standards played with indisputable expertise. At first glance, it was evident this was going to be a different kind of Harris set. Sans trumpet, Harris played a cornet with a very slightly upturned bell, à la Dizzy Gillespie, accenting the natural richness of the instrument. From the opener, fellow trumpeter Blue Mitchell’s “Sir John”, to Charlie Parker’s “Segment”, a dynamic emerged: an equally shared partnership between Sigler and Harris. During their extended solos and tradeoffs on any given piece, Nicolas steadfastly kept time in the background. The bassist did have his moment on the Great American Songbook standard “I’ve Never Been in Love Before” (Frank Loesser) from *Guys and Dolls*, picking up the melody amid improvisations by Sigler and Harris; muting his instrument on this number also created an effective moodiness on top of the cornet’s already rich sound. Throughout, Harris offered his smooth tone (especially on sustained notes), expert and flexible glissandi and well-timed bursts of sound for accenting. (ML)

Back in New York after a COVID-mandated hiatus **SFJAZZ Collective** departed from its custom of fêting a single composer, instead presenting *New Works Reflecting The Moment*, pieces inspired by recent social unrest, at Sony Hall (Apr. 5th). It opened with vibraphonist Warren Wolf's "Vicissitude", he and pianist Ed Simon duetting airily before bassist Matt Brewer and drummer Kendrick Scott came in to up the ante. This made way for trumpeter Etienne Charles and tenor saxophonists Chris Potter and David Sánchez, who set the pace for an energized journey. Vocalist Gretchen Parlato joined for Scott's stirring arrangement of Abbey Lincoln's "Throw It Away". Simon's "8'46" had Martin Luther McCoy prayerfully singing the lyric memorializing George Floyd. The percussion of Charles, Sanchez and Scott prefaced the former's take on Marvin Gaye's "What's Going On", Parlato vocalizing wordlessly before McCoy entered singing the lyric in a call and response with band members' voices. Brewer's "The Sower" had Parlato ethereally soaring over modulating cadences and symphonic horn backing. Sanchez invoked the memory of Roberto Clemente with his powerful "Ay Bendito". Potter's dichotomous medley of "Can You See" and "Mutuality" were inspired by the Jan. 6th insurrection and the legacy of Martin Luther King. Parlato was featured on her uplifting "All There Inside". The concert ended with an encore of McCoy soulfully singing his "Already Died For Her". —*Russ Musto*



SFJAZZ Collective @ Sony Hall

Voyagers is a multicultural trio of disparate origins: Austrian saxophonist Edith Lettner, Malian kora player/vocalist Yacouba Sissoko and American guitarist Banning Eyre. They have worked closely over some years and recorded *Chasing Light* in 2019, but the project was shelved until they could safely tour. So, Voyagers hit Soapbox Gallery (Apr. 1st) in celebration of the record's one-world statement. Hosted by Abby London-Crawford, the ensemble engaged in a magical emulsion of Malian song, AfroPop and global sounds reveling in improvisational statements. The melodies, both originals and those derived from folk song, were largely propulsive, bouncing works in classic 6/8 meter, featuring intertwined guitar and kora tapestries under clear, soaring saxophone. During trips to New York, Lettner has engaged in Downtown free jazz, particularly at ABC No Rio in its heyday, but here she trod entirely within tonality, her vintage curved soprano resounding in Paul Winter mode. Eyre, best known as founder of the NPR *AfroPop* series, is an amazingly tactile guitarist whose immersion in African song bore flowing, finger-style *soukous* lead lines, which interlocked so thoroughly with Sissoko's the timbres often merged into a single backdrop. The kora, a sparkling, traditional 21-string harp, came alive in this master's hands and his vocals in a whispery split tenor spoke of a new day. The packed house was throbbing, the sheer joy reflected in Lettner with arms outstretched, elevated in the moment. —*John Pietaro*



Voyagers @ Soapbox Gallery

In the nearly three decades since the **Joshua Redman Quartet** with pianist Brad Mehldau, bassist Christian McBride and drummer Brian Blade first came together all have become leading voices of their generation. So their reunion concert at Town Hall (Apr. 19th) was indeed an historic occasion. The band eased into the set, reaching back to their 1994 *MoodSwing* album to play Redman's "Chill", the leader blowing bluesy tenor over the trio's funky groove reminiscent of Bobby Timmons' "Dat Dere". Mehldau played a Monk-ish intro to his "Father", a brightly swinging waltz, before Redman joined with tonally expansive soprano. Back on tenor he delivered a compelling unaccompanied prologue to his "Undertow", a classically-tinged outing on which Mehldau improvised with virtuosic flourish. The pianist's "Moe Honk" found the group burning through bebop chord changes with racing tenor, piano and bass solos and a climactic drum break. McBride was featured on his quirky blues "Floppy Diss", the foursome (Redman on soprano) in a playful mood, engaging in waggish exchanges. The mood turned serious for Blade's "Your Part To Play"; it began as a brooding ballad, gradually modulated into John Coltrane-esque intensity, Redman blowing fervent tenor propelled by sprawling drums. The band slipped into a relaxed gospel-flavored mode with Redman's "Silly Little Love Song" to close out the show, garnering a standing ovation. That brought them back for an encore: Redman's jubilant "Rejoice". (RM)

Composer, guitarist and reedplayer **Elliott Sharp** maintains a sense of wonder and innovation. Among his most profound pieces are those created collaboratively and this was evident at Alphabet City's Whitebox Artspace (Apr. 5th). Sharp, playing an eight-string electric guitar/bass further expanded by effects, performed live to segments of film by Janene Higgins. The designer/video artist's work is as severe, expansive and mercurial as the East Village itself (her alliances with Zeena Parkins, Christian Marclay, Ikue Mori and others speaks volumes) and these selections from Sharp's opera installations and a work with interdisciplinary artist Rena Anakwe were visually compelling and sonically riveting. *Port Bou*, an opera based on the final moments of Marxist philosopher Walter Benjamin prior to his execution by the Nazis, sports dark fascist imagery countered by Sharp's hammer-ons, tapping and long held distorted tones. Opera installation *Filiseti Mekidesi* (2018) explores the search for solace and belonging by refugees via intertwined genome-like designs and visions of deep space; the score (pre-recorded but enhanced by Sharp's performance) featured repetition and phasing in the flute and brass sections and throbbing percussion, but this was far from Minimalism. And *Die Grosse Fugue* (2021) was an emotional firestorm, depicting Beethoven at 250, mad, detached, deaf and falling into fugue states, which had Sharp's searing, canonic guitar lines conjuring Robert Fripp over stunning visuals. (JP)

WHAT'S NEWS

Winners of the **2021 Grammy Awards** have been announced. Album of the Year: *We Are* - Jon Batiste; Best Traditional Pop Vocal Album: *Love For Sale* - Tony Bennett & Lady Gaga; Best Contemporary Instrumental Album: *Tree Falls* - Taylor Eigsti; Best Improvised Jazz Solo: Chick Corea; Jazz Vocal Album: *Songwrights Apothecary Lab* - Esperanza Spalding; Best Jazz Instrumental Album: *Skyline* - Ron Carter/Jack DeJohnette/Gonzalo Rubalcaba; Best Large Jazz Ensemble Album: *For Jimmy, Wes And Oliver* - Christian McBride Big Band; Best Latin Jazz Album: *Mirror Mirror* - Eliane Elias With Chick Corea and Chucho Valdés; Best American Roots Performance: "Cry" - Jon Batiste; Best American Roots Song: "Cry" - Jon Batiste; Best Compilation Soundtrack For Visual Media: *The United States Vs. Billie Holiday*; Best Score Soundtrack For Visual Media: *Soul* - Jon Batiste, Trent Reznor & Atticus Ross. Best Instrumental Composition: "Eberhard" - Lyle Mays. Best Album Notes: *The Complete Louis Armstrong Columbia And RCA Victor Studio Sessions 1946-1966* - Ricky Riccardi. For more information, visit grammy.com.

2022 entries into the **National Recording Registry Listing** at the Library of Congress have been announced and include James P. Johnson's "Harlem Strut", Duke Ellington's *Ellington at Newport* and Max Roach's *We Insist! - Freedom Now Suite*.

The **Jazz Gallery's 25th Anniversary Gala** takes place May 16th at the Cosmopolitan Club and will honor Kenny Barron, Maria Schneider, Jeff "Tain" Watts and Rio Sakairi. In addition the club is currently presenting the exhibition "A Show of Hands" featuring photography by William Brown, Jonathan Chimene, Hank O'Neal and Mike Shur. For more information, visit jazzgallery.org.

The 27th Annual **Essentially Ellington High School Jazz Band Competition and Festival** will take place at Jazz at Lincoln Center May 5th-7th. For more information, visit jazz.org/ee.

The American Pianists Association has announced the finalists for the **2023 American Pianists Awards**: Caelan Cardello, Esteban Castro, Paul Cornish, Thomas Linger and Isaiah Thompson. The five will perform at a concert at Dizzy's Club May 25th. For more information, visit americanpianists.org.

Registration is now open for NJPAC's **City Verses—Jazz And Poetry Program** at Rutgers-Newark Campus, taking place Jul. 18th-30th for teens age 13 – 18 at no cost. For more information, visit njpac.org/cityverses.

Jazz at Lincoln Center has announced the winners of the **Jack Rudin Jazz Championship**. The first-place winner was Michigan State University College of Music, second place Temple University and third place North Carolina Central University. For more information, visit 2022.jazz.org/jrjc.

Orchard of Pomegranates will present "**Sounding Revolution: A Deep Dive into the Music of Abbey Lincoln, Jeanne Lee & Ran Blake**" Mondays in May with listening sessions, master classes and a panel discussion and the participation of Christine Correa, Eric Lewis, Ayelet Rose Gottlieb and Jay Clayton. For more information, visit ayeletrose.com/Sounding-Revolution.

Issue Project Room has announced that its space at 22 Boerum Place has been donated to the organization Two Trees Management and the City of New York, including \$1 million towards the capital project.

Herbie Hancock will receive the George Peabody Medal for Outstanding Contributions to Music in America during the Peabody Conservatory's graduation ceremony on May 25th.

Vanderbilt University's Jean and Alexander Heard Libraries have acquired the archives of multi-instrumentalist **Yusef A. Lateef**. For more information, visit news.vanderbilt.edu/2022/03/18/heard-libraries-acquire-collection-of-jazz-world-music-master-yusef-lateef.

A section of Newark, NJ's Park Place has been renamed **Wayne Shorter Way** in honor of the hometown saxophonist.

Blue Note Records and Universal Music Group Africa have announced **Blue Note Africa**, an imprint dedicated to signing jazz artists from across the African continent, beginning with South African pianist Nduduzo Makhathini's *In The Spirit Of Ntu*. For more information, visit bluenote.com.

Submit news to ahenkin@nycjazzrecord.com

JOHN ABBOTT / COURTESY OF THE ARTIST



MARK MORGANELLI

BY GREGORY N. HEIRES

Trumpeter/flugelhorn player Mark Morganelli has devoted himself to spreading the gospel of jazz for decades. As Executive Director of the non-profit Jazz Forum Arts, Morganelli has promoted 150 concerts in New York, Westchester County and Connecticut. Each year, thousands enjoy performances at outdoor events and the Jazz Forum club in Tarrytown, NY. He has performed at the Montreux, Syracuse and Saratoga Jazz Festivals and toured Europe, the Caribbean, Japan and Brazil. Morganelli has recorded five albums, including his latest double CD, Brasil!

The New York City Jazz Record: How did your interest in music and jazz develop? Did you grow up in a musical family?

Mark Morganelli: My parents were big music enthusiasts and my mother played the piano. I started listening as a young person, maybe five years old. My dad and I would drum together on the floor to Glenn Miller, the Dorseys, Duke Ellington, Count Basie, Tony Bennett, Frank Sinatra, Ella Fitzgerald, Joe Williams.

TNYCJR: What about your choice of instrument?

MM: The people I listened to with my father included Harry James and Louis Armstrong. That's what got me to take up the trumpet in fourth grade. I wound up being interested in Herb Alpert's Tijuana Brass, Doc Severinsen, who I saw on *The Tonight Show*, and Al Hirt. I bought some of Al Hirt's records and was just flabbergasted.

TNYCJR: When did you take up the flugelhorn?

MM: I was 11 when I was introduced to the flugelhorn. I bought my first flugel in 1973. When I started attending Bucknell University, where I ended up getting a degree in music education, I became a member of the Bucknell Jazz and Rock Ensemble. The bass player brought in an arrangement of Chuck Mangione's *Land of Make Believe* album. That's when really I fell in love with Chuck's playing and the flugelhorn.

TNYCJR: How did your professional career develop?

MM: After graduation, a piano player and I went on the road with our own band. We hired a couple of guys from Berklee, including Tim Price, the reedplayer. Our repertoire included original, Chick Corea and Chuck Mangione tunes. But all of sudden we were playing the music of Dizzy Gillespie, Charlie Parker, Miles Davis, John Coltrane, Thelonious Monk. We learned the whole language.

TNYCJR: You settled in New York City, where you quickly became a member of the jazz community.

MM: Yes. I did some jam sessions in my apartment,

but it wasn't the right environment. So, after about six months, I got my first loft in the East Village at Cooper Square. I split the loft with two roommates, musician friends of mine, and I started a rehearsal big band. We rehearsed every week for a year. In the spring of '79, I decided to open up to the public. We had Barry Harris' class on Mondays, an open jam session on Tuesdays, big band night on Wednesdays, emerging artists on Thursdays and headliners on Fridays and Saturdays. We had guest artists like Kenny Barron, Woody Shaw and Pepper Adams. My concept was to create a venue to showcase emerging artists as well as established artists.

TNYCJR: Why did you open up a second loft?

MM: The landlord didn't want to renew the lease. Stern School of Business administration took up space up and down the block. With a \$10,000 settlement, I opened a 5,000-square-foot loft space at 648 Broadway and Bleecker. That's where we really took off. I met Wynton and Branford Marsalis there. I presented my neighbor, Art Blakey, many times. Philly Joe Jones would come and play. In April of '83, I went out of business with the second club. Later that year, I met Ellen, my wife, and we moved to the Upper West Side. I formed the non-profit Jazz Forum Arts, which is now 37 years old. We did the Riverside Park Arts Festival, which ran for 13 years. We did live recordings there and National Public Radio broadcasts. At 105th and Broadway, Birdland was around the corner from our apartment. I became the music coordinator there for five and a half years from '88 to '93, producing 20 live records among the 40 I produced for Candid.

TNYCJR: How did you make your way outside the city?

MM: I was phasing myself out of Birdland when we decided to move to Westchester County with our two-year-old son Ian. We found a house in Dobbs Ferry and moved there in '91. About six months after the move, I started promoting jazz. A year or so later, I decided to move it over as a program of the non-profit Jazz Arts Forum because then I could get grants and sponsorships. The writing was on the wall. Ticket sales alone were not going to be enough to pay the expenses for large-hall productions.

TNYCJR: There were some hardships?

MM: Personal financial struggles. What happened was I was doing all these programs, about 20 shows over the years. There were times where we lost so much money that I had to remortgage our house two or three times to save the non-profit. Thankfully, during all those years, Ellen had a regular job, a salary and benefits. After about 11 years, we decided to sell the home in Dobbs Ferry and purchase the commercial building, where we decided to create a 100-seat jazz club on the ground

floor and live on the second floor. It took 25 months until we were able to open the club because we had to jump through so many hoops: permits, approvals, licenses. But we persevered and we were able to open five years ago this June with [the late trumpeter] Roy Hargrove. We're doing very well at the club. Our performers have included emerging artists Veronica Swift, Samara Joy and Pasquale Grasso and established artists like Bob James, David Sanborn, Randy Brecker, Paquito D'Rivera and Eddie Palmieri. We are open Fridays, Saturdays and Sundays. A lot of students come to our jam sessions. The other night we got about 20 or 25 musicians and 20 to 25 listeners. With the pandemic,

(CONTINUED ON PAGE 39)

Composers Concordance 10th Annual CompCord Festival: Science

12th Annual Comp-Play-Comp Marathon
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Thursday, May 12 @ 7pm @ Kostabi World

Name 2 Chemist-Composers of Georgian Extraction
Saturday, May 21 @ 7pm @ Gallery MC

Heavy Metals
Saturday, May 28 @ 6pm @ The Delancey

Animal Intelligence with Entertaining Science
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RYAN TRUESDELL

BY SYLVIA LEVINE

Ryan Truesdell is one of those remarkable individuals who speak loudest through other people's music. His dedication to bringing to the concert stage and recording studio the unadulterated music of legendary arranger/composer/orchestrator Gil Evans, performed from the original scores, continues to win him wide acclaim and appreciative audiences. He is also deeply involved with the small-group music of valve trombonist and composer Bob Brookmeyer and has been amassing that as a special project (he is the manager of the Brookmeyer estate).

Of course, it is not uncommon for the best musicians to be obsessive in their work and Truesdell is certainly that. His Gil Evans Project has been ongoing at least since 2010. "We have very little turnover in this band," Truesdell says. "The performers have been with the project continuously since the beginning and we're all looking forward to coming out of the pandemic onto the stage. For big bands especially, the pandemic made it impossible to present music—it was too dangerous to blow air through horns in close proximity to one another!... These are some of the best musicians in New York or anywhere. And it is a thrill to work with them and see how they react to this music. It isn't a job to them. But some of it is remarkably difficult and it gives them a good challenge. The stuff that was written and orchestrated in the 40s, from the Thornhill era, dance music of the era, sounds remarkably more progressive than much of the music being written today."

New Bottle Old Wine, Evans' 1958 album for Pacific Jazz, features Cannonball Adderley and Truesdell's interest in the latter was the hook that brought him into Evans' orchestrations. "I was a saxophonist when I was younger," Truesdell says, "really into Cannonball Adderley and I was buying every record I could get my hands on with Cannonball. I just happened to see that he played on Miles Davis' *Porgy and Bess* and bought it. I thought it would be Miles with his sextet, with orchestra added or something and it turned out to be something completely different than I had imagined! It really changed my life!" Truesdell soon was working with Maria Schneider, who was Evans' assistant in his later years and through her met the Evans family. "I tried to get my hands on as many of Gil's scores as I could through Maria, primarily to study them and to see them in Gil's own hand. Just transcribing, it is difficult to really understand what he was doing. So I always wanted to go to the source material and through getting to know the family, I was able to do that."

As Truesdell's research led him not just to the Evans family but also to other sources holding portions of Evans musical legacy, collecting more than 150 scores along the way, he realized that a large chunk of this music had never been recorded and had been in danger of being lost. The Claude Thornhill music, for instance, did not come through the family and it was a challenge tracking that down through the various libraries and the artists with whom Evans had worked.

The logical next step would be to hear the found

treasure! The first concert—before the Gil Evans Project was born—was at Saint Peter's Church in New York, as part of its PrezFest and Truesdell put together a band of students from the Eastman School of Music with guests Phil Woods, Steve Wilson, Helen Merrill, Howard Johnson, Frank Kimbrough and Andy Bey. "That was the catalyst for me going through the Evans archive to be able to perform this music from Gil's original manuscript," he remembers.

2011 was the first year of the Gil Evans Project's Jazz Standard week-long residency, which continued every May until the club's closing in 2020. "I really thought, though, when I started this, I would do the performances and one recording, have a CD release and then never do it again," Truesdell recalls. "Gil's centennial was coming up and I just thought that it was important that people hear some of these really remarkable pieces that had never been recorded. But it just turned out so great, everyone seemed to like it and the band really loved the music, the Standard was very supportive. Things just evolved. And here it is, 11 years later."

The first CD out of the Gil Evans Project was *Centennial* (ArtistShare), which won Evans a posthumous Grammy, followed by *Lines of Color* on Blue Note and ArtistShare, also a Grammy nominee.

Evans' music still fascinates and inspires Truesdell. "His orchestrations sometimes go against everything you're taught and that's what he liked. New sounds and new effects and colors. Gil was the only person I know of who knew how to take the individual musician's sound and turn it into something you've never heard before, often using the extreme registers of the instruments—he used to say 'I want to hear the musicians suffering!'"

Other projects include a fakebook of all Brookmeyer's small group tunes—at least 100 will make the final cut. "I didn't want people just to buy the tunes they knew. I hope people discover music they weren't aware of. Each piece will have a connected web page so buyers can hear the music and a little historical background. It will definitely include all the classics that he wrote for Stan Getz, Clark Terry and some from Zoot Sims. I am choosing a wide range of his composition styles, from the '50s through to the 2000s. I think people will see everything shows his mindset, how he wrote for the whole group. He controlled it and made it interesting. And it all swings!"

Lastly, Truesdell, always open to new challenges, has been invited to write for a classic string quartet in a project with other composers primarily from the jazz idiom but, he says, "it has been fascinating to hear how we all evolve within that idiom of the string quartet. In some ways, it is a legitimizing experience. You don't ever make it as a composer until you write for a string quartet."

On his many projects, Truesdell reflects, "We love the music and that is why we are musicians, because we love it enough that we have to do it. We don't have

a choice really." ❖

For more information, visit ryantruesdell.com. Truesdell's Gil Evans Project is at Dizzy's Club May 17th-18th. See Calendar.

Recommended Listening:

- Ryan Truesdell—*Centennial: Newly Discovered Works of Gil Evans* (ArtistShare, 2011)
- Brian Landrus Kaleidoscope—*Mirage* (BlueLand, 2012)
- Ryan Truesdell Gil Evans Project—*Lines of Color (Live at Jazz Standard)* (ArtistShare/Blue Note, 2014)
- Elmhurst College Band (Conducted by Ryan Truesdell)—*The Music of Bob Brookmeyer* (s/r, 2016)

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BERTHA HOPE

HOPE SPRINGS ETERNAL

BY ANDERS GRIFFEN

COURTESY OF THE ARTIST



Bertha Hope (née Rosemond) is a pianist from a musical family with a remarkable story from a lifetime in music. In 1960 she married pioneering bebop pianist Elmo Hope and continues to present her late husband's music alongside her own while also championing women in jazz. She has received numerous accolades, including a Lifetime Achievement Award from Cobi Narita's Jazz Coalition in 2002, the Women in Jazz Award from the Mary Lou Williams Festival in 2005 and the Legends of Jazz Award from the National Jazz Museum in Harlem in 2018. Bassist/vocalist Mimi Jones has a documentary film in production about her life and music called *Seeking Hope*.

Hope is a native of Los Angeles. At three she surprised her family when she went to the piano and picked out the melody she had just heard on the radio, which happened to be the Brahms lullaby. It was soon evident she had perfect pitch. She and her two siblings, all of whom also sang, were encouraged to take piano lessons and they put on living room performances for their neighbors where they sold cookies and lemonade. She also studied clarinet and strings in school. Her father, Clinton Rosemond, had a career concertizing *bel canto* and German *lieder* and worked globally with Sidney Bechet, Josephine Baker, Mabel Mercer, Florence Mills, Paul Robeson and Eubie Blake. She used to practice with her father and when she was about 12 years old, he had a church concert and asked if she thought she was ready to perform with him. He gave her seven dollars, a lot of money, especially for a kid, and it was the first time she made the connection between music and money. With the growth of the movie studios, her father found acting work and Hope got a part in *Tonight We Sing* (20th Century Fox, 1953) about Sol Hurok.

It was later that she discovered jazz. She didn't see a lot of live music early on and records were a significant influence. In junior high school she befriended drummer Billy Higgins and, along with another friend, Danny Johnson, listened to records. Danny had the Blue Note record *The Amazing Bud Powell* featuring "Un Poco Loco", which made a major impact, and she resolved to pursue jazz. While still in high school she started performing with Johnny Otis in a band that featured Little Esther Phillips. She was studying theory and harmony at Los Angeles City College when she started carpooling with multi-instrumentalist Eric Dolphy, who lived around the corner. He was highly influential in his dedication to becoming a skilled musician. She also listened to rehearsals at his house and was there as the Clifford Brown-Max Roach Quintet was being formed, which led to lessons with its pianist Richie Powell for a few months. She then started playing solo piano in Beverly Hills. "I can't remember the name of that beautiful little room," Hope says. "After Hours" was the popular blues number she had to play for those audiences. She also worked with saxophonists Teddy Edwards and Vi Redd. The latter made a strong impression in part because at the time she was the only woman Hope had ever seen play a saxophone. Around this time Higgins was rehearsing with Ornette Coleman, Don Cherry and Charlie Haden. Hope would sit and

listen to them, and this also made an impression.

She met Elmo in 1957. His cabaret license had been taken away from him and he couldn't work anywhere that served alcohol in New York. He traveled out west on tour with Chet Baker. "He went on the road, I think, to be a little freer, move to a different location and give himself a different start." After finishing up with Baker, he became a first-call accompanist, especially for soloists traveling through town. "I think I met him at the Hillcrest Club when he was working with Sonny Rollins. By that time I had been listening to his records along with Bud and Thelonious. I think Elmo was more lyrical than Thelonious, who was much more angular than either one of them. Bud had that light, fast right hand and piercing left that let you know who it was right away. The three of them spent a lot of time together. It would be interesting to know what they thought of themselves as a trio and what their contributions were to the music. In conversations with people like Johnny Griffin, he told me that Elmo was the idea person, sort of like the ringleader of whatever they were going to be working on next."

Soon after they were married, she went on the road. The opportunity to work with saxophonist James Clay, whom she had heard with Coleman and at jam sessions, piqued her interest in a job backing up dancer Jeni LeGon. They traveled across Route 66 playing night clubs and Army bases. The tour ended abruptly in Florida when dates up to New York were canceled.

"Elmo actually wanted to come back to New York because by then [Riverside Records producer] Orrin Keepnews had offered him a recording date that might help to launch a different side of his career, still without the cabaret license, but at least get some recordings out and be able to work other places. He had had some offers in California, but that fell through and that was disheartening. So at that point he wanted to come back and I went from Florida to meet him." Putting work together in New York, she very briefly had a job with an all-female Cuban ensemble in Boston for which her cabaret card read "Tonita Alvarez". She also found work with Jimmy Castor and Jimmy Norman. "Jimmy Norman was one of the original Coasters, but he had other repertoire. He sang all the standards and he sang blues songs. We worked together quite a bit, a lot of private parties and things like that out in Jersey. When Sweetwater's opened up in New York, we opened that room. We were there a long time, like 14 months. That became a jazz band after a while."

Everything changed with Elmo's death in 1967. "Right after Elmo died, that was pretty much it for me in terms of music. I just decided I wasn't going to play anymore. So I gave away my piano, my in-laws were helping me with the kids and I decided just to find a day job. I really did stop thinking I was going to work in music anymore." She became a teacher, working for the Head Start program from 1971-82, during which time she went back to school and earned her B.A. in Early Childhood Education from Antioch College. She did have a jazz-fusion band called Inner Spirit she rehearsed with on Sundays out in New Jersey in which

she played electric keyboards with Doug Hawthorne (vibraphone), David Eubanks (bass) and Ivan Hampden (drums) but they never recorded. By the '80s, Hope wanted to play piano again. "I would really just be very happy to play an acoustic piano that really rang with whatever my body's strength can give it. The first group I joined when I decided I wanted to play again—and could make myself available for travel and rehearsals and all the things you need to be involved in in order to be an available working musician—was a women's band led by Kit McClure. She had great standard charts and a lot of people interested in her band. Teo Macero supervised recordings and I'm on at least two recordings that she put out."

She did most of her own recording in the '90s but much prefers live performance. "I did that one recording for Riverside with Elmo that became sort of an underground collector's item [*Hope-Full*, 1961]. Then I did [almost no] recording until the '90s. I'm just a nervous wreck in the studio. I think that's one of the reasons I haven't recorded more." She lived with her partner, bassist Walter Booker, for over 20 years before they married in 2004. Together they released four albums, the last one was *Nothin' But Love*, named after a song by saxophonist Frank Lowe, to which she added lyrics. Booker was a great part of the community, a mentor to many young musicians through his underground Boogie Woogie studio and Hope credits him for the inspiration to form the band Elmollenium.

This month, Hope has a solo performance at Brooklyn's Soapbox Gallery as part of the venue's Master Series (previous participants were Reggie Workman, Houston Person, Lenny White and Joanne Brackeen). "I have a possible tour in Holland in the fall, depending on where COVID is in Europe," Hope says. "That will involve some workshops in The Hague, some children's concerts and concerts at the Bimhuis and two other venues in Amsterdam. I'm working on taking some of Elmo's pieces and arranging them for string quartet. I am planning, with my [playwright and lyricist] daughter Monica, several projects to celebrate Elmo's centennial [June 2023]. I did a recording connected with the *Seeking Hope* documentary and I'm about to go back and clean some of that up and add to it. Music grows. You start to hear things acquainted with that first piece, but they're expanded now. So, I've got quite a few things I'm working through and working towards." ❖

Hope is at Bryant Park May 3rd-6th and Soapbox Gallery May 21st. See Calendar.

Recommended Listening:

- Elmo Hope-*Hope-Full* (Riverside, 1961)
- Bertha Hope-*In Search Of...Hope* (SteepleChase, 1990)
- Bertha Hope-*Elmo's Fire* (SteepleChase, 1991)
- Bertha Hope-*Between Two Kings* (Minor Music, 1992)
- Frank Lowe Quintet-*Soul Folks* (No More, 1998)
- Bertha Hope-*Nothin' But Love* (Reservoir, 1999)



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GUY KLUCEVSEK

BY MIKE COBB

Guy Klucsevsek was born in New York City and raised in Pennsylvania. At six, he convinced his father to buy him an accordion after seeing Dick Contino playing one on TV. He went on to pursue music composition with Robert Bernat at Indiana University of Pennsylvania and Morton Subotnick at the University of Pittsburgh and California Institute of the Arts. Klucsevsek is on the New England Conservatory of Music faculty and recipient of a 2010 United States Artists Collins Fellowship.

After spending 1972-76 in the Philadelphia area, where he began a decades-long musical relationship with the contemporary music ensemble *Relâche*, Klucsevsek returned to New York City, where he has lived ever since. Over the last 50 years, he has created an extensive body of music for solo accordion, chamber ensembles, bands, modern dance, theater and film.

He has performed his music internationally as a soloist; in duos with Alan Bern (accordion/piano), Phillip Johnston (saxophone) and Todd Reynolds (violin); and with his group projects *Accordion Tribe*, *Polka* from the Fringe and *The Bantam Orchestra*.

Klucsevsek has also appeared as a subject in the documentary films *Accordion Tribe: Music Travels* (Stefan Schwietert), *Accordions Rising* (Roberta Cantow) and *Behind the Bellows* (Steve Mobia).

"I'm not a jazz musician, but I've been used in jazz contexts with Bill Frisell, Dave Douglas and John Zorn. The biggest challenge is the left hand. In a standard accordion the buttons have preset chords and so chromatic movement is not so easy," he says.

Selected works by Klucsevsek will be performed this month for his 75th Birthday Celebration at Roulette. Due to health issues, Klucsevsek no longer performs in public but will be in attendance. "I'll just be sitting in the audience enjoying other people doing all the hard work for a change," he says.

The pieces Klucsevsek has chosen represent 40-plus years of his composing, from "Oscillation No. 2

for piano" (1980) through "The Grass, It Is Blue (Ain't Nothin' But a Polka)" (1986), "Flying Vegetables of the Apocalypse" (1988), "Eleven Large Lobsters Loose in the Lobby" (1991) and "Bar Talk" (1998), up to pieces from the 21st Century, including seven world premieres. He is proud to hand over the performances in this program of solos, duets and quartets to a distinguished cast of musicians he has worked with over many years: Reynolds, pianist Jenny Lin and the Bachtopus Accordion Ensemble (Robert Duncan, Peter Flint, Mayumi Miyaoka, Jeanne Velonis) and accordion players Bern, Will Holshouser and Nathan Koci.

Klucsevsek stopped touring years ago but has been productively working from home, which allowed him to adapt seamlessly to the pandemic. In March 2020, Klucsevsek published *Vignettes: Short Pieces for Accordion*, scores he wrote between 1988-2019, along with photos, drawings and posters from his life as a performer and digital recordings of all the pieces.

About these works he says, "These are all solo pieces. Each player would record them on their own in different ways. They did what they could. My pieces had been on albums but never published in sheet music form. I wanted to include some that had never been recorded, which I did right from my living room with the help of a friend and very talented sound engineer named Jeanne Velonis. It was largely musicians doing this as a favor to me, so it was like a great community project. It came out on Mar. 10th, 2020, almost exactly when the pandemic hit. It seemed like terrible timing, but it actually reached a lot of people. I was happy that it filled a void, though I wish it happened under better circumstances."

Klucsevsek had also been recording videos from his home prior to the pandemic, a project he continued throughout these challenging years. "When I retired I wanted to stay connected to music and my audience. I decided video was the best way. My friend Ray Foley is a brilliant director, producer and camera person. Before the pandemic, I proposed recording some pieces and we did that in my living room. It took a while to edit, but then he put them out and we were very pleased. Each video is dedicated to one piece of mine. They're pretty short, averaging about three minutes. Ray does very creative things with the camera, though it is all a recording of the performance. We used different props and setup depending on what the piece suggested to Ray. There are 12, which are available on YouTube. The health issues I'm dealing with make it difficult for me

to get into a studio, but I can still create and record. It was great to be able to perform for the public," he says.

Other recent projects include a collaboration with Lin for a collection of 33 miniatures by Georgian composer Giya Kancheli. "Kancheli was known for his large-scale works, oratorios and symphonies. He encouraged interpretation and improvisation, which is what drew me in. The pieces are very short, one to four pages. They've been done as duos and various interpretations over the years. Jenny proposed that I explore them as accordion solos and as duos with her. I picked out six and made my own versions of them," he says. "For the duos, we spoke over the phone. She'd play piano and I'd come up with a counterpoint, a harmonic line or sometimes alternate voices. It all had to be done virtually because of the pandemic. We never got to rehearse anything. Jenny has a recording studio and did all her solos and parts for piano there and sent me the piano parts for the duos. I rehearsed with them and then the record label hired a producer who did it by Zoom from the Carolinas. The engineer was in my basement, the mics in my living room and I was listening to Jenny in my headphones. It was a true pandemic project and turned out beautifully. Jenny's time is fantastic, so I had no problem playing in sync with her. The editor and producer did a great job mixing the two parts. People say it sounds like we're playing in the same space. I still have not met Jenny by the way; I hope we can sometime soon. I loved doing it and am very pleased with the way it turned out," he says.

Looking back over a long career, Klucsevsek says, "It was great touring with Dave Douglas and performing for his score with the Trisha Brown Dance Company. In the '80s and '90s, I wrote a lot of scores for dance companies. I loved collaborating with people from other mediums such as theater, dance and documentary films. I loved that the concepts came from outside me. I loved the limits of it sometimes, e.g. choreographers who'd ask for something short and energetic."

Other career highlights included working with John Williams to score films by Steven Spielberg including *Indiana Jones and the Kingdom of the Crystal Skull*, *The Terminal* and *The Adventures of Tintin*. "Watching Williams work as a conductor was a beautiful experience. He put everything on himself and never put anybody down. Spielberg was at every session. He'd walk over and speak to Williams quietly.

(CONTINUED ON PAGE 39)

LEST WE FORGET



ROBERT NORTHERN

BY ELLIOTT SIMON

Robert Northern, born in 1934, was among the most important French horn players in jazz history. His work in classical music, Sun Ra Arkestra affiliation, solo projects, innovative radio programming and musical pedagogy are his lasting legacy. After a confrontation between his father and the Klan, the Northern family relocated from North Carolina to Harlem and then the South Bronx. As a child Northern imitated the rhythms of street vendor calls, birds, dogs and insects on his bugle. At nine he studied with trumpeter Benny Harris who lived a few blocks away, mastered his tune "Ornithology" and knew he would be a professional musician.

Northern played the French horn for the first time at NYC's High School for the Performing Arts and an

audition with horn player Gunther Schuller led to a scholarship to Manhattan School of Music (MSM). Also at MSM in 1952 were French horn player Julius Watkins, trumpeters Donald Byrd, Leonard Goines and Joe Wilder, pianist John Lewis, trombonist Eddie Bert and drummer Max Roach. They struggled with MSM's no-jazz policy and Northern decided to give up his aspiration to be a bebop trumpeter. After a stint in the Air Force, he went to Vienna and studied classical repertoire with French horn player Gottfried von Freiberg. Upon his return, he took Schuller's recommendation to join the Metropolitan Opera Orchestra as its first Black musician. He was a magnificent classical musician but many white musicians treated him poorly. After joining the Radio City Music Hall Orchestra the racism continued. Prohibited from recording, he was directed by management to sit for the filming as evidence that the Orchestra had been integrated. With this indignity, Northern left and became a freelancer. He first recorded with The Gil Evans Orchestra on *Great Jazz Standards* (World Pacific, 1959).

A residency with Evans exposed Northern to top jazz musicians and he became integral to many sessions with the likes of Thelonious Monk (*At Town Hall*, Riverside, 1959), John Coltrane (*Africa/Brass*, Impulse!,

1961) and Dizzy Gillespie (*Perceptions*, Verve, 1961). If a French horn was needed for a track, Watkins, Northern or both got the call. In addition, he played in the backing bands for vocalists such as Ella Fitzgerald, Tony Bennett, Peggy Lee and Lena Horne. In 1964, at saxophonist Eric Dolphy's continual urging, he agreed to go hear a band at Slugs' in the East Village. There he heard the Sun Ra Arkestra and it changed his life. Northern secured an audition on saxophonist Pat Patrick's endorsement and a 10-year association began. He played in many concerts in and around NYC with the Arkestra but only a few verified live dates exist. These include *Sun Ra and his Arkestra Featuring Pharoah Sanders and Black Harold* (El Saturn) at Judson Hall in 1964 and the second side of *Atlantis* (Saturn Research) at the Olatunji Center of African Culture in 1967.

Ra's dictum "You must learn to listen" made a big impression and influenced Northern's teaching appointments at both Dartmouth and Brown. At the former students called him "Brother Ah" in reference to his speech pattern and he embraced the name, "Ah" and "Ra" being the sounds that represent the Egyptian moon and sun deities. In the '70s, he spent seven summers in

(CONTINUED ON PAGE 39)

CANDID

BY JIM MOTAVALLI

Candid Records was relaunched in March with five iconic titles from a catalog that continued to grow through the '90s and now includes more than 300 sessions. "We're moving forward and along with the reissues and we will continue to provide a home for viable artists wanting to put their music out," says new label head Mark Wexler, formerly CEO at Concord.

Candid was purchased in 2019 from longtime owner Alan Bates, founder of the British Black Lion jazz label. Bates kept the label current with new releases, but was ready for an offer from Exceleation Music, helmed by former Concord Music Group CEO Glen Barros and former Concord President John Burk. "After Glen and John left Concord and Alan said he wanted to sell Candid, they called me and asked me if I wanted to run it," Wexler says. "Running record labels is what I do, so I said yes."

The first three from the under-new-management Candid in 2021 were Stacey Kent's *Songs from Other Places*, The Count Basie Orchestra's *Live at Birdland* and Eliane Elias' *Mirror Mirror*, duets with fellow pianists Chick Corea and Chucho Valdés. The latter won a Latin Jazz Grammy this year, Elias' third. She says the album garnered excellent reviews and Candid "has a great team. Mark and John are wonderful to work with."

The Candid story: bandleader and arranger Archie Bleyer founded Cadence in the early '50s to record stars of the day, including Don Shirley, The Everly Brothers

and Andy Williams. In 1960, with Cadence a success, he decided also to create a jazz label, Candid, and recruited jazz critic and First Amendment scholar Nat Hentoff to be its first A&R man. Hentoff had catholic tastes and the recordings are very eclectic, including both cutting-edge blues and progressive jazz.

Candid had a brief early career, but then both it and Cadence ran out of money, Wexler says. The labels were rescued in 1964 by the unlikely figure of Williams, who wanted to keep his Cadence recordings in print. "Williams did nothing with Candid, but in the late '80s he sold it to Bates, who returned it to active duty, signing Kenny Barron, Buddy DeFranco, Clark Terry, Donald Harrison, Paquito D'Rivera and many more." Vocalists were part of the mix, including both Kent and Jamie Cullum.

Candid's first five reissues (available in 180-gram vinyl LP, CD and streaming forms) are all extremely worthy. Max Roach's *We Insist! Freedom Now Suite* emerged from the ferment of the Civil Rights movement and features a lunch counter sit-in on the cover and a lineup of vocalist Abbey Lincoln, trumpeter Booker Little, saxophonists Walter Benton and Coleman Hawkins and percussionist Michael Olatunji; it now trades for \$200 as an original LP. Hawkins is also on board for another classic, Lincoln's *Straight Ahead*, with Roach and Eric Dolphy. And Dolphy is also featured on (\$180 on eBay) *Charles Mingus Presents Charles Mingus*, along with trumpeter Ted Curson and Mingus' longtime drummer Dannie Richmond.

The very first Candid release (with Hentoff as "supervisor" and liner notes contributor) was *Otis Spann is the Blues*, a rollicking session—one of Spann's all-time best—recorded in New York with guitar and

vocal support from Robert Lockwood, Jr., who learned his trade from the master Robert Johnson. Lightnin' Hopkins' *Lightnin' in New York* was also very successful, a fast-paced solo recording made soon after the bluesman's New York debut at Carnegie Hall on a bill with Joan Baez and Pete Seeger. In his notes, Hentoff describes Hopkins as "a lean, tough, sometimes extraordinarily gentle man."

Candid has a deep catalogue and many more reissues are forthcoming. Wexler says its archives at the 1.8-million-square-foot Iron Mountain depository in Pennsylvania contains many treasures. "We will put out 15 this year," he says. "We're finding art work and the master tapes and [audio engineer] Bernie Grundman is remastering everything. There are gaps—sometimes the art work is missing or we have layouts for the LP but not the CD." Don't expect a bumper crop of bonus tracks—Wexler says the search hasn't yielded many.

In August, Candid will release the next five releases, with Pee Wee Russell and Coleman Hawkins' *Jazz Reunion*, *The World of Cecil Taylor*, Booker Ervin's *That's It*, Little's *Out Front* and Clark Terry's *Color Changes*. Further on, there will be a live recording of Thelonious Monk in Japan, Dr. John with the Donald Harrison Band and more Cullum.

Clearly Candid has extensive assets and a creative future. "There are many artists a lot of people know about, but what they don't know is that they made records for Candid," Wexler says. "The label is a diamond in the rough." And artists are encouraged to send in their demo reels. ❖

For more information, visit candidrecords.com. Artists performing this month include *Eliane at Birdland* May 17th-21st. See Calendar.



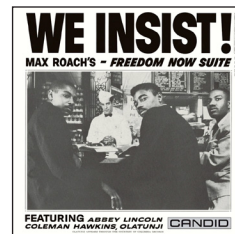
Mirror Mirror
Eliane Elias



Songs From Other Places
Stacey Kent



Live at Birdland
Count Basie Orchestra



We Insist! - Freedom Now Suite
Max Roach



Straight Ahead
Abbey Lincoln

VOXNEWS

GHOST SONGS

BY SUZANNE LORGE

Cécile McLorin Salvant ponders our connection with the afterlife on *Ghost Song*, her Nonesuch debut and an artistic juggernaut. Each track evinces a different aspect of loss and longing, in expression, perhaps, of the mortal apprehension rumbling through the zeitgeist these last years. There are so many ways to hurt, it seems. Salvant wrote 7 of the 12 tracks, again distinguishing herself as a modern jazz composer for the voice. On the title track, for instance, she opens with a shout and a gritty blues head before settling into the sweet sway of a rueful refrain; the extended outro is a children's choir repeating this haunting melody. In a similarly deft approach to song-mapping, "I Lost My Mind" opens with what sounds like a warm, traditional jazz verse, only to flip into an eerily harmonized, organ-based chorus with high-pitched, pleading antiphons, a brilliant rendering of dystopian angst. Notably, she uses delightful reversals like these on almost all of the tunes, even those by other composers (like Harold Arlen, Kurt Weill and Kate Bush). Salvant's imaginative use of space and color in her music reflects her like interests in the visual arts: she typically acts as creative director and illustrator for

her physical releases, leaning towards abstraction, expressionism and vibrancy in her designs. Under this album's title, too, she has created a collection of artworks (ink on paper or thread on textiles) revealing how deeply she has contemplated her theme. These pieces—collectively, the *Ghost Song* exhibition—are on display at Brooklyn's Picture Room gallery until May 1st. Salvant will perform from *Ghost Song* in album release concerts at Rose Theater (May 12th-13th).

Tierney Sutton extracts new meaning from cherished songs on *Paris Sessions 2*, her sequel to 2012's *Paris Sessions* with (now husband) classical guitarist Serge Merlaud, both on BFM Jazz. When singing known tunes, Sutton, like Salvant, changes the feel and focus to emphasize the poetry, as on the medley of Vernon Duke's "April in Paris" and Joni Mitchell's "Free Man in Paris"; a string-voice ballad with generous rubato sections, the melancholy hidden behind the shine of the originals dominates. Later, a subdued setting for "Beautiful Love" emphasizes the mysterious nature of romantic attraction. And her blue take on "You'd Be So Nice To Come Home To" hints at the seduction intent inherent in Cole Porter's lyrics. Sutton presents the album at Birdland (May 24th-28th).

Kristen Lee Sergeant will officially launch her third self-released album, *Falling*, at Birdland too (May 12th). Sergeant, fronting an exceptional band (saxophonist Ted Nash, pianist Helen Sung, bassist Hannah Marks and drummer Jay Sawyer), will likely

recap some of her clever originals from the album, like flirtatious "Let's Fall" and confrontational "Better Off". One hopes that she will include her arrangement of Arlen's "That Old Black Magic", a bold interpretation vibrating with passion, laughter and brio.

Back in 2013, Catherine Russell, Brianna Thomas and Charenée Wade first presented *Ladies Sing The Blues* at Jazz at Lincoln Center, in a live-streamed performance long before it was a regular thing. Using horn charts from original 1920s recordings, the singers honor the work and lives of Bessie Smith ("Empress of the Blues"), Mamie Smith ("Queen of the Blues"), Ma Rainey ("Mother of the Blues") and film legend Ethel Waters. The trio will reprise this concert at Kupferberg Center For Arts at Queens College (May 6th).

Post-Grammy gigs: Jazz/R&B artist Jon Batiste's album *We Are* (Verve)—with its funky anthem title cut—earned eight nominations and four wins this year, including Best American Roots Performance, Best American Roots Song, Best Music Video and Album of the Year. (Batiste also won Best Score Soundtrack for Visual Media for the 2020 Disney-Pixar film *Soul*). The singer/composer will play Carnegie Hall (May 7th).

Pianist/vocalist Eliane Elias won Best Latin Jazz Album this year for her *Mirror Mirror* (Candid), four-handed piano duets featuring her with Chick Corea and Chucho Valdés. This winning album was piano-only—Eliane's first in almost 30 years—but no doubt she will show off her smoky vocals at Birdland (May 17th-21st). ❖

IN MEMORIAM



DENNIS GONZÁLEZ (Aug. 15th, 1954 - Mar. 15th, 2022) The trumpeter, a key figure in the Dallas avant garde jazz scene with his founding of Dallas Association for Avant-Garde and Neo Impressionistic Music, the associated label of which released his albums as well as those of Henry Franklin, Prince Lasha, Tina Marsh and others, also had dates for Konnex, 8th Harmonic Breakdown, Qbico, Clean Feed and Ayler and credits with Lasha, Marsh, Charles Brackeen, Alvin Fielder, Faruq Z. Bey and others and two musician sons, bassist Aaron and drummer Stefan, who were members of his Yells At Eels band. González died Mar. 15th at 68.



CONRAD JANIS (Feb. 11th, 1928 - Mar. 1st, 2022) Before and during his rise to fame in the theater and on numerous TV shows, most notably as the father on *Mork & Mindy*, the actor played Dixieland trombone, leading several albums in the '50s for Circle, Jubilee and Riverside and continuing to perform into the new millennium. Janis died Mar. 1st at 94.



ZBIGNIEW JAREMKO (May 27th, 1946 - Mar. 2nd, 2022) The Polish tenor/soprano saxophonist and clarinetist had a single album as a leader, 1982-86's *Dedications* (Poljazz), to go along with leading the Jazz Carriers, membership in the Stodoła Big-Band and Sun Ship and credits under Sandy Brown, Ptaszyn Wróblewski, Wojciech Kamiński, Jarosław Śmietana and others. Jaremko died Mar. 2nd at 75.



MARK KERESMAN (Aug. 8th, 1958 - Mar. 11th, 2022) The jazz writer was a contributor to this gazette since 2014, penning numerous features and festival reports from his homebase of Chicago as well as nearly 200 album and film reviews. Keresman died Mar. 11th at 63.



TINA MAY (Mar. 30th, 1961 - Mar. 26th, 2022) The British vocalist had nearly two dozen albums since the '90s on 33 Records, Doz, Spotlight, Hep Jazz and ASC, both as a leader and in collaboration with Tony Coe, Nikki Isles, Dylan Fowler, Enrico Pieranunzi and others, and credits with Pendulum, Frank Griffith and Ray Guntrip. May died Mar. 26th at 60.



RON MILES (May 9th, 1963 - Mar. 8th, 2022) The trumpeter/cornet player was active since the '80s, releasing albums on Endemic, Capri, Gramavision, Sterling Circle, Enja-Yellowbird, Sound American and most recently Blue Note (2019's *Rainbow Sign*) to go along with credits under 3ology, Myriam Alter, Ginger Baker, Matt Chamberlain, Bruce Cockburn, Elvis Costello, Bill Frisell, Ben Goldberg, Joe Gunther, Harriet Tubman, Joe Henry, Fred Hess, Wayne Horvitz, Chie Imaizumi, Jazz Worms, Art Lande, Myra Melford, Jason Moran, Mark Nodwell, Joshua Redman, Brandon Ross, Charles Rumback, Jenny Scheinman, Jason Steele, Kim Stone, Colin Stranahan, Michael Vlatkovich, Whirlpool, Matt Wilson, Nate Wooley and others. Miles died Mar. 8th at 58.



BARBARA MORRISON (Sep. 10th, 1949 - Mar. 16th, 2022) The vocalist got her start singing as a child in her native Michigan, went on to work with Eddie "Cleanhead" Vinson in the '70s, had a long stint working with Johnny Otis in the '70s-90s, was part of the Philip Morris Superband in 1986 and released nearly a dozen albums since the '80s on Esoteric, P.C.H., Mons, Chartmakers, Blue Lady, J&T, Springboard, Dakota Live, Capri and Savant, the latter yielding three collaborative dates with Houston Person. Morrison died Mar. 16th at 72.



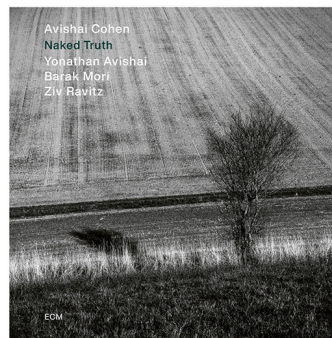
ISAO SUZUKI (Jan. 2nd, 1933 - Mar. 8th, 2022) The Japanese bassist came up in the '60s, working with the collective group Ace 7, Sadao Watanabe, Hampton Hawes, George Kawaguchi, Mal Waldron, Terumasa Hino, Motohiko Hino, Fumio Karashima, Kunhiko Sugano, Noriko Miyamoto, Masahiko Togashi, Red Mitchell, Fumiko Suzuki and others, had many albums on Three Blind Mice, East Wind, Flying Disk, Yupiteru, Paddle Wheel, Trio, Atlantic, Art Union, Off Note and King and was briefly a member of Art Blakey's Jazz Messengers in 1970. Suzuki died Mar. 8th at 89.



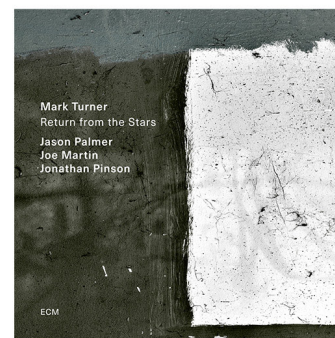
JESSICA WILLIAMS (Mar. 17th, 1948 - Mar. 10, 2022) The pianist was a prolific recording artist since the '70s, with over 50 albums for Adelphi, Black Hawk, Candid, Clean Cuts, Concord, Hep Jazz, Jazz Focus, MAXJAZZ, Origin, Red and Blue and Timeless. Williams died Mar. 10th at 73. ❖

ECM

SPRING RELEASE



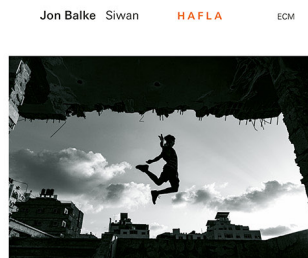
Avishai Cohen
Naked Truth



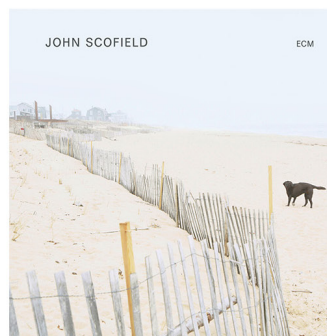
Mark Turner
Return from the Stars



Tord Gustavsen Trio
Opening



Jon Balke
Siwan-Hafla



John Scofield



Oded Tzur
Isabela

ECM

HUDSON JAZZ FEST

BY SUZANNE LORGE

COURTESY OF THE FESTIVAL



Jazzmeia Horn

Many things recommend the former whaling town of Hudson, NY besides its river perch, Greek Revivalist architecture and mid-century modern antique stores. Not the least of these is the Hudson Jazz Festival (Feb. 10th-13th and Feb. 17th-20th), now in its fourth year. Curated by seasoned arts administrator Cat Henry—who left Jazz at Lincoln Center in July 2020 after two decades in multiple executive roles—the festival benefits as much from the town’s intrinsic cultural inclusivity as from the recent influx of New York City transplants. (According to *The New York Times*, Hudson was one of the fastest-growing U.S. metro populations from 2019-20.) “This year’s festival is inspired by the poem by James Weldon Johnson, ‘Life Every Voice and Sing’.” The poem—and the anthem—have had deep personal resonance over the last two years,” Henry said in her opening remarks. “We honor all voices as they’re lifted in song, in praise, in prayer, in protest, in hope, in celebration, in joy and—especially this weekend—in love.”

Constellated around the theme Lift Every Voice, the festival threw a light on both the triumphs and the sufferings of African Americans throughout America’s past, in fitting acknowledgement of Black History Month. With this theme in mind, more than 30 jazz musicians crossed the stage of the magnificently restored Hudson Hall—New York State’s oldest surviving theater—during the eight days of the festival.

“There’s such a warm vibe here,” said drummer Marcus Baylor after he and vocalist Jean Baylor, the husband/wife duo at the center of The Baylor Project, finished their set on Feb. 11th. “You can hear the quietest whisper or brush stroke.” Such intimacy

characterized Jean’s exquisitely gentle vocals on “Tenderly”, from last year’s *Generations*, and Marcus’ deft percussiveness on “Afro Blue (Dream)”, from 2017’s *The Journey*, both on the Baylor’s Be A Light label. But close as it is, the 350-seat room readily sustains grandeur, too, as when Jean opened into gospel fervency on “Great Is Thy Faithfulness” or “Praise Song”, this last a preternaturally inspired original. The Baylor sound—an easy synthesis of contemporary R&B, church and jazz—needs a capable room like this. Not necessarily to handle the volume but to channel the vibe.

Jazzmeia Horn also packs a big voice and an unerring way with a spontaneous vocal solo. On Feb. 19th she built a superlative program from her three celebrated releases, riffing with nary a pause on tunes like “East Of The Sun” and “Tight” from her 2017 debut *A Social Call* (Prestige); “Free Your Mind” and “When I Say” from her 2019 release *Love And Liberation* (Concord); and “Let Us (Take Our Time)” and “Strive (To Be)” from last year’s *Dear Love* (Empress Legacy Records), her inaugural big band LP. These recordings faithfully document Horn’s indefatigable scatting ability, a marvel when witnessed in person. What they don’t capture, though, is how funny and friendly she is on stage.

On hearing the news of Chick Corea’s passing back in February 2021, vibraphonist Warren Wolf and pianist Alex Brown felt moved to recreate some of the iconic tunes that he had played during a nearly-50-year collaboration with vibraphonist Gary Burton. On Feb. 18th in their tribute to this historic duo, Wolf and Brown recalled all the excitement and lavish beauty of that partnership on the likes of “Captain Señor Mouse”, “Armando’s Rhumba” and “Bud Powell”, Corea’s nod to the modern jazz master. The pair brought their own compositions to the evening as well: Brown’s “New Flamenco” swayed with rhythmic vitality and Wolf’s “Come and Dance with Me”, a love letter to his wife, both engaged and endeared.

Jimmy Greene’s originals swing and uplift, too, so much so that it would be impossible to guess the tragedy behind them. For his Feb. 20th set the tenor saxophonist pulled select tunes from his various releases, including “Last Summer”; he wrote this sweet, loping melody for his 2014 studio album *Beautiful Life* (Mack Avenue), a dedication to his young daughter, who was killed in the Sandy Hook massacre. Some tunes from his more recent release *While Looking Up* (Mack Avenue) also hinted at sorrow, like his slow arrangement of the Whitney Houston hit “I Wanna Dance with Somebody”. In this, Greene reached for the longing that feeds our hopes and the shared humanity that binds us together.

Jazz ambassador Louis Armstrong left thousands upon thousands of historic documents chronicling his life both in and outside of music. In cooperation with the Louis Armstrong House Museum, Broadway veteran Daniel J. Watts used this archival material to craft *Armstrong Now!*, fitting more than an hour’s worth of music, tap-dancing and spoken word into his Feb. 17th show. Against the backdrop of Armstrong’s generous humanitarianism, Watts’ call for racial justice reverberated soundly, as timely as it was forthright.

Singer Alexis Morrast—a sophomore at Berklee College of Music and the festival’s youngest artist—is already touring internationally, playing major concert halls and catching critics’ ears. Her Feb. 12th performance affirmed the precocity fueling this early success; her dexterous voice, mature phrasing and clever, jumbled arrangements augur well for a post-Berklee career. Surprisingly, it was Morrast who took on the Black National Anthem, the festival’s title song. Brief and moving, her rendition of the hymn rang with promise, drawing shouts of solidarity from the audience. In Hudson, at least, people get it. ❖

For more information, visit hudsonhall.org/event/hudson-jazz-festival



A series of concerts celebrating the release of Diaspora Meets AfroHORN

**Sunday, May 1st
@Soapbox Gallery
4:30pm (1 hour presentation)**

Ahmed Abdullah, trumpet and vocals
Francisco Mora Catlett, multi-percussion
Monique Ngozi Nri, poet, and vocals
Don Chapman, saxophone
D.D Jackson, piano
Radu ben Judah, bass
Roman Diaz, African percussion

The Central Brooklyn Jazz Festival @Sistas’ Place Saturday, May 14th at 9 & 10:30 pm In Tribute to Donald Smith

Ahmed Abdullah, trumpet and vocals
Francisco Mora Catlett, multi-percussion
Monique Ngozi Nri, poetry and vocals
Salim Washington and Don Chapman, woodwinds
Bob Stewart, tuba
DD Jackson, piano
Radu ben Judah, bass
Roman Diaz, African percussion

The Vision Festival Friday, June 24

Ahmed Abdullah, trumpet and vocals
Francisco Mora Catlett, multi-percussion
Monique Ngozi Nri, poetry and vocals
Sam Newsome and Don Chapman, woodwinds
Bob Stewart, tuba
DD Jackson, piano
Radu ben Judah, bass
Roman Diaz, African percussion

The Vision Festival Saturday, June 25

Ahmed Abdullah, trumpet and vocals
Monique Ngozi Nri, poetry and vocals

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Poe Park (Bronx), 12PM

5/14 - **John Cooksey Quartet**
Al Smith Rec Center (Manhattan), 11AM

5/18 - **Boncellia Lewis & Friends**
Pelham Fritz Rec. Center (Manhattan), 5:30PM

5/19 - **Steven Kroon Latin Jazz Sextet**
ARROW Field House (Queens), 6PM

5/20 - **Taru Alexander Quintet**
Hunts Point Rec. Center (Bronx), 12PM

5/28 - **Teddy Royal & Company**
Conference House Park (Staten Island), 1PM

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NY State Parks

5/22 - **Patience Higgins and the Sugar Hill Quartet**
Roberto Clemente State Park (BX), 1PM

National Jazz Museum in Harlem

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5/5 - **David Schnitter Quintet**

5/12 - **Sylvia Cuenca Quintet**

5/19 - **Paul West with Kenny Barron and Willie Jones III**

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The Parable of the Poet
Joel Ross (Blue Note)
by Eric Wendell

For a musician only in his late 20s, vibraphonist Joel Ross is attuned to a frequency only an elder statesman can achieve. With his debut album (*Kingmaker*), Ross demonstrated an adept melodic sensibility. His latest release, the seven-piece original suite *The Parable of the Poet*, shows him as the willing bandleader granting his sidepeople an equal voice.

Ross beautifully sets the scene with “Prayer”, the gentle tremolo of vibraphone slowly blooming in the main melody. The rhythm section of bassist Rick Rosato and drummer Craig Weinrib organically comes in at 1:04 with the horns of Immanuel Wilkins (alto), Maria Grand (tenor), Marquis Hill (trumpet) and Kalia Vandever (trombone) joining around 1:27. This is Ross at his most elegant, with a plaintive melody that crescendos and allows the ensemble to play off one another. “Guilt” features a triumphant Rosato solo, which slowly builds to a frenzied yet refined dialogue within the ensemble.

“Choices” begins with Hill’s undeterred voice, heightened by bowed bass. While the music is doleful, Ross’ performance keeps it from running down the melancholic rabbit hole. “Wail” is Wilkins’ time in the spotlight with a spiritual feel that doesn’t quite stick the landing, although his soloing throughout the piece keeps it from falling off track.

“Doxology” is the group at its most traditional with a hardbop melody straight out of the late ‘50s and had Ross and Co. leaned more into it by having everyone take a solo or trade fours it would be the standout track. The album ends with “Benediction”, a devout melody filled with contemplation and the breathy timbre of the saxophones beautifully mixed with vibraphone hues in an outstanding performance.

The Parable of the Poet is an excellent statement from an artist looking forward to new and exciting textures. However Ross decides to move forward, he will certainly make sure that he is in good company and that their voices are as bold as his.

For more information, visit bluenote.com. Ross is at Village Vanguard through May 1st with Johnathan Blake, Dizzy’s Club May 11th-12th with Marquis Hill and May 20th-21st with the Young Monk Project and The Jazz Gallery May 13th-14th with this project. See Calendar.



Manifesto Of Henry-isms (Community Music, Vol. 3)
Steven Bernstein & The Hot 9 (Royal Potato Family)
by Steven Loewy

For years, trumpeter/arranger/organizer Steven Bernstein has delighted his fans with bold and outrageous mixes of genres, applying his wicked humor to a range of settings. One of four simultaneously released albums in his Community Music Series *Manifesto of Henry-isms* is a sort of tribute to late pianist Henry Butler, whom Bernstein has called a “genius-

level brilliant man” and with whom Bernstein formed The Hot 9 in 2013. Bernstein engages in various strategies to incorporate Butler’s spirit as well as Bernstein’s arrangements originally written for the pianist. The results are stunning, with an eclectic mix of danceable funk, blues, Dixieland and big band jazz, all with a stamp of modern craziness.

Yes, this is “goodtime music”, but it is much more, too, building on old tunes as it twists and bends them, sometimes ever so slightly, with a respect toward historical antecedents and solos immersing themselves in the silvery waves of the early 20th Century while keeping one foot (or at least a toe) in the 21st. For Bernstein, these tunes are as alive and present today as they were a century ago, providing a fount of creativity. Bernstein grabs the pieces and makes them his own without gutting their essence.

There are highlights on every piece: forcefully confident organ and piano of John Medeski and equally powerful piano of Arturo O’Farrill; swaggering vocals of Charles Burnham; attractively gruff trombone of Curtis Fowlkes; and Bernstein’s own deliciously pithy trumpet. Opener “Black Bottom Stomp” roars with Medeski’s joyousness, culminating in a long collective improvisation. The spirits unite remarkably on “Begalusa Strut”, an engaging melody slowed down from its 1927 recording and incorporating modern collective improv. Similarly, the closing “Diminuendo and Crescendo in Blue” thrills with O’Farrill’s masterful contribution. And, let’s not forget the hauntingly attractive melody and slow drawl of “Booker Time”.

For more information, visit royalpotatofamily.com. This project is at Birdland Theater through May 1st. See Calendar.



Bámbula
Alex “Apolo” Ayala (Truth Revolution)
by Russ Musto

In the decade since his debut album as a leader, Puerto Rican bassist Alex “Apolo” Ayala has become an in-demand sideman in both jazz and Latin music, often with groups where the two intersect. On this sophomore effort, Ayala delivers in a big way on the promise he initially displayed as a bandleader-composer-arranger. Following the trajectory of fellow Puerto Rican artists David Sánchez, Miguel Zenón and Papo Vazquez, he puts forth a program of original compositions merging contemporary jazz and traditional Afro Puerto Rican music—specifically the various *bomba* rhythms of his native island—in a distinctively personal manner.

The disc opens with the title track. The Bantu word, meaning the memory of a forgotten place, is the organizing principle of the album’s song cycle and makes clear the African origin of *bomba*. Ayala’s talent as a composer is immediately evident as Ivan Renta’s alto saxophone renders the hummable melodic lines, both brooding and celebratory, with a sense of urgency recalling early Ornette Coleman over the polyrhythmic intensity of potent bass notes and kaleidoscopic cadences of Fernando Garcia’s trap set and Nelson Mateo Gonzalez’ barrel drum. Bass and barrel drum open “Jibaro Negro”, giving the piece a decidedly Middle Eastern tenor enhanced by twisting alto lines and a taut bass solo. The boppish uptempo melody of “Bozales” sets the pace for a dynamic percussion feature with ringing cowbell.

Vocalist Anna Louise Anderson joins on “Café y Bomba Eh”, singing Ayala’s bilingual lyric as the song

moves between folkish romanticism and exhilaration. Renta switches to soprano for the remainder of the date, beginning with “Matriarca”, a melancholy tribute to Ayala’s recently departed grandmother. On “Agosoto” bass highlights tranquil North African-tinged ambience, ending with an extended interlude, segueing into “Ma, Benedición”, Ayala’s homage to his late mother, modulating between solemn and celebratory veins. The album comes to a rousing finish with an exciting arrangement of Tite Curet Alonzo’s iconic “Las Caras Lindas”.

For more information, visit truthrevolutionrecords.com. This project is at Chelsea Table & Stage May 4th. See Calendar.



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- Álvaro Torres—*The Heart Is The Most Important Ingredient* (Sunnyside)

Laurence Donohue-Greene, Managing Editor

- Dave Brubeck Trio—*Live From Vienna 1967* (Brubeck Editions)
- Silke Eberhard’s Potsa Lotsa XL & Youjin Sung—*Gaya* (Trouble in the East)
- Dave Gisler Trio—*See You Out There* (with Jaimie Branch and David Murray) (Intakt)
- HÜM—*Don’t Take It So Personally* (Losen)
- Charles Mingus—*The Lost Album from Romie Scott’s* (Resonance)
- PLOP & JUNNU—*Eponymous* (Fiasko)
- Shake Stew—*Heat* (Traumton)
- Steamboat Switzerland—*Terrifying Sunset* (Trost)
- Natsuki Tamura—*Summer Tree* (Libra)
- Yamash’ta & The Horizon—*Sunrise from West Sea* (London-Wewantsounds)

Andrey Henkin, Editorial Director



Raw Demoon Alchemy (a lone operation)
Darius Jones (Northern Spy)
 by Robert Bush

The first solo saxophone album is usually attributed to Anthony Braxton, who recorded *For Alto* in 1969. The world has never really been the same since. Nowadays, solo saxophone records are far more common; everyone from Sonny Rollins to Evan Parker to Roscoe Mitchell (and that's the tip of the proverbial iceberg) has issued their own take on the concept.

Darius Jones has been creating highly personal (his sound is unmistakable) music since his debut album *Man'ish Boy (A Raw & Beautiful Thing)* dropped on AUM Fidelity in 2009. Ten albums or so under his belt led to this document, a solo set recorded in Portland, Oregon on Oct. 18th, 2019.

This is a dark disc, brimming with acidic emotions, not surprising considering Jones experienced the dissolution of his marriage prior to its recording. In the loosest possible sense, it is a 'covers' album. He opens with "Figure #2" by Georgia Anne Muldrow and one is immediately struck by how he approaches the theme. It would be hard to imagine a more plaintive and forlorn performance. It is pretty damn minimalistic as well. Jones breaks the tune into two sections; on the first he leans toward a screaming multiphonic while the second is daubed with a lighter texture. Very slowly, he walks progressively further out of microphone range, until silence takes over. That silence is pierced dramatically by the first notes of Ornette Coleman's "Sadness" as Jones bends certain notes into submission while holding others past the point of recognition. There is a pervasive beauty at work here.

The Wayne King-Victor Young-Egbert Van Alstyne-Haven Gillespie standard "Beautiful Love" is heavily and brutally fragmented at first before settling into an aching abstraction that sounds quite harrowing. Perhaps there is an underlying message about the inherent danger of love being expressed—it also could be noteworthy that "Beautiful Love" was featured in the 1932 horror movie *The Mummy*. For the penultimate tune Jones chose to interpret Mitchell's legendary "Nonaah" from the 1976-77 *Nessa* album of the same name. Jazz critic Clifford Allen has called it "extraordinarily confrontational" and that spirit also prevails here, in the best possible way.

For more information, visit northernspyrecs.com. Jones is at *Roulette* May 4th-5th and *National Sawdust* May 6th-7th, all as part of the MATA Festival, and *Roulette* May 20th-21st with Henry Threadgill. See Calendar.



Isabela
Oded Tzur (ECM)
 by Tyran Grillo

Tenor saxophonist Oded Tzur resurfaces in ECM waters for his followup to 2019's *Here Be Dragons*, a maiden voyage, which, like this spiritual twin, was

a musical parable. Rejoined by pianist Nitai HersHKovits, bassist Petros Klampanis and drummer Johnathan Blake, Tzur examines the fluidity of structural principles and the materials involved in their making.

From the threads of "Invocation", the quartet sews the binding of its thematic pages in "Noam", which speaks through soulful melodies. In "The Lion Turtle", Blake taps the edges of his kit like someone testing the shell of an egg for vulnerabilities (and finding none). Klampanis' solo feels like an extension of HersHKovits' (and vice versa). Suggestions of alternate realities fade as quickly as they appear. Tzur's unraveling is profundity incarnate, gracing the inner circle of every chord change as the tongue would move a morsel around the mouth for proper chewing. The result is more than a conversation, it is an interactive prayer. The title track awakens suddenly yet quietly. Love is the universal whisper here, as supple as skin. A near-stillness shifts midway into a locomotive dream before allowing the dawn to have its way. "Love Song For The Rainy Season" whips up the most energetic passages of the album, ending it on a cymbal crash that dissipates in breath.

At 36 minutes, *Isabela* is a profound example of quality over quantity. The depth of interpretation promised by repeat listening far outweighs the expectation that a mere profession of duration may court from the skeptical heart. Tzur plays as if shielding his eyes from the sun, seeing in the distance a vessel he could have known as a child yet which is now haggard and without a sail, going only where the water and waves permit. He swings and whispers, meditates and shouts, holding each dichotomy as a eulogy.

For more information, visit ecmrecords.com. This project is at *Joe's Pub* May 7th. See Calendar.



Soundview
Bruce Harris (Cellar Live)
 by Phil Freeman

Bronx-born trumpeter Bruce Harris debuted as a leader with 2016's *Beginnings* (Posi-Tone) and has also offered striking performances on albums by vibraphonist Behn Gillece, pianist Aaron Diehl and drummer Herlin Riley, among others, and spent a significant amount of time playing music for Broadway shows. The latter aspect of his career gives him an unerring instinct for what will please an audience, but he is enough of a hardcore jazz player to understand the risks of letting that tip over into hammy overblowing or simplistic approaches to the songs he chooses.

On this album, named for the neighborhood where Harris grew up, he has written two pieces—the opening title track and "Maybe It's Hazy"—and picked out compositions by jazz greats, including Duke Ellington, Hank Mobley, Gigi Gryce, Randy Weston and the recently departed Barry Harris. The core band is pianist Sullivan Fortner, bassist David Wong and drummer Aaron Kimmel; vocalist Samara Joy appears on two tracks, "If You Were Mine" and "Bird Of Red And Gold". Harris demonstrates his facility in a variety of old-school styles; when blowing over hardbop changes, he delivers a very slightly modern version of '50s Freddie Hubbard, but when backing Joy, he becomes a Doc Cheatham-esque accompanist, offering a muted, vocalized counter melody.

Mobley's "Hank's Prank" has energy to spare, though the tricky melody, which repeatedly slams on

the brakes for a fanfare-like chorus just as it is getting going, does nobody any favors. The album's second half is dominated by a nearly ten-minute Ellington medley ("Black Beauty/Drop Me Off In Harlem/Echoes Of Harlem"), which feels like Broadway pastiche until the halfway mark, when Fortner and Kimmel deliver a dose of piano and drum thunder worthy of Matthew Shipp and Whit Dickey. After that, everyone recalibrates and the music becomes much more interesting. Bruce Harris is a player to watch.

For more information, visit cellarlive.com. Harris is at *Birdland* May 8th with Andy Farber, *The Django* May 12th and *Cellar Dog* May 21st as a leader. See Calendar.

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JOHN MINNOCK

SIMPLICITY

OUT
MAY 20th

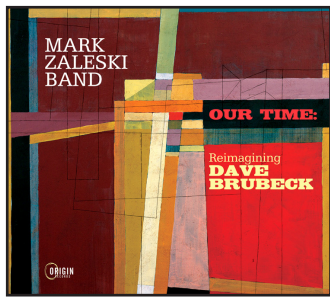
SIMPLICITY

JOHN MINNOCK

Singer and master song interpreter **John Minnock** issues *Simplicity*, reprising his artistic partnership with saxophonist, composer and NEA Jazz Master **Dave Liebman**. Following Minnock's acclaimed 2020 release *Herring Cove*, *Simplicity* signals an evolution of his artistry. Repertoire selections include original compositions and nuanced treatment of familiar songs, each reflecting harmonic sophistication, heartbreaking subtlety and homage to his beloved LGBTQ community.

"This record is about the music," says the recent **Hot House/Jazzmobile Best Male Vocalist Award** winner. "Once you really get comfortable with jazz, it offers a level of freedom. You can go anywhere you want. The downs can go lower, the ups can go higher. So you have to get really comfortable, but then stick with the story."

visit dottimerecords.com for more info



Our Time (Reimagining Dave Brubeck)
Mark Zaleski Band (Origin)
 by Ken Dryden

One of the biggest challenges in jazz is to take another's compositions and create fresh arrangements paying respect to the originals while making personal statements. Saxophonist Mark Zaleski, like his pianist brother Glenn, is a Brubeck Institute alum and had the opportunity to perform for the legendary pianist, though, as he explains in his liner notes, his performance of a Brubeck standard upset the composer because it was too close to the original recording. That left a lasting impression and Zaleski not only finds his own voice in his arrangements of Brubeck's music, but also includes many lesser-known works from the pianist's vast repertoire. Due to Brubeck's prolific output, many of his songs were written for studio recordings and rarely explored in concert, sometimes due to alto saxophonist Paul Desmond's attitude toward them. The band includes his brother, tenor saxophonist Jon Bean, guitarist Mark Cocheo, bassist Danny Weller and drummer Oscar Suchanek, all of whom are up to the demands of the music and the leader's arrangements.

The introduction to "Blue Rondo à la Turk" will sound familiar, though it quickly shifts gears with the

addition of tenor saxophone and guitar and Zaleski far grittier than Desmond. The leader slows down "The Duke" to a crawl, giving it a bluesier flavor, with less emphasis on piano. Bean is a perfect foil for the leader, with subtle guitar adding a contemporary air. "Softly, William, Softly", one of Brubeck's neglected masterpieces, has Zaleski on soprano in a brilliant, deliberate arrangement, sharing the spotlight with passionate tenor. The ethereal setting of "They Look Like God", written by Brubeck and his wife Iola for Louis Armstrong in *The Real Ambassadors*, is buoyed by Michael Mayo's effective vocal. Explosive soprano, an inventive bassline and rockish backbeat takes "The Golden Horn", another little-known work, into new territory.

For more information, visit originarts.com. This project is at *The Atlantic BKLN* May 11th. See Calendar.



Make Your Move
Ray Gallon (Cellar Live)
 by Marco Cangiano

The New York jazz scene is so rich with talents that quite a few risk remaining in the somewhat underappreciated musicians' musician category. This seems to be the case with Ray Gallon, a mainstay for some 30 years as performer, composer and educator.

Thanks to Cory Weeds' Cellar Live, this is Gallon's first CD, which is incredible looking at his resumé: credits with a long list of vocalists including Jon Hendricks and Sheila Jordan and everybody from Dizzy Gillespie and Milt Jackson to Ron Carter, who penned the savvy liner notes. Bassist Dave Wong and drummer Kenny Washington complete a very empathic trio showcased on nine originals and two standards.

Gallon is a brilliant pianist deeply rooted in the tradition and mentions among his teachers a Who's Who of bop from John Lewis to Barry Harris and Hank Jones, the latter to whom "Hanks a Lot" is dedicated. Gallon's originals are reminiscent of the bop/hardbop canon with echoes of Bud Powell (opener "Kitty Paws" and "Harm's Way"), aforementioned Jones and the occasional reference to Thelonious Monk (an appropriately titled "Out of Whack").

Gallon has also quite a knack for the blues as illustrated by "Craw Daddy", where Red Garland's way of harmonizing comes to mind. Wong and Washington are essential both in their accompaniment and solo outings; the former's deep sound is always very musical, as his solos in "Craw Daddy" and "That's the Question" clearly show, while the latter delivers a clinic on taste and restraint (listen to "Back to the Wall" and "Plus One").

Victor Young-Ned Washington-Bing Crosby's "I Don't Stand a Ghost of a Chance with You" is given a dramatic treatment whereas Jerome Kern-Otto Harbach's "Yesterdays" is executed at a brisk tempo with a Latin twist. The midtempo title track wraps up a most enjoyable recording. Let us hope we will not have to wait another 30 years for a followup.

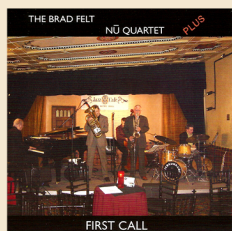
For more information, visit cellarlive.com. Gallon is at *The Django* May 11th. See Calendar.



Brad Felt utilized euphonium and tuba as lead instruments, extending modern jazz traditions.

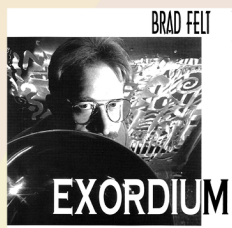
A veteran of two European tours with Howard Johnson's Gravity, he shared the stage with Roy Brooks, James Carter, Gerald Cleaver, Frank Foster, Freddie Hubbard, Thad Jones, Dave Liebman, Lew Tabackin and Clark Terry. This collection of previously unreleased performances pairs Brad's euphonium with the bass of **John Dana** (a veteran of bands led by Rashied Ali, Art Blakey and Roland Kirk) and celebrates the legacy of two late, great artists.

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Mark Stryker, Detroit Free Press



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For details please visit BradFeltMusic.com



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GLOBE UNITY



The Purity of Desire
Ivo Perelman/Gordon Grdina/Hamin Honari (Not Two)
It Forgets About The Snow
Urs Leimgruber/Jacques Demierre (Creative Works)
Weft
Robbie Avenaim/Chris Abrahams/Jim Denley
(Relative Pitch)
by Tom Greenland

This month's column reviews projects featuring less commonly used improvising instruments. Though their timbres may be unfamiliar, in creative hands they offer novel possibilities.

Brazilian tenor saxophonist Ivo Perelman is predictably unpredictable on *The Purity of Desire* in a trio with Vancouver-based oud player Gordon Grdina and percussionist Hamin Honari, the latter a specialist in Iranian tombak (goblet drum) and daf (jingled frame-drum). Certainly the tones of the Middle Eastern instruments are redolent of their heritage, but Grdina and Honari are not culture-bound, preferring to forge new frontiers. On most tracks Honari favors daf, tapping and shaking soft rippling rhythms as Grdina picks biting patterns in the oud's lower register and Perelman explores the middle, upper and stratospheric ranges of the tenor with a technique so lithe and controlled you would swear he was playing a soprano. The most inspired moments—at the end of "Love Is a Stranger", last half of "The Joy that Wounds" and middle of "Light upon Light"—attain quiet ecstasy.

It Forgets About The Snow, a two-disc (one studio, one live) set by Swiss duo Urs Leimgruber (soprano saxophone) and Jacques Demierre (amplified spinet), suggests through its title and stark white cover an absence of color and, by extension, negative space. Persistent silences typically lasting 30 seconds or longer interrupt the flow, pushing background to the fore, creating positive space from negative, the audio equivalent of a Zen rock garden. Demierre is often in the spinet box, striking, strumming, plucking or bending strings to induce a gamut of unusual sounds, from clockworks, buzz saws, sirens and gongs to a menagerie of animal calls. Leimgruber percussively hammers his keys or detaches the mouthpiece to emulate yodeling trills and overtone-laden bullroarers. Lack of audible audience noises on the live disc only amplifies the silences, the listeners' presence suggested by an upsurge of musical energy.

Weft by Australians Robbie Avenaim (prepared typewriter), Chris Abrahams (synthesizer) and Jim Denley (bass flute) is a 45-minute safari into the musical outback where a variety of indigenous wildlife may be heard. Avenaim, known for expansive percussive technique, serves as 'drummer', triggering a series of noises suggesting crickets, bullfrogs, swarming locusts, metallic raps, unspooling fishing reels, tap-dancing stiletto heels, crinkling cellophane or chopsticks on a linoleum tabletop. Abrahams exploits the plasticity of analog synthesizer to conjure up unusual drones, theremin-like murmurs, thrumming motors, twanging jaw harps and other less identifiable sounds. Denley supplies breathy textures, throaty chortles, multiphonics and low-end bass notes recalling a didgeridoo. He often sounds like a clarinetist in the chalumeau register, the warmest color in an otherwise shadowy soundscape.

For more information, visit nottwo.com, creativeworks.ch and relativepitchrecords.com



Ghost Song
Cécile McLorin Salvant (Nonesuch)
by Joel Roberts

Over five previous albums, hyper-talented vocalist Cécile McLorin Salvant has established herself as her generation's jazz singer to watch with an emotive, crystal clear voice and far-ranging musical influences. A savvy interpreter of less-familiar standards, known for giving a uniquely personal and modern twist to obscure and long-forgotten songs, she takes a major leap forward with her latest release, turning to more contemporary and non-jazz covers, as well as more of her own original compositions than in the past.

All of that makes for a supremely eclectic, yet somehow cohesive album. The opening track, for example, is a stunning a cappella rendering of Kate Bush's "Wuthering Heights", which segues into an unlikely mashup of "Optimistic Voices" (a frenetic, oddball tune from *The Wizard of Oz*) and the melancholic Gregory Porter ballad "No Love Dying". Other covers of note include an intimate reading of Sting's "Until" and rambunctious take on Kurt Weill-Bertolt Brecht's "The World Is Mean".

Equally impressive—and eclectic—are the seven tracks Salvant wrote, which run the gamut from "Moon Song", a classic jazz ballad evoking prime Sarah Vaughan, and folksy Americana of "Thunderclouds" to the experimental "I Lost My Mind", which starts out simply enough as a duo with Salvant and pianist Sullivan Fortner before morphing into a sort of Philip Glass-esque electronic soundscape with Aaron Diehl on pipe organ. The title track is a mournful blues, which opens with Salvant's powerful unaccompanied voice and closes with a youth choir singing the decidedly un-childlike refrain, "I will die with the ghost of our love / I will die with the ghost of our long lost love". And if Salvant's intellectual and creative ambitions weren't apparent enough, she even sets to music a moving love letter from photographer Alfred Stieglitz to painter Georgia O'Keefe.

Still only 32, Salvant already has three Grammy Awards and a MacArthur "Genius" grant to her credit, but if *Ghost Song* is any indication, she is just beginning to hit her stride and truly find her voice.

For more information, visit nonesuch.com. This project is at Rose Theater May 12th-13th. See Calendar.



Songbook, Vol. 1: Bus Stop Serenade
Brian Lynch (Hollistic Music Works)
by Scott Yanow

Trumpeter Brian Lynch's *Songbook, Vol. 1: Bus Stop Serenade*, recorded in 2016 but only released recently, is a two-CD set of nine of his originals. Lynch's goal is to document on his Hollistic Music Works label all of his compositions previously recorded elsewhere. Lynch and his quintet ran through his tunes once as a warmup and then as final versions but he found that he liked

both sets and decided to release everything. Disc One has all nine songs, all but "Keep The Circle Small" heard in alternate versions on the second disc.

A member of the last version of Art Blakey's Jazz Messengers in 1989-90, Lynch has always had a connection to great hardbop trumpeters like Freddie Hubbard and Woody Shaw. The compositions herein, advanced hardbop tunes written from the mid '90s-mid '00s, would have been perfectly suited for the 1973 Jazz Messengers with Shaw and tenor saxophonist Carter Jefferson. Lynch is joined by alto saxophonist Jim Snidero, pianist Orrin Evans, bassist Boris Kozlov and drummer Donald Edwards. The two-horn harmonies during the melody statements, modern chord changes and frameworks are both timeless and a logical extension of late '60s-early '70s acoustic jazz. The solos are concise and so filled with emotion and drive that they often leave one wanting a bit more.

Among the songs are uptempo "24-7", cooking "On The Dot", "Clairevoyance" (which one could imagine Wayne Shorter writing for the Jazz Messengers), jazz waltz "Before The First Cup" and two songs named after great trumpeters and befitting their style: "Woody Shaw" and "Charles Tolliver". The latter, a modal blues with a theme that pops up between the solos, is particularly memorable. Throughout Lynch is heard in top form with Snidero contributing a complementary voice and the rhythm section (all of whom have solo features) is tight. The alternate versions hold their own with the first choices and there are certainly no throwaways on this twofer.

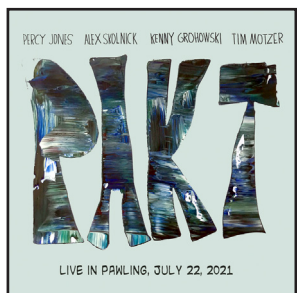
For more information, visit hollisticmusicworks.com. Lynch is at Tribeca Performing Arts Center May 12th as part of *Highlights in Jazz and Dizzy's Club May 31st* as part of a Ralph Peterson tribute. See Calendar.

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Live in Pawling
PAKT (MoonJune)
 by Marc Medwin

It is amazing what can happen in five minutes, how that seemingly insignificant interval can feel lengthy or brief depending on occurrence and circumstance. That is how long it took PAKT to find itself, to gain that ebbing, flowing and always resourceful grooving momentum that is coming to be the launchpad for every performance. When Kenny Grohowski's snare hits big at 4:56 and Percy Jones' bass slides down freedom's precarious slope at 5:02, a portal opens, a gateway to one of the finest sets of improvised music to grace these ears in recent memory.

Suggesting a period of discovery should not be taken as exposing weakness and "Inception"'s first interactive stretch seethes with protean invariance only veteran improvisers can muster. Witness the wisps of steam emerging from the luminous brew, like the brief but venomously difficult extended phrase from Jones at 2:01 or the stealthy tones guitarist Alex Skolnick floats throughout, fellow guitarist Tim Motzer entwining them with piquant fifths over the sudden punctuations of brushed snare. It is only when that singular moment occurs there is a melding of purpose that will assist all succeeding events in falling into place. By the nine-minute mark, we have raced headlong into a monster Motzer solo with Skolnick's fundamentals and pitch displacements providing one layer of the fluid backdrop.

It is impossible to encapsulate the music's myriad peaks and valleys, often molten or littered with volcanic ash. Those crystallized moments of change and exchange will have to suffice, like "Harlem Valley Medication"'s exquisitely multidirectional opening, guitar timbres mirroring both themselves and their motion across the stereo spectrum even as subtle bass and sizzling cymbals support them. As wonderful as the counterpoint can be—such as Jones echoing Motzer's ascending phrase at 4:50—none of it prepares for the rock fury of "Restore Order in the Gallery". Skolnick's mind-stomping solo there has its analog in the screaming technological mayhem unleashed at the highest points of "Fonk Junket", a relative miniature in comparison to the surrounding 'prog' giants. Yet, after all the skronk and psychedelic wizardry have spent themselves, "Gateways and Goodbyes" concludes the evening with the delicacy and grace of "Inception"'s inaugural forays. Grohowski paints with fine strokes enhanced by Jones' foundational octaves, arpeggiations and perfect slides, the guitarists in dialogue over a layer of luminous electronic orchestration.

Live in Pawling is one of four concerts recorded by this quartet over a four-night period in Summer 2021 and each is superb. The playing is second to none, building and rebuilding on the foundations of every slow atmospheric swell and groove, but equally impressive is the production, making individual contributions sound like a small ensemble and all group interactions multi-leveled aural experiences. The fact that so many effects are used is an advantage, as created environment becomes an orchestral instrument in the lush and ever-evolving soundscapes. *Live in Pawling* and its companion downloads are among the best in MoonJune's increasingly daunting catalogue. If only all 'supergroups' were this good.

For more information, visit moonjune.com. Kenny Grohowski is at *The Stone at The New School* May 12th. See Calendar.

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MAY 23 Alex Pryodny
MAY 30 Dan Tepfer

MAY 17 Jim Ridl & Kim Kalesti
 8:00 PM

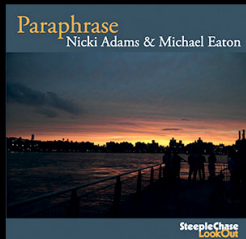
MAY 18 Hayes Greenfield Solo
 8:00 PM



MAY 1 One Breath Rising -
 4:30 PM **Ahmed Abdullah**

MAY 2 Vinicius Gomes & Jon Cowherd
 8:00 PM

MAY 4 Paraphrase **ALBUM**
 8:00 PM Nicki Adams & Michael Eaton **RELEASE**



MAY 5 Roni Ben-Hur, Roz Corral, Harvie S
 8:00 PM

MAY 6 Lorin Cohen Trio
 8:00 PM

MAY 10 Paul Jost Quartet
 8:00 PM

MAY 11 Lauren Lee
 8:00 PM

MAY 12 Benji Kaplan & Hugo Aran
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MAY 15 Paul Ricci & Mafalda Minozzi Duo
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MAY 25 Clotilde & Chris McCarthy
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MAY 26 Ludovica Burtone
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MAY 27 Armen Donelian
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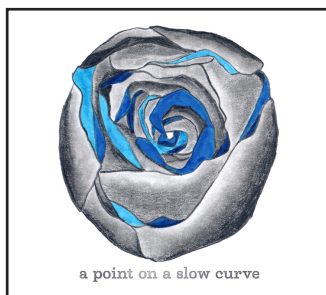
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A Point On A Slow Curve
Dana Lyn (In a Circle)
by George Grella

Violinist Dana Lyn is a versatile musician. She sounds so at home playing Irish music, rearranging Bach or constructing prog-punk arrangements behind Vincent D'Onofrio's surreal beat poetry, it can be easy to admire her musicianship but hard to pin down her specific voice.

This album goes a long way toward filling in a picture that was substantially begun with 2013's *Aqualude* and it is no criticism of the music-making to say that this also is only a partial illustration, one large piece in a larger puzzle. This is also not a jazz album, even with the presence of musicians like clarinetist Mike McGinnis, bassoonist Sara Schoenbeck and cellist Hank Roberts. Lyn is not really a jazz player and, in fact, this album is not about her playing—she is very much one musician in a larger ensemble—but it is about her as a composer and lyricist.

The style here is something like the recent indie-classical movement, but less about compositional technique and more honest about the progressive rock roots that are at the foundation of both album and genre. Not that it is loud or heavy—the album is mostly warm and gentle though at times it does build up a good head of steam—but the rhythms are rock and there is a song-form core that Lyn stretches out and reassembles into more complex shapes.

There is a restraint at times sounding like design and others like the musicians weren't totally confident with the material. The voices have a gliding shape and some vinegary harmonies that connect to Steve Reich and the classic prog band Renaissance. Tonal and organized, it still sounds like the parts are striving to fit into some spaces that are absent, music Lyn has yet to make but that will fill in another piece.

For more information, visit danalynmusic.com. Lyn is at BRIC House May 6th, Barbès May 14th and Greenwich House Music School May 19th. See Calendar.



A Change Is Gonna Come
Bill O'Connell (Savant)
by Dan Bilawsky

Both musically and socially speaking, there is absolute certainty surrounding what Bill O'Connell has to say. This veteran pianist, reacting to the maladies of the moment, states his thoughts about where we stand in perfectly transparent fashion, openly sharing them through his work. Teaming up with bassist Lincoln Goines and drummer Steve Jordan and adding saxophonist Craig Handy and percussionist Pedrito Martinez to the mix as guests, O'Connell offers passion and pure truth in equal measure.

After opening this stellar set with a funk-meets-swing trio take on John Coltrane's "Moment's Notice" and following that up with an insistent samba—"Loco-Motive", adding Martinez to the equation—clear

messages often come fused to the music. "Covid Blues", where Handy's piquant yet poignant soprano joins the core trio, nods to the prevailing mood of the past two years while pushing back with smiling interplay. "A Change Is Gonna Come", spotlighting affecting piano and soulful tenor, is sadly relevant, addressing the same racial prejudice and horrors that inspired Sam Cooke to write it well over 50 years ago. "Enough is Enough" rightly broods while straddling the boiling point. "A Prayer for Us", with its gospel-informed considerations, sounds hopeful while acknowledging hardship(s). And "Chaos", displaying a bubbling and rumbling rhythmic syntax, proves completely of and for our times.

While largely focused on issues from this day and age, O'Connell, as indicated at the album's dawn, isn't beyond looking elsewhere for inspiration. Bright calypso "Sun for Sonny" pays tribute to tenor saxophone icon Sonny Rollins, who brought O'Connell and Jordan together under his employ nearly four decades ago (and also ushered Goines into his band at a different point in time). "Sweet Peanut", carried along with a buoyant Brazilian groove, is dedicated to O'Connell's young granddaughter Poppy. And closing with Victor Young-Ned Washington's "My Foolish Heart", served up in funky fashion, demonstrates, like the album's other bookend, how quality compositions are both timeless and malleable. Boasting a brilliant cast, sharp writing, strong and stylistically varied performances and meaningful commentary on our current condition(s), *A Change Is Gonna Come* shows O'Connell at his well-rounded best.

For more information, visit jazzdepot.com. O'Connell is at Chelsea Table & Stage May 14th with Richard Baratta and Birdland Theater May 26th. See Calendar.

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Amaryllis & Belladonna
Mary Halvorson (Nonesuch)
by Stuart Broomer

Guitarist Mary Halvorson's Nonesuch debut accompanies a significant expansion of her composing activities. She is releasing two individual CDs (also available as a two-LP set), each a multi-segment suite. *Amaryllis* debuts a new sextet with vibraphonist Patricia Brennan, trumpeter Adam O'Farrill, trombonist Jacob Garchik, bassist Nick Dunston and drummer Tomas Fujiwara. *Belladonna* has her with Mivos String Quartet. However, the two suites are closer than one may think. The final three of *Amaryllis'* six movements have Mivos Quartet joining the sextet, creating a tentet, the largest group for which Halvorson has thus far composed. Further, there is something in the titling suggestive of greater affinity. While "amaryllis" names a common winter-blooming houseplant and "belladonna" suggests "deadly nightshade", the botanical name of the former is *amaryllis belladonna*, suggesting two sides of the same idea.

The sextet's sonic profile is immediately attractive, with all the brightness of vibraphone and guitar complemented by the brassy lustre of trumpet and trombone. The compositions seem modular and flexible, built out of moving segments emphasizing writing or improvisation, resisting definitive structures. Realized by a troupe of gifted improvisers, this is music of compound suggestion, created by ambiguities and contrasts of mood, harmony and orchestration, an innate quality of Halvorson's composing further enhanced by the string quartet. "Hoodwink" has distinct textural contrasts; it begins in high-pitched, whistling, dissonant bowed strings with pizzicato punctuations and cello glissandi, briefly giving way to a rhythmic pattern of vibraphone and percussion, then eventually merging with the full ensemble. Halvorson's solos feed on this, blending clean sounds and pitch-spinning electronics even further than one has come to expect, the two becoming a simultaneity, a virtual duet inside and outside conventions.

Belladonna is an equally striking conception, both a distant and close relative of a 60-year-old Third Stream masterpiece, Stan Getz' *Focus*, a suite composed by Eddie Sauter in which he created pieces for a string ensemble and rhythm section, over which Getz improvised without pre-determined melodic content. Halvorson has composed a five-part suite over which she improvises, sometimes synchronizing with the composed parts, at other times playing with tremendous freedom. On "Moonburn", a slow-tempo work with melodic materials stretching from wistful to longing to gloomy, Halvorson improvises through the work's early minutes, her contribution a polyphonic cascading of burbling lines, myriad light dissonances suggesting a spring rain of microtones. On "Flying Song" she initially moves in and out of the string quartet, sometimes matching the cello line, at others functioning as a melodic lead. The middle section is an unaccompanied guitar solo, Halvorson's chords and looping creating a virtual analogue of the quartet. Throughout, her affinity with the strings is remarkable. One doesn't immediately imagine an electric guitar as compatible with a string quartet, but Halvorson creates a genuine equilibrium, whether it is her guitar's clarity, the sustain enhanced by subtle amplification or the way her strange electronic bends inhabit the strings' flexible pitches.

For more information, visit nonesuch.com. This project is at National Sawdust May 18th. See Calendar.



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ON SCREEN



Bix: Ain't None of Them Play Like Him Yet
 Brigitte Berman (Kino Lorber)
 by Kevin Canfield

A century ago, Hoagy Carmichael says in this beguiling documentary, jazz fans who liked to “stand in front of the band and clap their hands and carry on” were known, at least in the Midwest, as “alligators”. Carmichael doesn’t explain the term’s origin, but it may have something to do with the short-armed, close-to-the-chest applauding he demonstrates when recalling a Bix Beiderbecke performance. In the early 1920s, Carmichael was a law student at Indiana University when a band called The Wolverines, with Beiderbecke on cornet, played there. “He hit four notes and I’m telling you, I jumped to the ceiling,” the songwriter says. The music “struck me so deeply that I went over and fell down on the divan to get my breath.” When it came to Beiderbecke, Carmichael says, he was a shameless alligator.

Restored four decades after its premiere, Brigitte Berman’s *Bix* is an insightful documentary about a man who, per his contemporaries, couldn’t play a hackneyed note. An Oscar winner for *Artie Shaw: Time Is All You’ve Got*, her 1985 documentary, Berman eschews of-the-moment graphics, outré camera angles and other frills, instead crafting a straightforward, well-organized, smartly-paced celluloid biography. Informative bits about, for instance, the laborious effort to transcribe Beiderbecke’s ever-changing composition “In A Mist” are augmented by insightful anecdotes told by Carmichael, Doc Cheatham and others who knew and admired Beiderbecke. These interviews are particularly interesting because they are among the last some of these men gave—Carmichael died in 1981, four months after the film’s first screening in New York.

Using still photos and the popular music of the day, Berman provides a vivid look at Beiderbecke’s youth in Iowa, where his relatively prosperous family owned a single record: the Original Dixieland Jass Band’s “Tiger Rag” from 1917. Nonetheless, Beiderbecke was a piano whiz who made an apparently seamless transition to cornet, landing gigs with busy bands. In one eight-week tour, he and fellow members of Paul Whiteman’s orchestra logged 12,000 miles on trains. Beiderbecke generally played in all-white bands showcased by segregated clubs, but he was a diehard fan of many Black musicians. A perhaps apocryphal story, told by narrator Richard Basehart, has it that Beiderbecke, not eager for Bessie Smith to end her set at a Chicago speakeasy, emptied “his pockets and put all his money on the table, just to keep her singing.” Beiderbecke’s former bandmates recall an uncommonly innovative player with idiosyncrasies that cost him jobs. He barely read music, avoided predictable musical phrasing and drank a lot, contributing to his death from pneumonia in Queens at the age of 28. Beiderbecke recorded with relative frequency, however, and Berman peppers her film with his uptempo, intricately articulated cornet solos, rich, distinctive sounds evoking the joy and melancholy of the interwar years.

For more information, visit kinolorber.com



Imágenes Latinas
 Spanish Harlem Orchestra (Ovation)
 by Marilyn Lester

You don’t have to *hablar español* to enjoy the Spanish Harlem Orchestra (SHO), but it helps to get the full impact of the music on *Imágenes Latinas* (Latin Images), even though it is highly evocative. The 11-track album, the group’s eighth release, is pure high-energy salsa gold, a vocally-driven collection of tunes of what leader Oscar Hernández calls “hardcore salsa”.

Basically, the music is mambo. From the first cut, “Llegó Hispanica” (loosely meaning, the Spanish have arrived) to the last, self-explanatory “La Música Latina”, what is in between is an homage to the iconic Palladium ballroom and the likes of musicians Mario Bauza, Tito Puente, Machito and Damaso Perez Prado. SHO, formed in 2002 by pianist Hernández, has won three well-deserved Grammy Awards. Their sound is tight and enjoyable no matter how fine a point you want to put on defining true salsa/Latin style. Historically, the basic rhythm is defined by the *clave*, which made its way via the enslaved from West Africa to the Caribbean and then to New Orleans. But broken down to the core, what this music is all about is rhythm. Technically, the sound is a basic mix of Cuban *rumba* and *son*, Puerto Rican *bomba* and *plena* and Dominican *merengue*. There are hints of Brazilian *samba* and Mexican *bolero* in some tunes, but it is percussion that drives the beat and the beat is about movement and dance.

Lusito Quintero (timbales, maracas, güiro), George Delgado (congas) and Jorge Gonzalez (bongos) are the heart of the album. The vocalists—Marco Bermudez, Carlos Cascante and Jeremy Bosch (who also plays flute)—all provide both leads and backup. Geared to the tenor vocal range, the style is full of the short-clipped phrasing defining much of Latin dance genres. There are several ballads, but two stand out in particular. The Hernández-composed “Como Te Amo” opens with a lovely flute solo and sways into close harmonies behind the impassioned soloist declaring his love. The tune evokes images of undulating palms under Caribbean moonlight, as does the equally impassioned “Mi Amor Sincero” (Marco Bermudez-Gil Lopez), a song of intense longing and high hopes.

With percussion mostly always forward on all tracks, “Romance Divino” begins with a soft piano introduction, showcasing Hernández’ artistry and skill. The arrangement then flows into vocals and a melodic base drawing inspiration from the classic ‘60s Motown sound. “Mambo 2021”, the sole instrumental, while still featuring percussion forward, gives equal voice to all the players, including trumpeters Manuel “Maneco” Ruiz and Alex Pope Norris, whose bright sound is an essential accenting and secondary melodic contribution to the album’s arrangements. Trombonists Doug Beavers and Juan Gabriel Lakunza, flutist/baritone saxophonist Mitch Frohman and bassist Jerry Madera also shine.

The entirety of *Imágenes Latinas* is a bonanza for those who love this music, romanticized in film and literature (think the Pulitzer Prize-winning novel *The Mambo Kings Play Songs of Love* by Oscar Hijuelos). In striving to keep tradition alive, SHO gloriously succeeds in a Latin groove guaranteed to get feet tapping and bodies moving with delight.

For more information, visit ovation-records.com. This project is at Hostos Center May 14th. See Calendar.



The Gospel According to Nikki Giovanni
 Javon Jackson (Solid Jackson)
 by John Pietaro

Nikki Giovanni is a national treasure, a seminal figure in the annals of the Civil Rights and Black Liberation struggles and a stalwart poet of renown and a certain fearlessness. Presently, just shy of her 79th birthday, Giovanni continues to be tireless in her roles as a Virginia Tech Distinguished Professor and as a vital literary figure. Her sizeable body of work has primarily focused on the socio-political, but never with a loss to art; she is living, breathing evidence that works of protest need not be fleeting.

Giovanni has a long history as a performance poet within the Black Arts Movement and several of her most important records of the ‘70s—featuring commanding spoken word with backing by David “Fathead” Newman, Cornell Dupree, Richard Tee, Steve Gadd, Bernard “Pretty” Purdie and others—are deeply impactful. Happily, the Modern Harmonic label has, just last year, rereleased several of these historic works. In contrast, with tenor saxophonist Javon Jackson, Giovanni stands as guide, surely inspiration, who selected the spirituals that comprise the album. While that is of great significance, her direct participation is leveled at only two pieces. High points of *The Gospel According to Nikki Giovanni* include Giovanni’s poem interpretation of “Wade in the Water” (read by Christina Greer) and the single track including the poet, “Night Song”, for which she is employed as singer, notable as Giovanni’s only recording as a vocalist and, further, dedicated to the late, great Nina Simone, a dear friend. A lasting part of Simone’s repertoire, “Night Song” is a Charles Strouse-Lee Adams number from the Broadway musical production of Clifford Odets’ *Golden Boy* (playwright Odets was a fighting cultural worker of the ‘30s). The poet’s voice, appropriately strained with age, easily depicts her long and noble struggle as well as the warm connection to a lost friend. “Wade in the Water”, an allegory of revolution, is here expanded by Giovanni’s “A Very Simple Gift”:

*i should imagine we shall lose our souls
 since we have so blatantly put them up
 for sale and glutted the marketplace
 thereby depressing the price*

Jackson’s bold-faced tone is quite the match for this body of work; midranged, he exudes John Coltrane’s “Alabama”, particularly with the moody, dark interpretations of “Wade in the Water” and especially “Sometimes I Feel Like a Motherless Child”. Jeremy Manasia’s piano thrives on the Freedom Summer influences, flawlessly capturing the atmospheric, so profound, so grounded, and Jackson organically touches upon the encoded messages built into these works, which guided liberation from slavery.

While a powerful authenticity is felt in many selections, there are points when the material settles into an uncomfortable, possibly unforgiveable ‘soft jazz’ realm. Most vexing is the bossa nova that becomes of “Swing Low, Sweet Chariot”. Largely, however, this record makes a relevant adjunctive statement to Giovanni’s earlier albums *Truth is on Its Way*, *The Way I Feel* and *Like a Ripple on a Pond*.

For more information, visit javonjackson.com. This project is at BAM Howard Gilman Opera House May 22nd. See Calendar.



Paris Sessions 2
Tierney Sutton (BFM Jazz)
 by Jim Motavalli

Paris Sessions 2 is a bit of a misnomer. The first Grammy-nominated *Paris Sessions*, from 2012, was recorded in the City of Lights, but its followup was made in LA. The connection is pretty deep, though. Sutton bonded with guitarist-arranger Serge Merlaud at the first session, then married him. He is co-producer, arranger and featured guitarist and should probably be co-billed here, since he is omnipresent.

This is an expansive date, with 13 tracks, some of them lengthy. Hubert Laws—not heard nearly enough these days—is on flute and Kevin Axt is on bass. The material ranges from standards to three songs by Alan and (recently departed) Marilyn Bergman and two by Antônio Carlos Jobim. The drum-free album maintains a consistently languid mood; Jeri Southern meets Johnny Smith is one model, maybe wearing a beret.

Jobim's "Triste" is a feature for wordless vocalizing and bossa guitar and Merlaud's "Zingaro" is the same but with a haunting Laws creating atmosphere and soloing beautifully. A shifty medley of "April in Paris/Free Man in Paris" has Merlaud (gloriously) upfront.

On the standards, Sutton's gentle, perfectly articulated style doesn't change much but Merlaud is clearly channeling the Bucky Pizzarelli/George Barnes/Jim Hall axis (with Brazilian touches). Sutton uses a tiny bit of vibrato on the Gershwins' "Isn't it a Pity" and even more, with sustain, on "Beautiful Love", which also features a lovely solo from Axt; the bassist also gets his due on Sting's "August Winds".

"Cinema Paradiso/I Knew I Loved You" is wordless for the Ennio Morricone section, then segues into a fairly straight reading of the Bergmans' tune. This is more pop than jazz, but with Laws aboard still in the mood. "Moonlight" and "A Child is Born"—the Bergmans again—are kind of gloppy, though Merlaud does his best on the former and Laws on the latter. Willy Wonka anyone? Everyone from Lou Rawls and Maroon 5 to Fiona Apple and the cast of *Glee* has covered Leslie Bricusse-Anthony Newly staple "Pure Imagination". Sutton and Merlaud spin it Brazilian jazz-wards.

It all comes together on the penultimate track, Cole Porter's "You'd Be So Nice to Come Home To", which is like something comfortable Sutton slips on. The same can be said of this comforting album, which would be nice to come home to after a day in the salt mines.

For more information, visit bfmjazz.com. This project is at Birdland May 24th-28th. See Calendar.



1960-1961 (Live in Paris)
Cannonball Adderley (Fremaux & Associates)
Chemistry (feat. Louis Hayes & Jeff "Tain" Watts)
Joris Teepe/Don Braden (Creative Perspective Music)
 by George Kanzler

Julian Cannonball Adderley's Quintet was the second important hardbop band drummer Louis Hayes joined. As a 19-year-old, in 1956, his first major gig was with

the Horace Silver Quintet. He joined Adderley in 1959 and the concerts documented on *1960-1961 (Live in Paris)* were recorded when he was 23. He remained through mid 1965, holding down the drum chair in what was arguably the heyday of the Cannonball Adderley Quintet/Sextet. Hayes is also one of the two drummers featured by Don Braden and Joris Teepe on their new album *Chemistry*, recorded over 60 years after the drummer began playing with Adderley.

With the exception of the first three tracks on the first CD, all the music on *1960-1961 (Live in Paris)* comes from two concerts on Apr. 15th, 1961 at the Olympia Theater. The alto saxophonist had reformed his quintet, with brother Nat Adderley on cornet, in 1959 after a stint with Miles Davis (including appearing on the best-selling jazz album of all time, *Kind of Blue*). His quintet prior to Davis had not been very successful, commercially, but the 1959 rebirth burst out of the blocks with a genuine hit tune, pianist Bobby Timmons' "This Here", which was credited with kicking off the genre "soul jazz". Timmons had moved on from the band by Paris, replaced by Victor Feldman, but the quintet's version can be heard on both of the sets.

Adderley's signature music was blues-infused and highly rhythmic hardbop, heavy on backbeats and emphatic, finger-snapping rhythms, making Hayes' role crucial to the band's sound. Bluesy call and response over syncopated blues-swing beats animated such tunes as Nat Adderley's "Work Song", Duke Pearson's "Jeannine" and Adderley's own "Sack O'Woe", all heard here, the latter pair each in two versions. Whether essaying such soul jazz or more boopish and hard boopish tunes such as Thelonious Monk's "Well You Needn't", Tadd Dameron's "Our Delight", or Randy Weston's "Hi-Fly", the quintet, rounded out by bassist Sam Jones, brings spark and verve to the proceedings, both Adderleys forceful and commanding in solos.

However, Cannonball Adderley was no one-trick pony, as the inclusion of Monk and Weston suggests. A highlight of the first CD is a take of Joseph Kosma's "Autumn Leaves" modeled on the version recorded on his *Somethin' Else* album, which featured Davis as a sideman. Nat ably echoes the Harmon mute trumpet role and Cannonball unspools a captivating solo. The concerts also gave prominent cameos to the non-Adderleys in the band. Feldman is featured in trio as well as on vibraphone, both with the quintet and in a trio ballad. Jones steps out front on cello (pizzicato) both with the band ("In Walked Ray") and in a quartet setting, Ron Carter enlisted to play bass in both instances. Oscar Pettiford's "Bohemia After Dark", the closing track of Disc Three, becomes a feature for Hayes, beginning with fours traded with alto before an extended solo, wherein he manages to suggest hand-drumming while playing with sticks.

Chemistry is the second recording of Trio of Liberty, a band co-led by tenor saxophonist Braden and bassist Teepe featuring different guest drummers as musical catalysts. Cast in the open, no-chordal instruments trio tradition of Sonny Rollins and Joe Henderson, they here employ either Hayes or Jeff "Tain" Watts. Hayes' three appearances include him reprising his soulful swing feel on Silver's "Song for My Father"; laying down a slow blues groove on Sam Jones' "Unit 7"; and engaging in a spirited give-and-take duet with Braden on Ernie Wilkins' "Dizzy's Business". Watts joins the for four tracks, splashing cymbals on Braden's 6/4 blues "Steps"; grooving a shuffle on Teepe's "The Optimist"; and, most impressively, varying, by accelerating and decelerating tempos, the momentum of Braden's compelling solo on Herbie Hancock's "One Finger Snap". Braden plays flute on "Unit 7" and the co-leaders duet on his lyrical ballad "Morning".

For more information, visit fremaux.com and donbradenjazz.com. Louis Hayes' 85th Birthday Celebration is at Dizzy's Club May 26th-27th. See Calendar.

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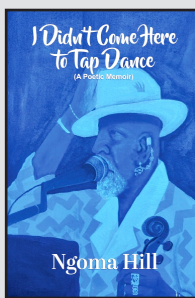
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FRI 5/6	Ken Fowser Quintet Gotham Kings	7:30PM 10PM
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THR 5/12	Alex De Lazzari Quintet Django All Stars	7:30PM 10:30PM
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THR 5/19	Chris Lewis Quartet Sean Mason Quintet	7PM 10:30PM
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SAT 5/21	Andrew Wagner Quintet Alexander Claffy & Phamily	7:30PM 10:30PM
TUE 5/24	Irwin Hall Quartet Hudson Horns	7:30PM 10:30PM
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IN PRINT



I Didn't Come Here to Tap Dance (A Poetic Memoir) Ngoma Hill (s/r) by John Pietaro

Ngoma Hill came of age in urgency, from the Jim Crow south to Vietnam and Black Liberation. As a poet and instrumentalist he has worked with Amiri Baraka, Sonia Sanchez, Grachan Moncur III, Odetta, Craig Harris, Pete Seeger, Sweet Honey in the Rock, Richie Havens, Linton Kwesi Johnson and many more. Hill served as Beat Poet Laureate of New York from 2017-19 and last year he was awarded a lifetime honor by the National Beat Poetry Foundation.

Hill began writing during infantry service. He explains: "In the African tradition all art has purpose. My work has a purpose and that is to raise socio-political and spiritual consciousness...I follow the African griot or Djeli tradition." *I Didn't Come Here to Tap Dance* is Hill's first collection, one exploring decades of both cutting-edge creativity and Movement street-heat. While his poetry is nakedly born of pride and protest, artfulness is never at stake. The opening work, "I Didn't Ask to Come Here" speaks fluidly of homeland and inner city, the Middle Passage and police murders:

*I didn't ask to come here, I was kidnapped/Tied up, tied down...
To come to these shores/To lose my name, my religion,
My ancestors, my land, my mind...*

The poems speak of Black Panthers, Young Lords, Attica, segregation, but also about his father as a plaintiff of *Brown vs. Board of Education*, the Black teachers who served as models of dignity and his school's marching band playing R&B. In "Up South" he writes:

*Amerikkka is a place where the past always looks like the future
But these twisted I want to be hip hoppers/ And ku klux killer kops
Think niggas come in all colors
So I still do protests and die-ins/Cause in this atmosphere
I Can't Breathe/ And New York just seems like Up South to me*

Hill's immersion into music, too, features highly. The rhythm and melody of this couplet speaks volumes:

Swallow sweet sounds like Quinine / dog faced blues

And "String", a piece in memory of Billy Bang celebrates the violinist and the continuum:

*Gotta be able to play in to understand where out is...
Pluck harmonic double stops / and chromatic overtones
Like kora sounds / multiplicity surrounds*

And the challenge posed in "Jazz Doesn't Live Here Anymore", a piece about Harlem's gentrification, is one for all to consider deeply:

*From the Lindy Hop to bebop to hip hop
Now all the legacy / has been closed, sold out and bought
Not even the Red Rooster crows like it used to
Where Adam Clayton Powell ate breakfast /
Before Sunday's service at Abyssinia
So it's got me wondering / How can this legacy be saved*

For more information, visit facebook.com/ngoma



No One Is Anyone Ember with Orrin Evans (Sunnyside) by Phil Freeman

Ember is a collective trio of alto saxophonist Caleb Wheeler Curtis, bassist Noah Garabedian and drummer Vinnie Sperrazza. They first began rehearsing together in 2017 and in October 2018 recorded an album, *New Year*, released on the Outside In Music label the following May, credited to the three individually. They subsequently adopted their band name and had planned to record this music in March 2020, but...well, you know what happened next. Ultimately, they were able to creep cautiously into Samurai Hotel studio in July 2020 and make this album. It was Curtis' idea to bring in Orrin Evans; he had appeared on the pianist's *#knowingishalfthebattle* and two albums—*Presence* and *The Intangible Between*—with Evans' Captain Black Big Band and they had worked together on trumpeter Josh Lawrence's *Color Theory* and *Contrast*.

Evans only appears on four of the album's ten tracks, all bundled together at the end of the album, with one more trio piece afterward as a final statement. This gives it the feeling of a live performance where a guest comes out to jam with the band for a little while. That feeling is only enhanced by the strength of the core group's collective language. Garabedian and Sperrazza click together like Lego bricks, the former's thick strumming matched by the latter's meaty snare and bouncing toms. Curtis is versatile, capable of joyous, Ornette Coleman-ish cavorting ("Glass House") but just as prepared to play gently enough to mimic a flute ("Pilot Light").

He is at his gentlest on "Peace of Deoxygenated Sleep", the first track with Evans. It is an evanescent ballad, bass dominant simply by virtue of force and volume as the other three drop notes like pennies into a fountain. "Thomas" is another showcase for Garabedian; he is at the center of the mix, opening the piece with an almost Jimmy Garrison-esque intro and laying down a thick groove as Evans dances up and down the keyboard like Fred Astaire on gleaming marble steps and Sperrazza attacks the kit with martial intensity.

For more information, visit sunnysiderecords.com. This project is at Bar Lunaticao May 12th. See Calendar.



Meets Sheila Jordan trioTrio (SteepleChase) by Ken Dryden

Pianist Jacob Sacks, bassist David Ambrosio and drummer Vinnie Sperrazza have played with one another for much of their careers and released their debut recording as trioTrio in 2020 for SteepleChase with trumpeter Dave Scott and tenor saxophonist Rich Perry. Well versed in bop, they sought new inspiration for their followup CD. This meeting with master vocalist/NEA Jazz Master Sheila Jordan, whom Ambrosio met early in his career and never forgot,

took place a few months after Jordan turned 92 and she had many lessons to share with the much younger musicians. The trio shows great respect for the singer and provides strong backing that puts the focus on her, making it seem like it is her album, Sperrazza frequently using brushes.

Her voice is still rich and effective, beginning with "The Bird", a tribute to her mentor, Charlie Parker, segueing into a playful rendition of his "Confirmation". Jordan's scat vehicle "Workshop Blues" is a virtual workshop for her bandmates and they acknowledge her expertise with in-the-pocket support. By no means just a bop stylist, Jordan also excels as a ballad interpreter, making both Ralph Rainger-Leo Robin's "If I Should Lose You" and Matt Dennis-Tom Adair's "Everything Happens To Me" sound like they were written with her in mind. Jordan also surprised the band by bringing in Kenny Dorham's little known ballad "Fair Weather", for which the trumpeter wrote both the music and lyric. Her sensitive reading makes it a hidden gem worth other vocalists' attention. Jordan's poignant "The Crossing", a song she composed after overcoming alcoholism, has a hymn-like air.

Two instrumentals were recorded after Jordan departed, though the musicians admitted feeling a bit of a brief letdown without her presence. The intricate, contemplative interpretation of Eubie Blake's timeless ballad "Memories Of You" gives the impression that the musicians had learned Andy Razaf's lyric, making it seem like they were still accompanying a singer. They alternate between a funky air and straight bop in a sizzling treatment of Hank Jones' "Hanky Panky".

For more information, visit steeplechase.dk. Jordan is at Birdland Theater May 14th-15th with The Royal Bopsters and Mezzrow May 16th as a leader. See Calendar.

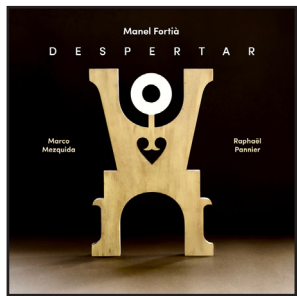
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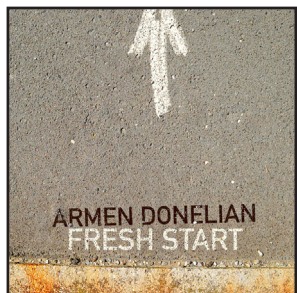
Manel Fortià (Segell Microscopi/Altafonte Distribution)
by Marco Cangiano

This is an exquisite dedication to the city of New York. One has to go back to Don Friedman's *A Day in the City* for an equally compelling portrait. Whereas that was a New York portrait from dawn to sunset, Barcelona-born bassist Manel Fortià's is a journey around familiar neighborhoods. He has an impressive yet eclectic resumé ranging from mainstream modern jazz to a folk-inspired blend of free flamenco.

No matter the context, it is his large and deep sound that immediately hooks the listener, as in the opening "Dormir". The comparison and affinity with Charlie Haden stands out: an appetite for different musical influences along with involvement in social justice projects. Fortià's European trio of Spanish pianist Marco Mezquida and French drummer Raphaël Pannier is as tight a unit as it can be. Mezquida collaborated with Fortià on the duo album *My Old Flame* and Fortià and Pannier were the rhythm section for Albert Marqués' *Buleria Brooklyniana*. Such closeness emerges as they often solo at the same time yet sound like a single voice. Mezquida reveals a very melodic and liquid touch while Pannier excels with both suppleness and dynamism. It is remarkable that this is their first CD given the close interplay.

The music is impressionistic and at times quite intense, if not dramatic. Most of the tunes develop as a mini-suite with introduction-main theme-crescendo-diminuendo-closing theme as in "Circular", dedicated to the JFK AirTrain, and "Saudade", which portrays Astoria in very thick strokes. "Crescente", inspired by and depicting Grand Central Station, is another example: the melody is introduced with a light gallop, which accelerates progressively until a plateau is reached and then decelerates, leaving space for deep bass. "Aires de Libertad" is dedicated to Prospect Park and is introduced by a bass solo clearly reminiscent of Haden. The theme has a decisive tango feeling and the bassline strangely recalls *The Godfather* theme. "Espiritual" is a very personal take on Harlem's gospel tradition. The title track closes the CD, starting with another impressionistic bass solo, followed by a rhapsodic piano solo eventually resolving in a pedal above which Fortià and Pannier join as the music keeps growing and then dissolves.

For more information, visit manelfortià.com. Fortià is at Drom May 21st as part of the Mediterranean Jazz Festival. See Calendar.



Fresh Start

Armen Donelian (Sunnyside)
by Scott Yanow

Armen Donelian began playing piano early in life, at first by ear when he was five then having extensive classical lessons from age seven. Jazz always interested

him and he started gigging when he was 13 with guitarist Art Ryerson. After graduating from Columbia University in 1972, he took lessons from Richie Beirach for two years, accompanied a variety of singers and in 1975 had his breakthrough when he joined Mongo Santamaria. Important associations with Sonny Rollins, Chet Baker, Paquito D'Rivera and Billy Harper followed. Starting in 1980, Donelian (who has also been active as an educator for many years) began a long series of rewarding recordings as a leader, including 11 for the Sunnyside label.

At 71, Donelian still plays in a fresh, lively and mostly swinging but unpredictable style. Both his solos and his original compositions are quite harmonically advanced and personal, not really sounding like anyone else.

Fresh Start has him joined by bassist Jay Anderson and drummer Dennis Mackrel on six originals, four obscurities (including a song piece by Beirach and Ken McIntyre) and two standards. The emphasis is on slower tempos and melodic improvisations with plenty of interplay between Donelian and Anderson; Mackrel is often felt as much as heard other than on his occasional solos. To name a few of the more memorable performances, "Noviembre" has a mysterious sounding theme and inventive trades between piano and bass while Vatan Rijan Singh's "Ferry Maiden" and Beirach's "Gale" are both introspective and laidback ballads filled with subtle creativity. "Madagascar" includes a catchy bass pattern in 5/4, which inspires some of Donelian's most heated playing of the set. "Tirado" has a haunting melody and a Latin tinge, Sophia Bonid's "In The Western Night" features assertive and triumphant piano recalling Keith Jarrett and the episodic nature of "Janet Left The Planet" will keep one guessing. Throughout the set Anderson, who is showcased on Makanda Ken McIntyre's "Day Break", provides concise solos and acts as a constant commentator behind Donelian's lead.

The biggest surprise is Herb Magidson-Allie Wrubel's "I'm Stepping Out With A Memory Tonight", probably Donelian's first-ever recorded vocal. He sounds fine although obviously will not be giving up his career as a pianist for singing anytime soon. *Fresh Start* is a fine outing, a fine introduction for those not familiar with Donelian's consistently excellent playing.

For more information, visit sunnysiderecords.com. This project is at Soapbox Gallery May 27th. See Calendar.



SAAM (Spanish American Art Museum)
Martá Sanchez (Whirlwind)
by Dan Bilawsky

The notion of highly approachable leading-edge music can initially come off as something of an oxymoron, but Martá Sanchez' work confirms that concept as reality. On this, her fourth quintet album, the Madrid-born, New York-based pianist frames and displays her experiences within a matrix that explores her identity with rich complexity and utter clarity.

Sanchez' intricate, dovetailing designs, primarily crafted during lockdown, prove gripping as they surround and sound myriad emotions. Baring her soul from the first, Sanchez sets off with "The Unconquered Vulnerable Areas". A work of remarkable passion and reflection, this revealing opener showcases the weight of the quintet—the winding and wondrous frontline combination of alto saxophonist Alex LoRe and tenor saxophonist Román Filiú and an artfully prodding

force in the form of bassist Rashaan Carter and drummer Allan Mednard. Moving on, the pianist offers a companion piece concerned with self-worth in dark-brewed ballad "Dear Worthiness"; makes pointed pronouncements, essaying intensity on the title track; and looks down the line—from saxophones to bubbling bass and conversant trio to her own achingly arched piano on back—in unraveling "The Eternal Stillness".

Expanding the ensemble to an octet with vocalist/guitarist Camila Meza, trumpeter Ambrose Akinmusire and synthesizer player Charlotte Greve, Sanchez searches her feelings and honors her mother, who passed away during lockdown, with "Marivi". A departure in format, serving as the album's literal and figurative centerpiece, the performance nevertheless remains consistent with(in) the theme. So too do the four quintet numbers that follow. "If You Could Create It", emphasizing movement with relative grace, delivers a different spin on developmental flow. "The Hard Balance", toying with rhythmic equilibrium and working with a marked tenderness, draws a spotlight over the difficult footing often faced in a daily reckoning with life's push and pull. "December 11th"—the date of Sanchez' mother's death—clears space for ruminative and cathartic expression, leading to one of the most moving piano statements on the album. And "When Dreaming Is The Only" serves up some seriously heady interaction(s), holding attention as it takes things to the finish line.

Sanchez, proudly open in addressing self, surroundings and sensitivities, has taken her art to the next level in this *Spanish American Art Museum*.

For more information, visit whirlwindrecordings.com. Sanchez is at Vanderbilt Open Streets May 7th and Bar Bayeux Thursdays. See Calendar.



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Forfolks

Jeff Parker (International Anthem/Nonesuch)
by Kurt Gottschalk

After a half-dozen or so albums as a leader, guitarist Jeff Parker released his first major statement with 2020's *Suite for Max Brown*, a bright set of hip-hop and soul-inflected compositions for his band The New Breed, and one of the best albums of the year.

How he followed that was an interesting exercise in dissection and reformulation: a limited-edition album of sources and stems (*JP's Myspace Beats*), then a solo album, his second, after 2016's *Slight Freedom*. It was well received but sounds a bit isolated and lost, recorded shortly after he relocated from Chicago to Los Angeles. But with *Forfolks*, Parker is heard in his strong and subdued solo self. If before he was feeling slightly free, now he is playing to be heard. He is playing for the folks.

As with *Slight Freedom*, the rich sound of hollow-body electric is adorned on *Forfolks* with loops, light effects and tapped beats. It opens with an assertive 80 seconds in the nearly proggy "Off Om", followed by the gently loping, stopping-and-starting title track. The loops of "Suffolk" get a bit more angular and Parker clearly enjoys playing around in the corners, whereas "Flour of Fur" is set adrift with a ringing harmonic as the horizon. The most successful track is

also the longest; at nearly 11 minutes, "Excess Success" allows Parker to play with rhythms and melodic variations and is an opportunity to listen to his relaxed but never static delivery as it develops. Closing "La Jetée" is another piece of crafty melodic development. The title, presumably referencing the 1962 French short film told almost entirely through still photos, evokes something of Parker's movements through stillness.

There are also two standards. Thelonious Monk's "Ugly Beauty" is a slice of plaintive beauty and Richard Whiting-Leo Robin-Newell Chase's "My Ideal" suggests a winsome rumination: "Will I ever find the tune in my mind? / The one that is my ideal". Parker doesn't actually sing in his carving of the chestnut. "Maybe it's a dream and yet it might be / Just around the corner, waiting for me." With *Forfolks*, it's all about the search.

For more information, visit intlanthem.com. Parker is at *Le Poisson Rouge* May 22nd. See Calendar.



Midnight Shelter

Sachal Vasandani/Romain Collin (Edition)
by Jim Motavalli

No hiding on this date, just Sachal Vasandani's chocolate-y voice and the piano of Romain Collin (whom he met in the park near his house). Vasandani

has always been willing to try something new and here doesn't settle for a set of standards but instead offers originals, a few pop songs via Bob Dylan, John Lennon-Paul McCartney, Nick Drake and even Harry Styles and jazz tunes by Abbey Lincoln and Wayne Shorter.

Styles sings "Adore You" to a big fish, but Vasandani's take is lush, romantic and intimate, as is virtually the whole album. He would walk through fire for her. Nothing at all wrong with that. Drake's jazziest song is probably "Poor Boy", but "River Man" is the one covered many dozens of times. Vasandani's take is straightforward and heartfelt; Andy Bey recorded it this way too and this album has parallels to Bey's ultra-slow work with piano.

French-born Collin is a Berklee grad with solid jazz credentials and a gorgeous turn on the trio record *Americana* with Bill Frisell. He is mostly in subdued accompanist mode, though his work as a composer is featured on "Great Ocean Road" and "One Last Try".

Lincoln's version of "Throw it Away", one of her best songs, was much more upbeat; Vasandani makes it wistful and drawn-out. Dylan's "Don't Think Twice" is, by contrast, taken optimistically, at a medium gallop, with the folksiness drained through a sieve. Collin is very lyrical here.

Vasandani's "Love Away" is a highlight. It would translate easily into a big-production pop song—Styles, are you listening? Vasandani should have written one more song and chucked the over-recorded "Blackbird", which here is a bit lugubrious. That is also true of his takes on "One Last Try" and Shorter's "Dance Cadaverous". Both are so slow they are mired and "One Last Try" works better as a solo piano piece.

For more information, visit editionrecords.com. This project is at *The Atlantic BKLN* May 28th. See Calendar.

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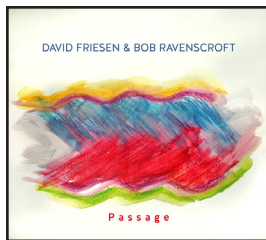
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Day of Rest
David Friesen (Origin)
Passage

David Friesen/Bob Ravenscroft (Origin)
by Ken Dryden

During a career spanning over four-plus years, David Friesen, who turns 80 this month, has excelled as a bassist in small groups and as an unaccompanied soloist, in addition to being a prolific composer.

Yet *Day of Rest* is devoted exclusively to Friesen playing piano, an instrument he has played since his youth, alternating between both in the early '60s before focusing on bass. Recorded on a Ravenscroft grand piano, Friesen performs 20 originals, many previously recorded on bass in various settings. Most have a meditative mood, perfect for times when one needs to get away from the distractions of the day, and several sound like they could be studio improvisations.

Anyone used to Friesen's prodigious bass technique on originals like "Signs & Wonders" will be surprised by his more subdued nature on piano. His focus is on creating beautiful melodies, so there is neither much variety in tempo nor florid displays of chops. The looseness of the lush miniature "Day Dream" suggests that it was created on the spot. There is a wistfulness to "Green Hills Passing By" conveying a sense of reflection and loss. "Remembering The Moment" is sentimental with its simple, pastoral air. The easygoing flow of warm ballad "Distant Shores" seems a natural for a future lyric, though the instrumental conveys its mood very well on its own, with the sound of surprise being its unresolved ending.

Friesen is no stranger to piano/bass duo settings, making several acclaimed recordings with pianist Denny Zeitlin. Friesen returns to his custom Hemege bass for his meeting with Bob Ravenscroft, an old friend of several decades, a brilliant musician worthy of wider recognition and co-founder of Ravenscroft Pianos. Although they have played together for years, *Passage* seems to be their first record date.

Friesen's unique instrument combines the sonic possibilities of both acoustic and electric bass, as he alternates between pizzicato and arco passages, the latter frequently adding the effects of a digital delay. The sound of Ravenscroft's custom grand piano compares positively to the long established brands. Recorded in 2015 and 2020, the 25 tracks, ranging from under a minute to less than 5, are credited as jointly composed and arranged by the musicians.

Their familiarity with each other's musical approach enables both to anticipate the path his partner is taking. Each track evolves in unexpected ways, with one song frequently flowing directly into the next, giving the impression that the music came together in one continuous session. It is difficult to cite highlights from the recording, as time is needed to absorb the magic of these performances. Ravenscroft's introduction to "Direction" gives it a haunting mood, which then yields to Friesen's arco lines utilizing digital delay to continue the mysterious air. The dramatic "Voyage" suggests a time of reflection and asking for forgiveness.

Some of the shortest pieces, like the abstract "Challenged" with its furious arco bass, and moody, menacing "Struggle", stand out and Friesen's percussive effects and *col legno*, along with pensive piano, help the exotic "Journey" create vibrant imagery.

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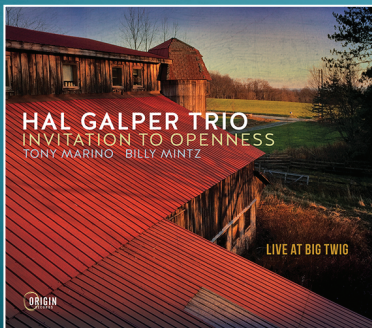
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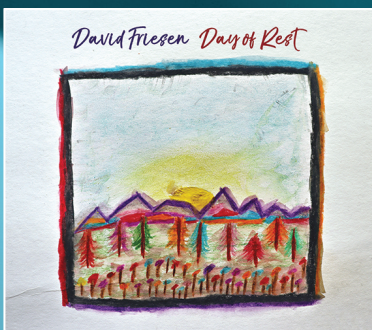
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Hard Living Mike Forbes/Andrew Scott Young/Weasel Walter (ugEXPLODE)

Sirens and Mermaids Know Mario Rechtern/Weasel Walter/Eric Zinman (ugEXPLODE)

Negative Infinity The Flying Luttenbachers (ugEXPLODE) by John Pietaro

Weasel Walter, who turns 50 this month, has functioned as a one-person revivalist for all things connected to the no wave arts movement even as he engages within the wider scope of free jazz. Arriving in New York in 2009 after lighting fires beneath raw experimentalists in Chicago and San Francisco, he had already become established as a tireless drummer. In the interim, Walter revived his Flying Luttenbachers band, collaborated with Marshall Allen, Elliott Sharp, Mary Halvorson, Evan Parker, Henry Kaiser and many more and founded ugEXPLODE to document the music (which too often proved fleeting in earlier days). He also premiered formidable works as a composer and has proved just as tireless as a guitarist, particularly in partnership with no wave empress Lydia Lunch.

Hard Living by the trio of Mike Forbes (tenor saxophone), Andrew Scott Young (bass) and Walter (drums) was recorded at the Menegroth Thousand Caves studio, Forest Hills, Queens in 2010. So named for the Middle Earth literary mythology its acoustics sometimes capture, Menegroth is one of several recording rooms so embracing of the far avant garde, it may be deemed the new Noise New York. While Forbes, he of the left coast, is positioned out front, the four pieces seem to be wholly improvised and without a thought to who is leading. In total, *Hard Living* is classic fire music, expressionism reminiscent of the Albert Ayler variety, particularly within the first half. Walter's drumming may be called primal, but only in the sense that Milford Graves and Sunny Murray, too, could be so described: a rollicking, throbbing and dancing whirl of sound, its accents and pulsation directly affront saxophonic shouts and sobs. "Embrace in the Darkness", however, offers a special repetitive thematic cry, long held, almost a davening, against well-choreographed drum eruptions and rapid-fire bass counterpoint (pizzicato and, even more effectively, arco). Once this work catches its collective breath, the ensemble transports into an unexpected field of openness, bowed bass in the higher register acting as stirring electronic sound. A drum solo, all crackling rim shots and tom-tom throbs, brings the listener back into the free zone, but built on the same almost lamentative theme before shredding bridles and tonality. Listen, though, for the pizzicato bass solo accentuated by the others that carries the ear into new realms. The music's visual counterpart, a cover photo by Lunch, displays an overfilled ashtray alongside bones, dice, pills, a straight razor and lines of cocaine.

Sirens and Mermaids Know brings the drummer into a similar realm, this one possibly more touched by improvisation of the European school, even as label publicity addresses the inspiration of the classic Cecil Taylor Unit by way of saxophonist Mario Rechtern, pianist Walter Zinman and Walter. Opener "Mermaids in the Water; Sirens in the Sand", all 34-plus-minutes of it, is a tour de force of liberation separated by organic cadences and natural movements. By the 20-minute mark, the piece takes on a piano/drums intensity threatening to burst all over one's speakers. Even with emphasis on dynamics, the work is lengthy, almost exhausting, but in the range of Rechtern's liner notes, so deeply modernist in grasp, it is all very rational: "This is

not a new paganism, or the empathy of the devil of which the enlightenment was so afraid that it put ratio moral and legislation against it..." This piece is followed by two shorter works, each nine-plus-minutes long, only lengthening the myths. While based in the free continuum, the album perhaps sounds ultimately as a story, bringing the listener into the final title piece, which clocks in at nearly 20 minutes. The soprano saxophone, here shedding phrases only limited by the need for a breath, mimics a bagpipe, crisscrossing national and cultural boundaries with the ease of Taylor.

Negative Infinity is yet another renewed Flying Luttenbachers lineup, the place where free improv tangles with punk rock, no wave and what Walter calls "brutal prog". Recorded in Brooklyn in late 2020 and capturing the essence of Red-era King Crimson but never scoffing at anything that flourished at CBGB's, the album easily fuses genres. While "Fury of the Delusion" has a rhythmically variegated hardcore center, "Omnicide" perhaps too closely calls on the memory of "Lark's Tongues in Aspic". In any case, dual guitarists Walter and Katie Battistoni, whose pained leads are painted over by tenor saxophonist Matt Nelson, carve out riff-based melodies carrying us into next year. Bassist Tim Dahl seems enraptured by drummer Sam Osovot's perpetual motion, both carrying on fearlessly, wondrously reaching further and further into the frontline. Flying Luttenbachers holds a vital place in the realm of the shocking "new". Happily, the band has been reshaped and renewed to fit the turns and shifts in the life of Walter. By the time closing opus "On the Verge of Destruction" is cued up, the album coalesces into the no wave/post-punk/new music/free improv journey you always knew Walter had in him.

For more information, visit nowave.pair.com/ugexplode

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Mary's Ideas
Umlaut Big Band (Umlaut)
by John Sharpe

Born 112 years ago and dying 41 years ago this month, Mary Lou Williams was a groundbreaking pianist and composer who thrived in the Swing Era and mentored the bebop generation. Her status in what was an overwhelmingly male environment is illustrated by her presence as just one of three women in the celebrated Great Day In Harlem photograph in 1958. She came to fame with Andy Kirk's Twelve Clouds of Joy in 1930 and subsequently wrote arrangements for Duke Ellington and Benny Goodman. But many of her compositions and orchestrations languished unplayed and unheard in spite of her success.

There have been many tributes since her death, including sessions by trumpeter Dave Douglas, pianists Geri Allen and John Hicks and Trio 3 again with Allen, but none are as comprehensive as the two disc *Mary's Ideas* by the Umlaut Big Band, under the direction of reedplayer Pierre-Antoine Badaroux. Working from her manuscripts acquired by the Institute of Jazz Studies at Rutgers University, he and trumpeter Benjamin Dousteyssier assembled 42 of her pieces, many rarely performed or newly discovered. Rather than adopt a straightforward chronological approach, they grouped the tunes thematically under headings such as Variations In The Blues, Prelude To Duke, Boogies and Eternal Youth.

This is no pastiche or modish update. As with previous excursions into the oeuvres of Don Redman, Benny Carter and other early practitioners, the Umlaut Big Band plays everything straight, whether that be swing, boogie-woogie or even the latter-day modal or funk-inflected numbers. Consequently, most of the entries on the 151-minute double album would fit on a 78 rpm record, as they place the emphasis on the notation, notwithstanding the pithy solos in the appropriate style which help bring the charts to life. But with a crew including several leading French improvisers, those who take the most liberties make for the most engaging listen, such as tenor saxophonist Pierre Borel on "New Musical Express" and a punchy "Sweet Georgia Brown" and the leader on a surging "Medi No.2".

Other highlights include two short extracts from Williams' "History of Jazz for Wind Symphony", a piece left unfinished when she died, which Badaroux pulled together from sketches and fragments, in which chamber ensemble blossoms into big band; 1968's "Aries" in which boppish darting lines open up for a series of more adventurous solos with hard-hitting group interjections; the dramatic 1946 version of "Lonely Moments"; and 1967's "Joe", a lovely aching ballad arranged for, but never played by, Ellington's orchestra, which deserves to be better known.

Strangely, it is the older selections that still sound most vital, having worn better than some of Williams' later works, which come hampered with unchanging vamps, although the marriage of orchestral and jazz vernaculars in her 1945 *Zodiac Suite* can seem hackneyed to modern ears. Nonetheless, this set is a treasure trove for anyone hankering for more insight into her world, rendered as she intended without the simplifications and truncations that so often affected the original realizations.

For more information, visit umlautrecords.com

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Vol. 2
Jazz Sabbath (Blacklake)
by Alex Henderson

It is impossible to overstate the influence of Black Sabbath (whose founding drummer Bill Ward turns 74 this month) on heavy metal, impacting everyone from Blue Öyster Cult to Iron Maiden to White Zombie. Black Sabbath's forceful, often menacing work has received scant attention from the jazz world over the years, but the piano trio Jazz Sabbath (pianist Adam Wakeman, bassist Jerry Meehan and drummer Ash Soan) demonstrates that Black Sabbath classics can, in fact, work perfectly well in a postbop setting.

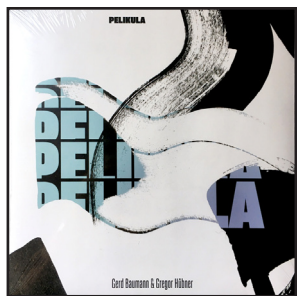
Vol. 2, a followup to the band's 2020 debut, is most definitely not a heavy metal album. The crunching, distorted guitar of Tony Iommi is nowhere to be found and gems like "Paranoid", "Behind the Wall of Sleep" and "N.I.B." are skillfully reworked as instrumental jazz. All of the material comes from Black Sabbath's initial period with Ozzy Osbourne from 1968-79.

"Paranoid" has been covered by plenty of metal bands, but Jazz Sabbath takes it in a totally different direction, combining postbop with elements of German cabaret. "Snowblind", meanwhile, has hints of R&B and soul-jazz and "Sabbra Cadabra" (on which Wakeman's father Rick, of Yes fame, played keyboards on the original 1973 version) recalls '70s-era McCoy Tyner. Wakeman brings a variety of pianistic influences to this project; Tyner is one of them, but he also draws on everyone from Bill Evans to Joe Zawinul. "Behind the Wall of Sleep" also has hints of soul-jazz, even recalling Nat Adderley's "Work Song", while "Symptom of the Universe" becomes wistful and downright introspective in Jazz Sabbath's hands.

The occult themes of "Black Sabbath", which opened Sabbath's eponymous 1969 debut, are as disturbing now as they were 53 years ago. And even though Jazz Sabbath omits the dark lyrics and doom guitar of the original, the song is no less ominous.

Critics of heavy metal have long dismissed it as Satanists in leather favoring decibels and brute force over musicality. But, for all its aggression, Black Sabbath was impressively melodic and Jazz Sabbath really zeros in on that aspect of its work.

For more information, visit jazzsabbath.net



Pelikula
Gerd Baumann/Gregor Hübner (Millaphon)
by Anna Steegmann

Germans Gerd Baumann and Gregor Hübner (who turns 55 this month), both professors at the University for Music and Theater in Munich, started working together in 2009 to compose the music for a play. In the following years, they frequently collaborated on film music. They found some of the outtakes beautiful and worthy of development. So those and new compositions became *Pelikula* (Filipino for film), so named because

they thought of each track as a miniature film. Hübner plays piano and violin and Baumann guitar and bass and both also include percussion. In addition, Flurin Mück plays drums on one track.

These 'tiny films' pull the listener in from the start. Each of the 12 tracks on the 49-minute-long album is an epic miniature, a small sketch developing into a colorful soundscape. This is profoundly emotional storytelling at its finest. Notes are unhurried and elongated, the melodies steeped in deep melancholy.

Opener "Octavio" begins slow and haunting with violin achingly beautiful, the melody reminiscent of Eastern European folk songs. The most moving tune is "Fogcutter": piano captivates with a poetic and sorrowful tone, then, mid-track, an energetic hypnotic beat emerges to lift the fog temporarily until the brooding melody returns. "Offstage" is an excellent showcase for Baumann's bass playing, rich in texture and pleasing in its lower register, while Hübner's violin is at its most experimental. "Kaleko", the most original track, enchants with its gorgeous melody and added beats give it the dynamism of contemporary electronic music. "Rara Vez" showcases Baumann's gifts as a guitarist, as he takes center stage for the entire song, with violin appearing only occasionally in the background.

Each musician is a master, both as composers and instrumentalists. The more one listens to *Pelikula*, the stunning result of their combined talents, the more the album enchants. Don't be surprised when images of European black-and-white films of the '40s-'50s float to mind while listening.

For more information, visit millaphon.de



Dedicated To You
Jorge Garcia (with Richie Cole) (s/r)
by George Kanzler

Cuban-American guitarist Jorge Garcia divides his time between Southern Florida, where he met and worked with the late alto saxophonist Richie Cole, and upstate South Carolina. This brief (27-plus minutes) album opens with a two-song session recorded with Cole months before his death (May 2020). Four of the other five tracks feature Garcia in different combo settings.

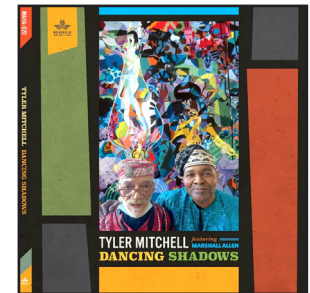
Cole, who called his own bands "Alto Madness", was an inveterate bebopper, a disciple of Phil Woods who displayed his own distinctive personality on the alto. The album kicks off with what Garcia says was one of Cole's favorites, Gigi Gryce's pure bop "Minority". Cole is off and running from the get-go, using the theme to start his solo, spelled by brief ones from Garcia in pure bebop mode and late bassist Rick Doll. Garcia's "This One's For Richie", also at a bop fast clip, is a contrafact of "There Will Never Be Another You", which Cole references in his solo.

Various aspects of Garcia's playing, on amplified hollow body to electric solid body guitar, are featured on the rest of the album: two originals and three standards. Not included here are any of Garcia's jazzy interpretations of classic rock songs, a facet of his live performances and the subject of his 2020 album *Crossover* (s/r).

His "With You Always" is a silky bossa nova featuring the harmonica of Hendrik Meurkens and a rhythm section. Singer Wendy Pedersen is on

"Somewhere Over the Rainbow", including some vocal overdubbing recalling Mary Ford with Les Paul. Cy Coleman's "You Fascinate Me So" showcases Garcia with a piano trio while "S'Wonderful" finds him with just bass and drums for a swinging two-minutes-plus. The brief, lyrical title track, a guitar solo with backing synth chords, closes the album.

For more information, visit facebook.com/jorgecgarciajazz



Dancing Shadows (featuring Marshall Allen)
Tyler Mitchell (Mahakala Music)
by Monique Ngozi Nri

It is hard to describe the energy on Tyler Mitchell's latest album *Dancing Shadows*. The overall feel is laid-back, a surprising combination of Sun Ra's intergalactic melodies with a fairly conventional rhythm section of Mitchell (bass), Wayne Smith (drums) and Elson Nascimento (percussion). Mitchell has atypically straddled the divide between straight-ahead jazz and more experimental or free music and this recording is a true expression of that bridge.

Opening track "Interstellar Loways" has bass walking and the saxophones of Sun Ra veteran Marshall Allen (alto), Chris Hemingway (tenor) and Nicoletta Manzini (alto) soloing in mellow fashion. Only Marshall starts with his characteristic scowls and screeches, but even his sound seems uncharacteristically muted. The second track, "Spaced Out", composed by Manzini, is a little edgier, the introduction of Marshall's EVI (Electric Valve Instrument) giving a sense of more mysterious planetary travel.

Most of the tracks are between three and five minutes, with the exception of two Sun Ra staples, aforementioned "Interstellar Loways" and "Enlightenment", which clock in at around seven and six minutes, respectively. Sun Ra used to play "Enlightenment" at every concert, so it is fitting that it is included in this collaboration between Mitchell and Allen, two long-time Arkestra Members. Allen, who turns 98 this month, joined the Arkestra in the '50s and has led the band for more than 30 years following Sun Ra's death. Ever curious, Marshall spent the pandemic exploring the 20-plus instruments he learned to play. In addition to his unique saxophone voice, what is striking about Marshall is a never-ending curiosity as a tone scientist, a seeking spirit and willingness to explore different iterations of Sun Ra's music with a growing group of musicians. Mitchell moved from Chicago to New York in the '80s and played with the Sun Ra Arkestra in that decade and, since his return from Mexico in 2011, rejoined the Allen-led version of the band and traveled with them extensively.

There are three pieces by Mitchell: "Nico", "Nico Revisited" and "Marshall the Deputy". The first two are languorous ballads featuring Hemingway with Manzini playing counter melodies. The latter, one of Sun Ra's famous nicknames, is more adventurous and is definitely in Sun Ra territory. The odd man out on the recording is Thelonious Monk's "Skippy": saxophones play in unison, disrupted by a solo from Allen, which takes us to the end of the track. The highlight of the date is the title piece, an uptempo version of Sun Ra's composition sizzling with energy as Allen takes off into the stratosphere, the rhythm section setting up a frenetic pace.

For more information, visit mahakalamusic.com



Ave B Free Jam

Laurence Cook, Jacques Coursil, Warren Gale,
Perry Robinson, Steve Tintweiss
(INKY DoT MEDIA)
by Pierre Crépon

A common denominator among the musicians playing here is ESP-Disk, the historical label of the '60s New York avant garde. Collectively, trumpeters Jacques Coursil and Warren Gale, clarinetist Perry Robinson, bassist Steve Tintweiss and drummer Laurence Cook accumulated sidemen credits on a substantial number of ESP dates, including sessions led by Henry Grimes, Patty Waters, James Zitto, Frank Wright, Burton Greene, Alan Silva and Sunny Murray. The 'star' of the group is Robinson, having made his leader debut on Savoy five years earlier.

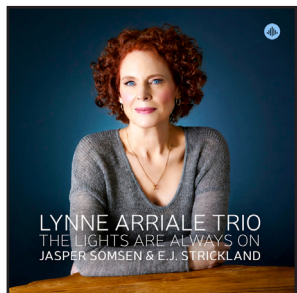
Recorded 55 years ago this month in an Alphabet City apartment, this previously unreleased tape differs in a major way from ESP releases. This is a leaderless collective free improvisation devoid of themes or structure, elements that long remained staples of the avant garde when presented publicly. If musicians such as Silva and Greene had begun to discard tunes entirely, it remained a marginal endeavor.

Preserved and issued by Tintweiss, the recording is of a kind that can rarely be heard: a private session without any audience, unlikely taped with possible release in mind. Was it originally a practice tape? The liner notes shed little light on the context.

This is free playing of the busy kind, with nearly continuous contributions from all participants. The atonal flurry of notes from the trumpets dominates the overall sound. But, thanks to a good recording quality, all instruments are clearly audible, including Tintweiss' arco and pizzicato contributions. Robinson makes his only known appearance on bass clarinet, an oddity reinforcing the feeling that this music was not made for public consumption.

The tape fills the entire CD. A cut may be attributable to a reel change and after what sounds like an ending, a few minutes picking up in the thick of things are added. The tracking sensibly matches the flow of the music. The extended length gives the impression that what is being heard is an unedited version of what would have been trimmed down live, between framing devices, but when the musicians hit, they hit.

For more information, visit originalvinylrecords.com/inkydot



The Lights Are Always On
Lynne Arriale Trio (Challenge)
by Pierre Giroux

The latest project from pianist Lynne Arriale, who turns 65 this month, is a suite of compositions looking at important events taking place over the past couple of years. Along with bassist Jasper Somsen and drummer E.J. Strickland, Arriale fashions a soundscape filled with layers of subtlety along with varied

rhythmic and tonal relationships inhabiting the pieces.

"March On" opens with an AfroCuban affect through low-intensity drumming. Through her chording, Arriale evokes the vision of the story of activists looking to advance their cause. The title track is a lyrical melody, which ebbs and flows through the trio's exploration of its contours.

The next two tracks are an interesting juxtaposition: "Sisters" is a boisterous gospel-influenced piece, Arriale developing her ideas to express the courage of women around the world facing oppression, while "Honor" takes a contemplative approach, Arriale ruminating over the keyboard and Somsen taking a solo showing off his big tone and nimble fingering. "The Notorious RBG", dedicated to late Supreme Court Justice Ruth Bader Ginsberg, is a sprightly and jolly romp spurred along by Strickland.

Sometimes albums based on contemporaneous events or individuals are a slog to get through. But Arriale has developed the music with the listener in mind and it is a welcome addition to the genre.

For more information, visit challengerecords.com



Pacemaker

Liudas Mockūnas/Christian Windfeld (NoBusiness)
by John Sharpe

Turning 45 this month, reedplayer Liudas Mockūnas, already one of Lithuania's most talented improvisers, has become almost the go-to partner for like-minded visitors. This 2018 date pairing him with adventurous Danish percussionist Christian Windfeld stands as just the latest in a line of collaborations with pianist Agustí Fernández, bassist Barry Guy, guitarist Marc Ducret and drummer William Hooker, to name only those issued on NoBusiness. As with many free practitioners, the duet is a favored format for Mockūnas, offering fulsome opportunity for intense dialogue.

However, the intensity here stems from restraint rather than rampage, with the feeling that both men are holding themselves in check, only letting off steam in short passionate outbursts when the pressure becomes too much to bear. Windfeld promotes a minimal aesthetic, focusing intently on particular parts of a pared-back armory derived from his personalized kit, which encourages Mockūnas to follow suit. So the first side of the limited-edition LP (also available as a download) begins with the vaguely unsettling confluence of bowed cymbals and subdued keypad popping on contrabass clarinet. Such timbral atmospheric set the scene for much of the ensuing discourse, as they deploy unconventional techniques to nonetheless musical ends.

Within the taut exchanges, it is possible to sense keen attentiveness, both to the detail of what is being played and to the overall trajectory, the sort of set where the roles of accompanist and leader shift by the moment. Certainly Mockūnas grabs the ear with his prepared clarinet on "Maker" when he interrupts his mellifluous tones with sharp interjections of yapping shrieks and vocalized growls and then again on tenor saxophone as his repeated probing, almost lyrical phrases develop a querulous vulnerability. But then Windfeld takes the spotlight as an extended flinty tattoo clatters and whirls to furnish an emphatic conclusion to an absorbing encounter.

For more information, visit nobusinessrecords.com

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UNEARTHED GEM



Retrospect in Retirement of Delay: The Solo Recordings
Hasaan Ibn Ali (Omnivore)
 by Stuart Broomer

Pianist Hasaan Ibn Ali is currently receiving far more widespread attention for his music than he ever did during his lifetime (born 91 years ago this month and dying in 1980). An intense personality devoted to developing his own musical language, he influenced other musicians with whom he interacted in his North Philadelphia neighborhood, including John Coltrane and McCoy Tyner.

Until the past year, his recorded legacy consisted of a single brilliant LP on Atlantic recorded in 1964 by a Max Roach trio and called *Max Roach Presents the Legendary Hasaan*. Released in 1965, one of the most tumultuous years in jazz history, it was largely overlooked; reissued a half-century later, it garnered more attention. Last year, *Metaphysics* appeared, Ibn Ali's only studio recording as a leader. Thought lost, it was recorded for Atlantic in 1965 by a quartet with saxophonist Odean Pope, bassist Art Davis and drummer Kalil Madi. It too, like the Roach trio

recording, was devoted to Ibn Ali's compositions.

Retrospect in Retirement of Delay is even more significant than *Metaphysics*, presenting 150 minutes of solo playing, which puts Ibn Ali's extraordinary pianism and his musical conception in clear relief. Exploring standards and an occasional original at length, he demonstrates mastery and invention comparable to some of the 20th Century's greatest jazz pianists. Alan Sukoening, Ibn Ali's friend who discovered *Metaphysics*, has assembled his own and others' recordings of Ibn Ali from 1962-65, largely from lounges at the University of Pennsylvania. There are also brief recordings of Ibn Ali's voice on "Arabic Song" and "Extemporaneous Prose Poem". Until now, the only available example of Ibn Ali's solo playing has been his Thelonious Monk-ish ballad "To Inscribe" on the Roach LP.

Matthew Shipp, extending his previous writing on a school of "Black Mystery Pianists", contributes an essay to the 40-page booklet, placing Ibn Ali within that realm, noting the influence of Monk and Elmo Hope, the latter a friend, mentor and inspiration to Ibn Ali. Ibn Ali's own recovered note invokes Beethoven, Hope, Art Tatum and Duke Ellington, though Monk and Bud Powell seem like obvious additions.

Ibn Ali is the whole package, creating dense harmonic and rhythmic knitwork à la Monk or Hope while interpolating pinwheel runs with his right hand, as if the poles of jazz piano have intersected in a way similar to, but more traditionally than, Cecil Taylor's work. A parallel for that right hand is Tyner, but that speaks to the little-known Ibn Ali's special status: the influence runs from him to the younger, more focused and percussive Tyner. One gets the

impression that one is listening to a solo record by a Monk-influenced pianist whose right eye scans Slonimsky's *Thesaurus of Scales and Melodic Patterns*.

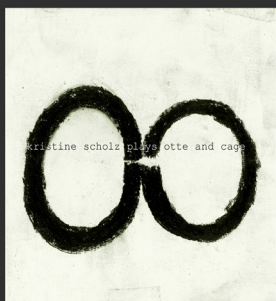
Recorded on diverse pianos (ranging from a Steinway grand to a spinet of unknown manufacture), the focus on standards lends another complexity to Ibn Ali's work. If the Tatum-like elaboration can seem decorative at its source, it is also an effluence of creativity, an insistence on identity. Here, conjoined to the harmonic and rhythmic knots of the Monk/ Hope school, that surfeit of technique has a compound impact on the Great American Songbook. It is an act of ideological appropriation, an assertion of identity and art, both elevating and drowning the source material in waves of energy. "Yesterdays" is a slightly staggering cakewalk given to sudden runs and tremolos, then strangely keening melodic inventions and clusters, the standard almost conceived as a site for interruption.

The Steinway recordings come within six weeks of the Max Roach Trio session and catch Ibn Ali at an absolute peak. "Body and Soul" is a 14-minute fantasia, percussive, insistent, leaping, pensive, dissonant, fractured and nostalgic by turn...in its first three minutes. An elaborate version of Monk's "Off Minor" includes a joyously distorted quotation of "Love Is Just Around the Corner". "Lover", recorded the same day on a Baldwin baby grand as Ibn Ali and Sukoening moved from university lounge to lounge, has even more energy.

Ibn Ali's work, long lost, now grows in significance, these recordings making the jazz past and its myriad connections loom still larger.

For more information, visit omnivorerecordings.com

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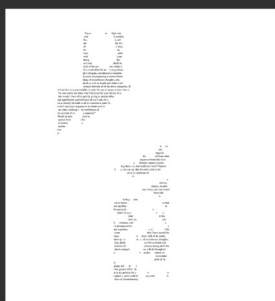
THT11 (CD/DL)



THT12 (LP/CD/DL)



THT13 (CD/DL)



THT14 (CD/DL)



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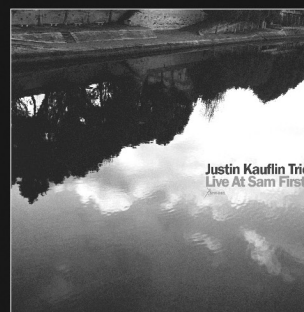
- THT9: Kristine Scholz – Plays Otte and Cage
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- THT11: Martin Küchen – Utopia
- THT12: Johan Berthling – BJÖRNHORN
- THT13: David Bennet & Vilhelm Bromander – Within Reach of Eventuality
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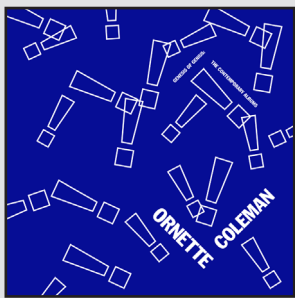
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BOXED SET



Genesis of Genius (The Contemporary Albums)
Ornette Coleman (Contemporary-Craft)
by Robert Bush

The first two albums by alto saxophonist Ornette Coleman on Lester Koenig's Contemporary Records stand out as an audacious calling card for where jazz was heading, whether anyone was ready to embrace that direction or not. Hats off to Koenig for recognizing Coleman's bona fides (especially as a composer) and taking a chance on releasing these two discs. Neither record sold particularly well, but the impact on the jazz community was immeasurable.

Something Else!!! was recorded in 1958, *Tomorrow Is The Question!* in 1959. Each album contains two or three compositions that would shake the world for decades to come. There are very few frontlines with the degree of intuition inherent in the pairing of Coleman and trumpeter Don Cherry. They seem to breathe and even think in unison. This simpatico is immediately apparent on *Something Else!!!*'s opening salvo "Invisible", which practically bursts out of the speakers. Coleman's sound is raw and bluesy and

incredibly distinctive. Cherry is still evolving out of a more traditional bebop aesthetic and it is gratifying to witness his exponential development over the course of the next few years.

Bassist Don Payne comes off as a solid journeyman, but pianist Walter Norris serves as an impediment rather than a boost. Drummer Billy Higgins even gets a solo on the opening tune. Back in the '50s, when musicians would opine on the question, "can he play?" the subtext of that inquiry boiled down to "can he play bebop?" or "can he play changes?" Coleman was still struggling with this matter of validation in 1958, so it could be argued that collaboration with a chordal instrument (shortly after the release of *Something Else!!!*, Coleman, Cherry, Higgins and Charlie Haden would join Paul Bley to cut *Live at the Hillcrest Club 1958*) was a necessity, albeit an uncomfortable one.

Coleman just could be the most important composer of short-form melody of his time. Every one of the tunes on these albums is singable and memorable and they seem to spring from an infinite well of creativity. "The Disguise", for instance, is incredibly catchy, full of twists and turns and a childlike sense of wonder. *Something Else!!!* closes with another soon-to-be classic composition, "The Sphinx", a song that drummer Jack DeJohnette used to open concerts with back in the '80s with his band Special Edition. Those are the kind of legs Coleman tunes possess.

Higgins does not appear on *Tomorrow Is The Question!*, replaced by Shelly Manne, and the bass chair is filled by Percy Heath on Side One and Red Mitchell on Side Two. Later in the year, Coleman would sign with Atlantic and his whole vibe would

transform with Haden on bass and either Higgins or Ed Blackwell on drums.

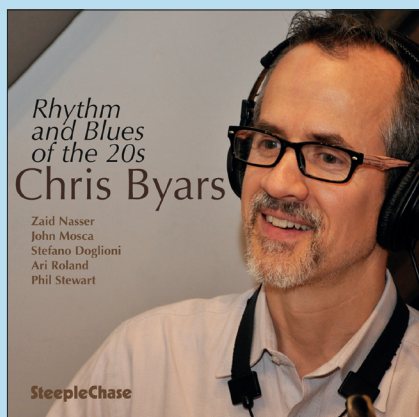
One distinct improvement on *Tomorrow Is The Question!* is the removal of the piano in the lineup. Heath sounds wonderful on the title track and it is worth noting that both he and Modern Jazz Quartet bandmate John Lewis were early and enthusiastic supporters of Coleman. Aside from the title track, there are some additional Coleman chestnuts these sessions yielded: "Giggin'" showcases his boundless gift for melodic development; "Lorraine" explores an open-ended approach to balladry, which would culminate magnificently several months later with "Lonely Woman" on the first Atlantic session *The Shape of Jazz To Come*; and the penultimate selection of *Tomorrow Is The Question!* is a Coleman standard, the glorious blues piece "Turnaround", which has been covered by everyone from Pee Wee Russell to Joshua Redman to Pat Metheny.

To say that people don't release debut and sophomore albums like this anymore is a considerable understatement. It is astonishing to listen and contemplate how much controversy it engendered for years to come. Almost 65 years after its release, the music on *Genesis of Genius* still sounds fresh and vital. The boxed set is a blue package adorned with exclamation marks. Inside are the two discs faithfully reproduced with original art and liner notes by Nat Hentoff (you will need a magnifying glass to read them though.) Also included is a 46-page booklet with notes by the always-insightful Ashley Khan.

For more information, visit craftrecordings.com. A Coleman tribute with Denardo Coleman and Bang on a Can is at BAM Howard Gilman Opera House May 1st. See Calendar.

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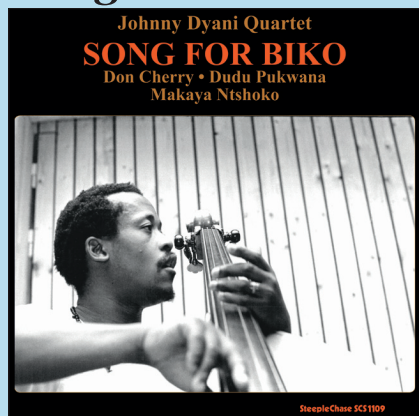


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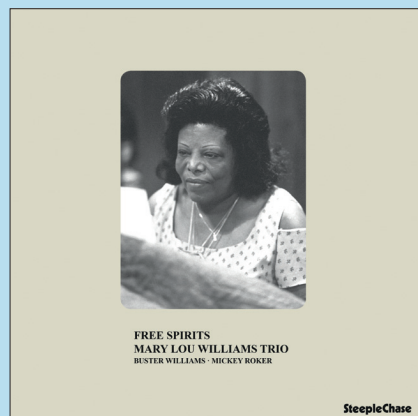


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CALENDAR

Sunday, May 1

- Remy Le Boeuf Quartet with Martha Kato, Martin Nevin, Peter Kronreif
55Bar 9:30 pm
- **Bang on a Can Long-Play Festival - Ornette Coleman's The Shape of Jazz to Come:** Denardo Coleman/Ornette Expressions with Jamaaladeen Tacuma, Jason Moran, Lee Odom, Wallace Roney, Jr. and guest James "Blood" Ulmer
BAM Howard Gilman Opera House 7:30 pm
- Danny Fox Trio
Bar Lunático 8:30, 10 pm \$10
- Stéphane Wrembel
Barbès 8 pm \$20
- Meg Okura Pan Asian Jazz Ensemble with Remy LeBoeuf, Anne Drummond, Sam Sadigursky, Mike Rodriguez, Becca Patterson, Sebastian Noelle, Riza Printup, Brian Marsella, Evan Gregor, Peter Kronreif
Birdland 5:30 pm \$30
- Arturo O'Farrill and The Afro Latin Jazz Ensemble
Birdland 8:30, 10:30 pm \$40
- Steven Bernstein's Millennial Territory Orchestra with Curtis Fowlkes, Charlie Burnham, Doug Wieselman, Peter Apfelbaum, Erik Lawrence, Matt Munisteri, Ben Allison, Ben Perowsky
Birdland Theater 7, 9:30 pm \$30
- Stanley Clarke/Gonzalo Rubalcaba
Blue Note 8, 10:30 pm \$65
- Ray Gallon Trio
Cellar Dog 7 pm \$10
- Brawlik: Stacy Dillard, Martin Kelley, Joey Johnson, Chris Cuzme, Michael-Louis Smith, Patrick Maguire, T.W. Sample, Diallo House, Ismail Lawal, Christian Coleman
Culture Lab LIC 5 pm
- Thembehlieh Dunjana with Vuyo Sotashe, Zoe Obadia, Jennifer Vincent, Jerome Jennings
Dizzy's Club 5, 7:30 pm \$35
- Downtown Music Gallery 31st Anniversary Celebration: Gary Lucas, Elliott Sharp, Joel Harrison
Downtown Music Gallery 6:30 pm
- Comp-Play-Comp Marathon: William Anderson, Angela Babin, Geoffrey Burleson, Veracity Butcher, John Clark, Marshall Coid, Charles Coleman, Dan Cooper, Amadis Dunkel, Jay Elfenbein, Shanan Streicher, Peter Fabrizio, Jenn Forese, Patrick Grant, Brad Hubbard, Debra Kaye, Bruce Lazarus, Max Lifchitz, Eugene W. McBride, Joshua Mirman, Alon Nechushtan, Milica Paranosic, Hyuna Park, Gene Pritsker, Dina Pruzhansky, Daniel Schnyder, David See, Gottfried Stoger, Lois Hicks-Wozniak
Drom 5:30 pm \$30
- Mike Holober and Balancing Act with Jamile, Marvin Stamm, Dick Oatts, Jason Rigby, Mark Patterson, Mike McGuirk, Dennis Mackrel
Greenwich House Music School 3 pm \$20
- Welf Dorr, Elias Meister, Dmitry Ishenko, Rob Mitzner
The Keep 9 pm
- **Bang on a Can Long-Play Festival: Nick Dunston Spider Season;** Brandon Lopez
Littlefield 2 pm
- Barbara Rosene
Mezzrow 7:30, 9 pm \$20
- Jon Boutellier
Minton's 7, 9 pm \$20
- Blood Drum Spirit: Wes Brown, David Bindman, Richard Harper, Royal Hartigan
New Amsterdam Musical Association NAMA 3 pm
- Melissa Stylianou Trio with Gene Bertoncini, Josh Marcum
North Square Lounge 12:30, 2 pm
- Tahira Clayton, Willem Delisfort, Jonathan Michel
Saint Peter's Church 5 pm
- Alex Hoffman; Aaron Johnson
Smalls 7:30, 9, 10:30 pm \$20
- Diaspora Meets AfroHORN: Ahmed Abdullah, Monique Ngozi Nri, Don Chapman, DD Jackson, Radu ben Judah, Francisco Mora Catlett, Roman Diaz
Soapbox Gallery 4:30 pm \$25
- Paul Steven Ray Trio with Josh Scott, Lisette Santiago; Vessels to Motherland: Danica Borisavjevic/Nikita Morozov
Super Secret Arts 6, 7 pm \$25
- Johnathan Blake Pentad with Immanuel Wilkins, Joel Ross, David Virelles, Ben Street
Village Vanguard 8, 10 pm \$40

Monday, May 2

- Jasper Dutz Band
55Bar 6:30 pm
- Julieta Eugenio Trio
Bar Lunático 8:30, 10 pm \$10
- XALAM: Brandon Terzic, Matt Darniau, Rufus Cappadocia, Matt Kilmer
Barbès 10 pm \$20
- Anais Reno and Pete Malinverni Trio
Birdland Theater 8:30 pm \$30
- Dizzy Gillespie Afro-Latin Experience
Blue Note 8, 10:30 pm \$35
- Vince Giordano and The Nighthawks
Bond 45 8 pm \$25
- Sammy Miller and The Congregation Big Band
Dizzy's Club 7:30, 9:30 pm \$35
The Django 7:30, 9:30 pm
- Mingus Big Band
• Spike Wilner
• Charlotte Greve/Simon Jermyn
• Seamus Blake
• Vinicius Gomes/John Cowherd
• Vanguard Jazz Orchestra
Mezzrow 7:30, 9 pm \$20
SEEDS 8 pm \$20
Smalls 7:30, 9 pm \$20
Soapbox Gallery 8 pm \$25
Village Vanguard 8, 10 pm \$40

Tuesday, May 3

- Bill Charlap Trio with Kenny Washington, Peter Washington
Birdland 7, 9:30 pm \$40
- Stanley Clarke Trio with Kenny Barron, Billy Hart
Blue Note 8, 10:30 pm \$65
- Vince Giordano and The Nighthawks
Bond 45 8 pm \$25
- Bertha Hope
• John Pizzarelli Trio
• Sammy Miller and The Congregation Big Band
Bryant Park 12:30 pm
Café Carlyle 8:45 pm \$75-160
Dizzy's Club 7:30, 9:30 pm \$35
- Yotam Silberstein Brazilian Quartet with Vitor Gonçalves, Eduardo Belo, Dennis Bulhoes; Fabiana Masili
The Django 7:30, 10:30 pm
- Federico Balducci, Brian Kastan, Mike Tucou
Downtown Music Gallery 6:30, 7:30 pm
- Look + Listen 2022: Phyllis Chen; JACK Quartet; Jason Treuting/Eric Cha-Beach; Jen Shyu; Mikael Darmanie; Patricia Spencer
Invisible Dog Art Center 7 pm
- Kevin Sun Quartet with Dana Saul, Simón Willson, Matt Honor
Lowlands 8, 9:30 pm
Mezzrow 7:30, 9 pm \$20
- Danny Kolke
• Hillai Govreen Quartet with Steve Cardenas, Ben Meigners, Eviatar Silvnik
Ornithology Jazz Club 9 pm
Smalls 7:30, 9 pm \$20
- Seamus Blake
• Joe Lovano Trio Tapestry with Marilyn Crispell, Carmen Castaldi
Village Vanguard 8, 10 pm \$40

Wednesday, May 4

- Rachel Therrien
55Bar 6:30 pm
- Gui Duvignau Quartet with Billy Drewes, Leo Genovese, Jeff Hirshfield
Bar Bayeux 8, 9:30 pm
- Jorge Glem/Ana Carmela Ramirez
Bar Lunático 8:30, 10 pm \$10
- Bill Charlap Trio with Kenny Washington, Peter Washington
Birdland 7, 9:30 pm \$40

- David Ostwald's Louis Armstrong Eternity Band
Birdland Theater 5:30 pm \$30
- Frank Vignola Guitar Night with Jimmy Bruno, Gary Mazzaroppi, Vince Cherico and guests
Birdland Theater 8:30 pm \$30
- Stanley Clarke/DJ Premier
Blue Note 8, 10:30 pm \$65
- Bertha Hope
Bryant Park 12:30 pm
- John Pizzarelli Trio
Café Carlyle 8:45 pm \$75-160
- Johnny O'Neal Trio
Cellar Dog 7 pm \$10
- Alex "Apolo" Ayala's Bambula
Chelsea Table & Stage 7 pm \$35
- Essentially Ellington Alumni Band
Dizzy's Club 7:30, 9:30 pm \$40
- Anais Reno and Pete Malinverni Trio with Ugonna Okegwo, Aaron Seeber; Tony Glausi Quartet with Sean Mason, Felix Moseholm, Domo Branch
The Django 7:30, 10:30 pm
- Lao Tizer Quartet with Chieli Minucci, Cheikh N'Doye, Joel Rosenblatt
Iridium 8 pm \$25-35
Joe's Pub 7 pm \$25
- Sunny Jain's Love Force
• David Mirarchi's Umbra with Dierk Peters, Mathias Jensen, Eliza Salem
Lowlands 8 pm
- Saul Rubin
• Ari Hoenig, Gadi Lehavi, Jason Lindner, Panagiotis Andreou
Mezzrow 7:30, 9 pm \$20
Nublu 151 10 pm \$20
- Jan Findlay Quartet with Tomoko Ohno Farnham, John Zweig, Rick Crane
Pangea 7 pm \$25
- Peter Brainin and Friends
Room 623 at B2 Harlem 8 pm \$15
- MATA Festival: International Contemporary Ensemble and Chris Ryan Williams, Shara Lunon, Lester St. Louis, Luke Stewart
Roulette 8 pm \$25
Smalls 7:30, 9 pm \$20
- Tom Dempsey/Tim Ferguson Band
• Nicki Adams/Michael Eaton
• Trio Exaltation: Marty Ehrlich, John Hébert, Nasheet Waits
Soapbox Gallery 8 pm \$25
The Stone at The New School 8:30 pm \$20
- Joe Lovano Trio Tapestry with Marilyn Crispell, Carmen Castaldi
Village Vanguard 8, 10 pm \$40
Zinc Bar 8, 9:45 pm
- Terry Waldo's Gotham City Band

Thursday, May 5

- Adam O'Farrill
55Bar 6:30 pm
- Marta Sanchez
Bar Bayeux 5:30 pm
- Anwar Marshall Trio with Khemist
Bar Lunático 8:30, 10 pm \$10
- Anthony Coleman/Anna Abondolo; Mark Helias/Tim Berne; Tony Malaby; Angelica Sanchez, Tom Rainey
Barbès 7 pm \$15
- Bill Charlap Trio with Kenny Washington, Peter Washington
Birdland 7, 9:30 pm \$40
- Lauren Henderson Quartet
• Stanley Clarke/DJ Premier
• Bertha Hope
• John Pizzarelli Trio
• Mike Ledonne Quartet
• Music of Duke Ellington: Juilliard Jazz Orchestra
Birdland Theater 8:30 pm \$30
Blue Note 8, 10:30 pm \$65
Bryant Park 12:30 pm
Café Carlyle 8:45 pm \$75-160
Cellar Dog 7 pm \$10
Dizzy's Club 7:30, 9:30 pm \$40
- Benito Gonzalez Trio with Will Slater, Curtis McPetter, Jr.; High and Mighty Brass Band: Evan Howard, Charly Kay, Nolan Tsang, Gabe Medd, Nadav Nirenberg, Steve Duffy, VJ Brown
The Django 7:30, 10:30 pm
- Jeremy Bosch Orchestra
Drom 7 pm \$30
- Caroline Davis, Carmen Rothwell, Qasim Naqvi, Grey McMurray
Endless Life Brewery 8 pm
Greenwich House Music School 8 pm \$20
- Val-Inc
• Look + Listen 2022: Paul Pinto; Anais Maviel, Rashaan Carter, Rema Hasumi; Joy Guidry/Jessie Cox; Chromic Duo; Lucy Yao/Dorothy Chen; Ayane Kozasa/Paul Wianco
Invisible Dog Art Center 7 pm
- Roy Hargrove Big Band
• David Schnitter Quartet
• Dominic Farinacci
• House of Jade: Vuyo Sotashe, Jenn Jade, Benny Benack III, Nicole Glover, Mathis Picard, Russell Hall, Bryan Carter
• Roberta Pike's Sorceress with Virginia Mayhew, Lim Jang, Lucianna Padmore
Minton's 8 pm
Ornithology Jazz Club 9 pm
- MATA Festival: International Contemporary Ensemble
Roulette 8 pm \$25
Smalls 7:30, 9 pm \$20
- Mike Boone
• Roni Ben-Hur/Magos Herrera
• Marty Ehrlich/Erica Hunt
• City of the Sun; Rotem Sivan
• Joe Lovano Trio Tapestry with Marilyn Crispell, Carmen Castaldi
Soapbox Gallery 8 pm \$25
The Stone at The New School 8:30 pm \$20
The Sultan Room 7 pm \$20
Village Vanguard 8, 10 pm \$40

Friday, May 6

- Ben Monder
55Bar 5:30 pm
- Birdland Big Band
Birdland 5:30 pm \$30
- Bill Charlap Trio with Kenny Washington, Peter Washington
Birdland 8:30, 10:30 pm \$40
- Steve Slagle Band with Scott Wendholt, Bruce Barth, Ugonna Okegwo, Jason Tiemann
Birdland Theater 7, 9:30 pm \$30
Blue Note 8, 10:30 pm \$65
- Stanley Clarke
• Look + Listen 2022: John Glover; Dana Lyn's A Point on a Slow Curve; Alicia Waller; Sugar Vendil
• Bertha Hope
• John Pizzarelli Trio
• Scatter the Atoms That Remain: Franklin Kiemmyer, Davis Whitfield, Emilio Modeste, Otto Gardner, Raphael D'Iugoff
• Svetlana and The Delancey Five
• Music of Duke Ellington: Juilliard Jazz Orchestra
BRIC House 7 pm
Bryant Park 12:30 pm
Café Carlyle 8:45 pm \$90-200
Cellar Dog 7, 11:30 pm \$10
Culture Lab LIC 7 pm
Dizzy's Club 7:30, 9:30 pm \$45
- Ken Fowser Quintet; Alphonso Home and The Gotham Kings
The Django 7:30, 10:30 pm
- Kelsey Mines/Gabby Fluke-Mogul and guests
Ibeam Brooklyn 8, 9 pm \$15
- Jihye Lee Orchestra with Ben Kono, Alejandro Aviles, Quinsin Nachoff, Charles Pillow, Carl Maraghi, Mike Fahie, Matt McDonald, Jennifer Wharton, Brian Pareschi, John Lake, Jon Challoner, Sebastian Noelle, Adam Birnbaum, Matt Clohesy, Jeff Davis
The Jazz Gallery 7:30, 9:30 pm \$25-35
- Kuni Mikami/Jon Roche
• Ladies Sing The Blues: Catherine Russell, Charenée Wade, Brianna Thomas
Knickerbocker Bar & Grill 9 pm \$3.50
LeFrak Hall, Queens College 8 pm \$25-35
Mezzrow 7:30, 9 pm \$20
Minton's 7, 9 pm \$20
- Vanessa Rubin
• V. Shayne Frederick
• MATA Festival: International Contemporary Ensemble with Travis LaPlante
National Sawdust 7:30 pm \$25
- Tammy Scheffer Sextet with Jasper Dütz, Dan Pratt, Glenn Zaleski, Danny Weller, Ronen Itzik
• Marc Mommaas, Kenny Wessel and guest Rez Abbasi
Neighborhood Church of Greenwich Village 8, 9:30 pm
New York Jazz Workshop 9:15 pm \$20
Nublu 151 7 pm \$20
- Malick Koly
• Lea Bertucci's Of Shadow and Substance with Henry Fraser, Lester St. Louis, Lucia Starvos, Matt Evans; Lea Bertucci/Olivia Block
Pioneer Works 7 pm \$25

- Tomas Janzon; Irwin Hall
Room 623 at B2 Harlem 7, 8:30, 10 pm \$15-20
- Rick Germanson
Smalls 7:30, 9 pm \$20
- Lorin Cohen Trio
Soapbox Gallery 8 pm \$25
- Trio Expanse: Marty Ehrlich, Matt Pavolka, Tomas Fujiwara
The Stone at The New School 8:30 pm \$20
Terraza 7 7 pm \$15
- Victor Prieto Trio
• Joe Lovano Trio Tapestry with Marilyn Crispell, Carmen Castaldi
Village Vanguard 8, 10 pm \$40

Saturday, May 7

- Sonido Costeno
• Adam Kolker/Gary Versace
• Helio Alves/Guilherme Monteiro
• Bill Charlap solo
• Bill Charlap Trio with Kenny Washington, Peter Washington
The Atlantic BKLN 7 pm \$10
Bar Bayeux 8 pm
Bar Lunático 8:30, 10 pm \$10
Birdland 5:30 pm \$30
Birdland 8:30, 10:30 pm \$40
- Steve Slagle Band with Scott Wendholt, Bruce Barth, Ugonna Okegwo, Jason Tiemann
Birdland Theater 7, 9:30 pm \$30
- Stanley Clarke Band with Cory Henry, Cameron Graves, Jeremiah Collier
Blue Note 8, 10:30 pm \$65
- Shoko Nagai's Tokala
• John Pizzarelli Trio
• Nick Hempton Quartet; James Austin Quartet
Brooklyn Museum of Art 5 pm
Café Carlyle 8:45 pm \$90-200
Cellar Dog 7, 11:30 pm \$10
- Ben Freidkin/Omri Bar Giora Fusion Project; Liftoff Brass
Culture Lab LIC 7 pm
- Music of Duke Ellington: Juilliard Jazz Orchestra
Dizzy's Club 7:30, 9:30 pm \$45
- Hank Allen-Barfield Quintet with Wallace Roney, Jr., Chris Lewis, Luther Allison, Mikey Migliore; Domo Branch Trio with Sean Mason, Ben Feldman and guests
• Imani Roussele, Abdias Armenteros
The Django 7:30, 10:30 pm
- Kelsey Mines/Erin Rogers and guests
Ibeam Brooklyn 8, 9 pm \$15
Isaac Stern Auditorium at Carnegie Hall 8 pm
- Jon Batiste
• Kalia Vandever's Regrowth with Immanuel Wilkins, Lee Meadvin, Tyrone Allen, Connor Parks
The Jazz Gallery 7:30, 9:30 pm \$25-35
- Oded Tzur Quartet with Nital Hershkovits, Petros Klampanis, Johnathan Blake
Joe's Pub 7 pm \$25
- Ladies Sing The Blues: Catherine Russell, Charenée Wade, Brianna Thomas
Kingsborough Community College 8 pm \$34-39
- Kuni Mikami/Jon Roche
• Vanessa Rubin; Johnny O'Neal
• Phil Young and The Harlem Hip
• MATA Festival: International Contemporary Ensemble with Darius Jones, Hajnal Pivnick, Ledah Finck, Josh Henderson, Issei Herr, Sean Conly, Gerald Cleaver, Aviva Mitchell
• Leonor Falcón's Imaga Mondo II
• Michael Eaton and Seth Davis Octet
Knickerbocker Bar & Grill 9 pm \$3.50
Mezzrow 7:30, 9, 10:30 pm \$20
Minton's 7, 9 pm \$20
National Sawdust 7:30 pm \$25
Our Savior's Atonement Lutheran Church 6:30 pm
Scholes Street Studio 8 pm
Sistas' Place 9, 10:30 pm \$20
Smalls 7:30, 9 pm \$20
- Robert Rutledge Quintet
• Rick Germanson
• The Welcome Quartet: Marty Ehrlich, Ron Horton, Michael Bates, Michael Sarin
The Stone at The New School 8:30 pm \$20
Terraza 7 8 pm \$15
- Antonio Lizana
• Marta Sanchez Group
• Joe Lovano Trio Tapestry with Marilyn Crispell, Carmen Castaldi
Vanderbilt Open Streets 5 pm
Village Vanguard 8, 10 pm \$40

Sunday, May 8

- Nir Felder
55Bar 9:30 pm
- Or Bareket Quartet
Bar Lunático 8:30, 10 pm \$10
- Sam Bardfeld Trio with Jacob Sacks, Michael Sarin
Barbès 6 pm \$20
Barbès 8 pm \$20
- Stéphane Wrembel
• Arturo O'Farrill and The Afro Latin Jazz Ensemble
Birdland 8:30, 10:30 pm \$40
Birdland Theater 5:30 pm \$30
Birdland Theater 7, 9:30 pm \$30
- Svelana and The New York Collective
Blue Note 12:30, 2:30 pm \$25
- Stanley Clarke Band with Cory Henry, Cameron Graves, Jeremiah Collier
Blue Note 8, 10:30 pm \$65
Cellar Dog 7 pm \$10
- Andy Farber Big Band
• Steve Slagle Band with Scott Wendholt, Bruce Barth, Ugonna Okegwo, Jason Tiemann
Culture Lab LIC 7 pm
Birdland Theater 7, 9:30 pm \$30
- Music of Duke Ellington: Juilliard Jazz Orchestra
Dizzy's Club 5, 7:30 pm \$35
- Welf Dorr, Elias Meister, Dmitry Ishenko, Dave Treut
• Stefano Doglioni
• Alexis Lombre
• Louise Rogers Trio with Mark Kross, John Loehrke
The Keep 9 pm
Mezzrow 7:30, 9 pm \$20
Minton's 7, 9 pm \$20
- Tahira Clayton/Caili O'Doherty
• Tad Shull; Jeff McGregor
• Joe Lovano Trio Tapestry with Marilyn Crispell, Carmen Castaldi
North Square Lounge 12:30, 2 pm
Saint Peter's Church 5 pm
Smalls 7:30, 9, 10:30 pm \$20
Village Vanguard 8, 10 pm \$40

Monday, May 9

- Sheryl Bailey
55Bar 6:30 pm
- Ohad Talmor Quartet with David Virelles, Chris Tordini, Eric McPherson
Bar Lunático 8:30, 10 pm \$10
- Ricardo Gallo solo
• Mafalda Minnozzi Sextet with Paul Ricci, Helio Alves, Eduardo Belo, Rogério Boccato, Franz Hackl
• Kurt Elling's SuperBlue with Charlie Hunter, Corey Fonville, DJ Harrison
Barbès 7 pm \$15
Birdland Theater 8:30 pm \$30
Blue Note 8, 10:30 pm \$35
- Vince Giordano and The Nighthawks
Bond 45 8 pm \$25
Bryant Park 12:30 pm
- Todd Robbins
• Pete Malinverni Trio with Ugonna Okegwo, Jeff Hamilton
Dizzy's Club 7:30, 9:30 pm \$40
The Django 7:30, 9:30 pm
Mezzrow 7:30, 9 pm \$20
- Mingus Big Band
• Spike Wilner
• Kelsey Mines, Brandon Lopez, Cecilia Lopez
Michiko Studios 8 pm \$20
- Alfredo Colón's Echando Los Santos with Kalia Vandever, Jacob Sacks, Hannah Marks, Connor Parks
• Jonathan Barber; Darius Jones/Gerald Cleaver
Roulette 8 pm \$25
Smalls 7:30, 9, 10:30 pm \$20
Village Vanguard 8, 10 pm \$40
- Vanguard Jazz Orchestra
• Ed Cherry/Yotam Silberstein Group with Gary Wang, Anwar Marshall
Zinc Bar 7, 8:30 pm \$25

Tuesday, May 10

- ★ Bill Charlap Trio with Kenny Washington, Peter Washington
Birdland 7, 9:30 pm \$40
- Kurt Elling's SuperBlue with Charlie Hunter, Corey Fonville, DJ Harrison
Blue Note 8, 10:30 pm \$35
- ★ Vince Giordano and The Nighthawks
Bond 45 8 pm \$25
Bryant Park 12:30 pm
- Todd Robbins
Bryant Park 12:30 pm
- Miho Hazama and m. unit with Michael Thomas, Jason Rigby, Carl Maraghi, Josh Deutsch, Adam Unsworth, Tomoko Akaboshi, Maria Im, Meaghan Burke, James Shipp, Martha Kato, Edward Perez, Jared Schonig
Dizzy's Club 7:30, 9:30 pm \$35
- ELEW Electro Acoustic Trio with Conrad Korsch, Allan Mednard
The Django 10:30 pm
- Symbiotique: Michael Eaton, Seth Andrew Davis, Cheryl Pyle, Kyle Quass; Kate Birch/Tal Yahalom; Kevin Murray/Chris Pitsiokos
Downtown Music Gallery 6:30, 7:30, 8:30 pm
- ★ Ron Carter 85th Birthday Celebration: Golden Striker Trio: Ron Carter, Donald Vega, Russell Malone; Ron Carter Foursight Quartet with Jimmy Greene, Renee Rosnes, Payton Crossley; Ron Carter Octet with Maxine Neuman, Zoë Hassman, Sibylle Johnner, Dorothy Lawson, Donald Vega, Leon Maleson, Payton Crossley
Isaac Stern Auditorium at Carnegie Hall 8 pm \$20-200
- McClintic Sphere: Alex LoRe, Kevin Sun, Jeonglim Yang, Allan Mednard
Lowlands 8, 9:30 pm
Mezzrow 7:30, 9 pm \$20
Smalls 7:30, 9 pm \$20
Soapbox Gallery 8 pm \$25
- Logan Richardson Quintet with Igor Osypov, Peter Schlamb, Dominique Sanders, Ryan J. Lee
Village Vanguard 8, 10 pm \$40

Wednesday, May 11

- Gabrielle Stravelli Quartet
The Atlantic BKLN 7:30 pm \$15
- Mark Zaleski's Our Time
The Atlantic BKLN 9 pm \$15
- ★ Samara Joy/Pasquale Grasso
Bar Bayeux 8, 9:30 pm
- Sylvia Cuenca Quartet
Bar Lunático 8:30, 10 pm \$10
- ★ Bill Charlap Trio with Kenny Washington, Peter Washington
Birdland 7, 9:30 pm \$40
- David Ostwald's Louis Armstrong Eternity Band
Birdland Theater 5:30 pm \$30
- ★ Frank Vignola Guitar Night with Jimmy Bruno, Gary Mazzaroppi, Vince Chericó and guests
Birdland Theater 8:30 pm \$30
- Kurt Elling's SuperBlue with Charlie Hunter, Corey Fonville, DJ Harrison
Blue Note 8, 10:30 pm \$35
- Todd Robbins
Bryant Park 12:30 pm
- Ehud Asherie Trio
Cellar Dog 7 pm \$10
- As Is: Alan and Stacey Lynn Schulman
Chelsea Table & Stage 7 pm \$45
Chelsea Table & Stage 9:30 pm \$40
- ★ Aaron Burnett Trio
Chelsea Table & Stage 9:30 pm \$40
- ★ Marquis Hill's New Gospel Revisited with Joel Ross
Dizzy's Club 7:30, 9:30 pm \$35
- Terreno Comum: Alexia Bomtempo, Orrin Evans, Leandro Pellegrino, Luques Curtis; Ray Gallon Trio with Jay Leonhart, Jimmy Macbride and guest Carolyn Leonhart
The Django 7:30, 10:30 pm
- Brandon Lopez 4tet
Lowlands 8 pm
- Nital Hershkovits
Mezzrow 7:30, 9 pm \$20
- ★ Low Tabackin Trio with Peter Washington, Jason Tiemann
Michiko Studios 7 pm \$20
- Alfa Mist with Kalia Vandever
National Sawdust 7:30 pm \$25
- Ray Blue Quartet
New Amsterdam Musical Association NAMA 8 pm
- ★ The Fringe: George Garzone, John Lockwood, Francisco Mela
Nubli 151 9, 11 pm \$20
- Kate Baker Quartet
Pangea 7 pm \$25
- Peter Brainin and Friends
Room 623 at B2 Harlem 8 pm \$15
- ★ John Zorn Three Premieres: Jack Quartet: Chris Otto, Austin Wulliman, John Pickford Richards, Jay Campbell, Michael Nicolas, Sae Hashimoto, Ches Smith, Yura Lee
Roulette 8 pm \$40
- Ben Rosenbloom
Smalls 7:30, 9 pm \$20
- Lauren Lee
Soapbox Gallery 8 pm \$25
- Gatos do Sul: Brian Marsella, Itai Kriss, Michael Formanek, John Lee, Felipe Hostins, Gil Oliveira, Cyro Baptista
The Stone at The New School 8:30 pm \$20
- Logan Richardson Quintet with Igor Osypov, Peter Schlamb, Dominique Sanders, Ryan J. Lee
Village Vanguard 8, 10 pm \$40
- Terry Waldo's Gotham City Band
Zinc Bar 8, 9:45 pm

Thursday, May 12

- Marta Sanchez
Bar Bayeux 5:30 pm
- ★ Ember: Caleb Curtis, Noah Garabedian, Vinnie Sperrazza and guest Orrin Evans
Bar Lunático 8:30, 10 pm \$10
- Miss Maybell and The Jazz Age Artists with Charlie Judkins, Brian Nalepka
Barbés 8 pm \$20
- ★ Bill Charlap Trio with Kenny Washington, Peter Washington
Birdland 7, 9:30 pm \$40
- Kristen Lee Sergeant with Ted Nash, Helen Sung, Hannah Marks, Jay Sawyer
Birdland Theater 8:30 pm \$30
- DJ Logic and Friends with Vernon Reid, Marcus Gilmore, David Dyson, James Hurt and guests Talib Kweli, James Carter
Blue Note 8, 10:30 pm \$35
- Todd Robbins
Bryant Park 12:30 pm
- Sylvia Cuenca Quintet
Cellar Dog 7 pm \$10
- ★ Lakecia Benjamin's Pursuance
David Rubenstein Atrium 7:30 pm
- ★ Marquis Hill's New Gospel Revisited with Joel Ross
Dizzy's Club 7:30, 9:30 pm \$35
- Alex de Lazzari Quartet with Andrew Wagner, Charlie Sigler, Jason Clotter, Winard Harper; Django All-Stars: Ken Fowser, Bruce Harris, Anthony Wonsey, Alexander Claffy
The Django 7:30, 10:30 pm
- Pedrito Martínez Group
Drom 7 pm \$30
- Charlotte Greve's Wood River with Charlotte Jacobs, Ryan Dugre, Chris Morrissey, Bill Campbell
The Jazz Gallery 7:30, 9:30 pm \$15-25
- Sylvia Cuenca Quartet
Jazz Museum in Harlem 2 pm
- Sound Surround—Found In Space: Jay Rozen, Mark Kostabi, Benjamin Louis Brody, Rachel Drehmann, Lynn Bechtold, Max Pollak, Sharon Hams, Gene Pritsker
Kostabi World 7 pm \$30
Mezzrow 7:30, 9 pm \$20
- Matt Slocum
Mezzrow 7:30, 9 pm \$20
- House of Jade: Vuyo Sotashe, Jenn Jade, Benny Benack III, Nicole Glover, Mathis Picard, Russell Hall, Bryan Carter
Minton's 8 pm
- Alfa Mist with Kalia Vandever
National Sawdust 7:30 pm \$25
- Glenn Zaleski Quintet with with Adam O'Farrill, Lucas Pino, Desmond White, Allan Mednard
Nubli 151 7 pm \$20
- ★ Cécile McLorin Salvant's Ghost Songs with Sullivan Fortner, Keita Ogawa, Marvin Sewell, Alexa Tarantino, Yasushi Nakamura
Rose Theater 8 pm \$40-130
- Interpretations: Tom Hamilton with Bonnie Lander, Alex LoRe, Jacqueline Martelle, Joe Moffett, Andie Tanning
Roulette 8 pm \$20
- Aaron Seeber; David Gibson
Smalls 7:30, 9, 10:30 pm \$20
- Benji Kaplan/Hugo Aran
Soapbox Gallery 8 pm \$25

- The Modulators: Brian Marsella, Reid Taylor, Kenny Grohowski and guest John Lee
The Stone at The New School 8:30 pm \$20
Terraza 7 7:30 pm \$15
- Pedro Giraudo
Terraza 7 7:30 pm \$15
- Highlights in Jazz: The Return of the Jam Session with Peter and Will Anderson, Ted Rosenthal, James Chirillo, Wycliffe Gordon, Victor Lewis, Brian Lynch and guest
Tribeca Performing Arts Center 8 pm \$45-50
- Logan Richardson Quintet with Igor Osypov, Peter Schlamb, Dominique Sanders, Ryan J. Lee
Village Vanguard 8, 10 pm \$40

Friday, May 13

- Jerome Sabbagh Trio with Dezron Douglas, Otis Brown III
Bar Bayeux 8 pm
- Álvaro Benavides Group
Bar Lunático 8:30, 10 pm \$10
- Birdland Big Band
Birdland 5:30 pm \$30
- ★ Bill Charlap Trio with Kenny Washington, Peter Washington
Birdland 8:30, 10:30 pm \$40
- ★ The Royal Bopsters: Amy London, Jeanne O'Connor, Pete McGuinness, Dylan Pramuk with Steve Schmidt, Cameron Brown, Tim Horner
Birdland Theater 7, 9:30 pm \$30
- DJ Logic and Friends with Vernon Reid, Marcus Gilmore, David Dyson, James Hurt and guests Talib Kweli, James Carter
Blue Note 8, 10:30 pm \$35
- Todd Robbins
Bryant Park 12:30 pm
- Frank Basile Quartet; Miiki Yamanaka Quartet
Cellar Dog 7, 11:30 pm \$10
Dizzy's Club 7:30, 9:30 pm \$40
- ★ Endea Owens and The Cookout
Dizzy's Club 7:30, 9:30 pm \$40
- Ken Fowser Quintet; Aaron Seeber
First Move with Jeremy Pelt, Tim Green, Isaac Wilson, Ugonna Okegwo
The Django 7:30, 10:30 pm
- ★ Joel Ross' The Parable of The Poet with Micah Thomas, Marquis Hill, Kalia Vandever, Immanuel Wilkins, Sergio Tabanico, Rick Rosato, Craig Weinrib
The Jazz Gallery 7:30, 9:30 pm \$25-35
Knickerbocker Bar & Grill 9 pm \$3.50
Minton's 7, 9 pm \$20
- Mikey Migliore
Cellar Dog 7, 11:30 pm \$10
- ★ Adam Birnbaum/Al Foster
Mezzrow 7:30, 9 pm \$20
- Denise King
Minton's 7, 9 pm \$20
- Joaquin Pozo y La Clave Suenan
Poe Park 12 pm
- Jordan Young; Sylvia Cuenca
Room 623 at B2 Harlem 7, 8:30, 10 pm \$15-20
- ★ Cécile McLorin Salvant's Ghost Songs with Sullivan Fortner, Keita Ogawa, Marvin Sewell, Alexa Tarantino, Yasushi Nakamura
Rose Theater 8 pm \$40-130
Smalls 7:30, 9 pm \$20
- ★ Valery Ponomarev
Smalls 7:30, 9 pm \$20
- Archipelago X: Ikue Mori, Brian Marsella, Sae Hashimoto
The Stone at The New School 8:30 pm \$20
- Logan Richardson Quintet with Igor Osypov, Peter Schlamb, Dominique Sanders, Ryan J. Lee
Village Vanguard 8, 10 pm \$40
- Talujon: Ian Antonio, Caitlin Cawley, Tom Kolor, Matt Ward
Zürcher Gallery 8 pm \$20

Saturday, May 14

- John Cooksey Quartet
Alfred E. Smith Recreation Center 11 am
- ★ Samara Joy
Apollo Theater & Music Café 10 pm \$25
- Adam Kolker/Isaac Wilson
Bar Bayeux 8 pm
- Clark Gayton and The Superslicks
Bar Lunático 8:30, 10 pm \$10
- Dana Lyn's Mother Octopus with Mike McGinnis, Sara Schoenbeck, Gary Wang, Patrician Brennan, Noel Brennan
Barbés 6 pm \$20
- ★ Bill Charlap solo
Birdland 5:30 pm \$30
- ★ Bill Charlap Trio with Kenny Washington, Peter Washington
Birdland 8:30, 10:30 pm \$40
- ★ The Royal Bopsters: Amy London, Jeanne O'Connor, Pete McGuinness, Dylan Pramuk with Steve Schmidt, Cameron Brown, Tim Horner and guest Sheila Jordan
Birdland Theater 7, 9:30 pm \$30
- DJ Logic and Friends with Vernon Reid, Marcus Gilmore, David Dyson, James Hurt and guests Talib Kweli, James Carter
Blue Note 8, 10:30 pm \$35
- Richie Clements Quartet; Avi Rothbard Quartet
Cellar Dog 7, 11:30 pm \$10
- Richard Baratta Gotham City Septet with Vincent Herring, Paul Bollenback, Bill O'Connell, Michael Goetz, Paul Rossmann, Rogério Boccato
Chelsea Table & Stage 7, 9:30 pm \$35
- Hyuna Park
Culture Lab LIC 5 pm
- Endea Owens and The Cookout
Dizzy's Club 7:30, 9:30 pm \$45
- Evan Sherman Quintet
The Django 10:30 pm
- Spanish Harlem Orchestra with Paquito D'Rivera, Herman Olivera
Hostos Center 8 pm \$25-35
- ★ Joel Ross' The Parable of The Poet with Micah Thomas, Marquis Hill, Kalia Vandever, Immanuel Wilkins, Sergio Tabanico, Rick Rosato, Craig Weinrib
The Jazz Gallery 7:30, 9:30 pm \$25-35
Jazz Museum in Harlem 11 am
- Imani Rousselle
Jazz Museum in Harlem 11 am
- Mikey Migliore
Knickerbocker Bar & Grill 9 pm \$3.50
- ★ Adam Birnbaum/Al Foster
Mezzrow 7:30, 9 pm \$20
- Wright Family Gospel Choir
Minton's 7, 9 pm \$20
- Ray Blue Quartet
Patrick's Place 8 pm
- Myk Freedman Quartet with Kenny Warren, JP Schlegelmilch, Ari Folman Cohen
Rockwood Music Hall Stage 3 7 pm \$15
- ★ Guy Klucevsek 75th Birthday Celebration: Alan Bern; Bachtopus Accordion Ensemble: Robert Duncan, Peter Flint, Mayumi Miyaoka, Jeanne Velonis; Will Holshouser; Nathan Koci; Jenny Lin; Todd Reynolds
Roulette 8 pm \$25
- ★ Diaspora Meets AfroHORN: Ahmed Abdullah, Monique Ngozi Nri, Don Chapman, DD Jackson, Radu ben Judah, Francisco Mora Catlett, Roman Diaz
Sistas' Place 9, 10:30 pm \$20
Smalls 7:30, 9 pm \$20
- Sylvia Cuenca
Smalls 7:30, 9 pm \$20
- ★ Brian Marsella solo
The Stone at The New School 8:30 pm \$20
- Wall to Wall—Quincy Jones: Pedrito Martínez Group; Sly5thAve; Justin Hicks; Helga Davis; Damien Sneed and Friends; Adeline; Oddisee and Good Company; Sing Harlem; Mari World; Ella Bric; Brooklyn United; Mahogany Browne; Kayla Farris; Keeanna Faircloth; DJ Spinna
Symphony Space Peter Jay Sharpe Theatre 3 pm
- Logan Richardson Quintet with Igor Osypov, Peter Schlamb, Dominique Sanders, Ryan J. Lee
Village Vanguard 8, 10 pm \$40

Sunday, May 15

- Yotam Silberstein
55Bar 9:30 pm
- ★ Stéphane Wrembel
Barbés 8 pm \$20
- NYC All-City Latin Ensemble and The Fat Cats
Birdland 5:30 pm \$30
- ★ Arturo O'Farrill and The Afro Latin Jazz Ensemble
Birdland 8:30, 10:30 pm \$40
- ★ The Royal Bopsters: Amy London, Jeanne O'Connor, Pete McGuinness, Dylan Pramuk with Steve Schmidt, Cameron Brown, Tim Horner and guest Sheila Jordan
Birdland Theater 7, 9:30 pm \$30
Blue Note 12:30, 2:30 pm \$25
- Olli Soikkeli Trio
Blue Note 12:30, 2:30 pm \$25
- DJ Logic and Friends with Vernon Reid, Marcus Gilmore, David Dyson, James Hurt and guests Talib Kweli, James Carter
Blue Note 8, 10:30 pm \$35
- Willem Delisfort Trio
Cellar Dog 7 pm \$10
- Unruly Neighbors: Sameer Gupta/Ben Tyree; Philip Webermörder Quartet
Culture Lab LIC 5, 7 pm
- Domo Branch Trio with Sean Mason, Ben Feldman and guests Stefon Harris, Imani Rousselle
Dizzy's Club 5, 7:30 pm \$40

- Sofia Ribeiro
Drom 7 pm \$25
- Guy Mintus Trio with Luke Sellick, Philippe Lemm
Joe's Pub 7 pm \$25
- Welf Dorr, Elias Meister, Dmitry Ishenko, Dalius Naujo
The Keep 9 pm
- Barbés 20th Anniversary Celebration: Red Baraat; Son Rompe Pera; Ethan Lipton and His Orchestra; Marnie Minch, Tamar Horn with guest DJs Sonido Talacha, Little Dynasty
Le Poisson Rouge 7:30 pm \$25
- Gabrielle Stravelli
Mezzrow 7:30, 9 pm \$20
- Russell Hall
Minton's 7, 9 pm \$20
- Roz Corral Trio with Eddie Monteiro, Roni Ben-Hur
North Square Lounge 12:30, 2 pm
- Elsa Nilsson's Atlas Of Sound with Jon Cowherd, Chris Morrissey
Rockwood Music Hall Stage 2 7 pm \$15
Saint Peter's Church 5 pm
- Tahira Clayton/Caili O'Doherty
Smalls 7:30, 9, 10:30 pm \$20
- Carlo Morgan; Aaron Johnson
Smalls 7:30, 9, 10:30 pm \$20
- DDO Experience: Mafalda Minnozzi, Paul Ricci, Leo Genovese, Franz Hackl
Soapbox Gallery 8 pm \$25
- Logan Richardson Quintet with Igor Osypov, Peter Schlamb, Dominique Sanders, Ryan J. Lee
Village Vanguard 8, 10 pm \$40
- Lalo Rodriguez Antiquity Quintet
Zürcher Gallery 7:30 pm \$20

Monday, May 16

- ★ Marco Cappelli/Jim Pugliese's Italian Doc Remix
The Atlantic BKLN 7 pm \$15
Bar Lunático 8:30, 10 pm \$10
- Ben Stivers Trio
Bar Lunático 8:30, 10 pm \$10
- Dizzy Gillespie Afro-Latin Experience
Blue Note 8, 10:30 pm \$35
- ★ Vince Giordano and The Nighthawks
Bond 45 8 pm \$25
Bryant Park 12:30 pm
- Luiz Simas
Bryant Park 12:30 pm
- Dominick Farinacci and Tri-C JazzFest Academy's Spirit of the Groove with Thomas Schinabeck, Ava Preston, Liam Speaks, Emmet Creamer, Eli Leder, Oscar Lacombe, Henry Peyrebrune, Ted Clouser, Drew Hoschar, Ben Bosler, Rohit Kashyap, Nehemiah Baker and guests Jonathan Thomas, Carmen Intorre, Jr., Chris Coles
Dizzy's Club 7:30, 9:30 pm \$35
The Django 7:30, 9:30 pm
- ★ Mingus Big Band
Mezzrow 7:30, 9 pm \$20
- Sheila Jordan
Smalls 7:30, 9 pm \$20
- Anthony Pinciotti
Smalls 7:30, 9 pm \$20
- Arco Sandoval
Soapbox Gallery 8 pm \$25
- ★ Vanguard Jazz Orchestra
Village Vanguard 8, 10 pm \$40

Tuesday, May 17

- ★ Roy Nathanson
Bar Lunático 8:30, 10 pm \$10
- Eliane Elias Trio with Marc Johnson, Rafael Barata
Birdland 7, 9:30 pm \$40
- ★ Vince Giordano and The Nighthawks
Bond 45 8 pm \$25
Bryant Park 12:30 pm
- Luiz Simas
Bryant Park 12:30 pm
- ★ Gil Evans Project directed by Ryan Truesdell with Steve Wilson, Dave Pietro, Donny McCaslin, Tom Christiansen, Alden Banta, Dave Peel, Shelagh Abate, Augie Haas, Scott Wendholt, Riley Mulherkar, Ryan Keberle, Nick Finzer, George Flynn, Marcus Rojas, James Chirillo, Gary Versace, Jay Anderson, Lewis Nash, Wendy Gilles
Dizzy's Club 7:30, 9:30 pm \$35
- Pedro Cortes Flamenco Ensemble with Juan Pedro Jimenez, Elisabet Tottas, Luis Ossa; Chino Pons
The Django 7:30, 10:30 pm
- Michel Gentile's FLOW with Chris Speed, Jacob Garchik, Chris Lightcap, Rob Garcia
beam Brooklyn 8, 9:30 pm \$20
- ★ Jazz and Social Justice: Jimmy Greene
Jazz Museum in Harlem 7 pm
- Sonny Singh's Chardi Kala
Joe's Pub 9:30 pm \$15
- Kevin Sun Quartet with Dana Saul, Simón Willson, Matt Honor
Lowlands 8, 9:30 pm
Mezzrow 7:30, 9 pm \$20
Smalls 7:30, 9 pm \$20
Soapbox Gallery 8 pm \$25
- ★ Renee Rosnes Quartet with Chris Potter, Peter Washington, Carl Allen
Village Vanguard 8, 10 pm \$40

Wednesday, May 18

- Fever! The Peggy Lee Century: Ann Hampton Callaway
54 Below 7 pm \$50-100
The Atlantic BKLN 7 pm \$15
- Bobby Spellman Nonet
The Atlantic BKLN 7 pm \$15
- ★ Victor Gould Trio
Bar Bayeux 8, 9:30 pm
- Lau Noah
Bar Lunático 8:30, 10 pm \$10
- Eliane Elias Trio with Marc Johnson, Rafael Barata
Birdland 7, 9:30 pm \$40
- David Ostwald's Louis Armstrong Eternity Band
Birdland Theater 5:30 pm \$30
- ★ Frank Vignola Guitar Night with Jimmy Bruno, Gary Mazzaroppi, Vince Chericó and guests
Birdland Theater 8:30 pm \$30
- ★ Amina Claudine Myers Trio with guest Richarda Abrams
Blank Forms 8 pm \$35
Bryant Park 12:30 pm
- Luiz Simas
Cellar Dog 7 pm \$10
- Akiko Tsuruga Trio
Chelsea Table & Stage 7 pm \$35
- Charu Suri's Raga Jazz
Chelsea Table & Stage 7 pm \$35
- ★ Gil Evans Project directed by Ryan Truesdell with Steve Wilson, Dave Pietro, Donny McCaslin, Tom Christiansen, Alden Banta, Dave Peel, Shelagh Abate, Augie Haas, Scott Wendholt, Riley Mulherkar, Ryan Keberle, Nick Finzer, George Flynn, Marcus Rojas, James Chirillo, Gary Versace, Jay Anderson, Lewis Nash, Wendy Gilles
Dizzy's Club 7:30, 9:30 pm \$35
- Pasquale Grasso and Friends with Ari Roland, Keith Balla; Sachal Vasandani with Victor Gould, Alex Claffy, Domo Branch and guests Marianne Solivan, Milton Suggs
The Django 7:30, 10:30 pm
- ★ Jazzmobile: Mark Morganelli and The Jazz Forum All-Stars with Roni Ben-Hur, Eduardo Belo, Nanny Assis
Interchurch Center 7 pm
- Matt Marantz, Luke Marantz, Michael Davis
Lowlands 8 pm
Mezzrow 7:30, 9 pm \$20
- David Berkman
Mezzrow 7:30, 9 pm \$20
- ★ Mary Halvorson's Amaryllis Belladonna with Mivos Quartet, Adam O'Farrill, Jacob Garchik, Patricia Brennan, Nick Dunston, Tomas Fujiwara
National Sawdust 7 pm \$30
- Paul Jost Quartet with Jim Ridl, Dean Johnson, Tim Horner
Pangea 7 pm \$25
Pelham Fritze Recreation Center 5:30 pm
- Bonicellia Lewis and Friends
Room 623 at B2 Harlem 8 pm \$15
- Peter Brainin and Friends
Room 623 at B2 Harlem 8 pm \$15
- Gabby Fluke-Mogul's Rue with Nava Dunkelmann, Ava Mendoza, Zeena Parkins
Roulette 8 pm \$25
Smalls 7:30, 9 pm \$20
- Kofi Hunter
Smalls 7:30, 9 pm \$20
- Hayes Greenfield solo
Soapbox Gallery 8 pm \$25
- ★ Ben Goldberg's Glamorous Escapades with John Ellis, Steve Cardenas, Ben Allison
The Stone at The New School 8:30 pm \$20
- ★ Renee Rosnes Quartet with Chris Potter, Peter Washington, Carl Allen
Village Vanguard 8, 10 pm \$40
- Terry Waldo's Gotham City Band
Zinc Bar 8, 9:45 pm

Thursday, May 19

- **Fever! The Peggy Lee Century: Ann Hampton Callaway**
54 Below 7 pm \$50-100
- **New Bojaira**
The Atlantic BKLN 9 pm \$20
- **Steve Kroon Sextet**
A.R.R.O.W. Field House 6 pm
- **Peter Evans/Elias Stemeseder**
Austrian Cultural Forum 7 pm
- **Marta Sanchez**
Bar Bayeux 5:30 pm
- **Eliane Elias Trio with Marc Johnson, Rafael Barata**
Birdland 7, 9:30 pm \$40
- **Oz Noy, Ugonna Okegwo, Ray Marchica**
Birdland Theater 8:30 pm \$30
- **Luiz Simas**
Bryant Park 12:30 pm
- **Greg Glassman Quartet**
Cellar Dog 7 pm \$10
- **Kaoru Watanabe's Incense**
David Rubenstein Atrium 7:30 pm
- **Orrin Evans Trio with Eric Revis, Jeff "Tain" Watts**
Dizzy's Club 7:30, 9:30 pm \$40
- **Chris Lewis Quartet with Sean Mason, Philip Norris, Nazir Ebo; Sean Mason Quintet**
The Django 7:30, 10:30 pm
- **Dana Lyn, Charlie Burnham, Marika Hughes**
Greenwich House Music School 8 pm \$20
- **Gerald Clayton's Piedmont Blues with René Marie, Maurice Chestnut**
Harlem Stage Gatehouse 7:30 pm \$25-35
- **Simon Moullier**
The Jazz Gallery 7:30, 9:30 pm \$15-25
- **Paul West Trio with Kenny Barron, Willie Jones III**
Jazz Museum in Harlem 2 pm
- **Allan Harris**
Mezzrow 7:30, 9 pm \$20
- **House of Jade: Vuyo Sotashe, Jenn Jade, Benny Benack III, Nicole Glover, Mathis Picard, Russell Hall, Bryan Carter**
Minton's 8 pm
- **Monk con Clave: Jazz at Lincoln Center Orchestra with guest Pedro Martinez**
Rose Theater 8 pm \$40-130
- **Mike Clark**
Smalls 7:30, 9 pm \$20
- **Haeun Joo Group with Sara Serpa, Matt Holman, Chris Tordini, Ronen Itzik**
Soapbox Gallery 8 pm \$25
- **Ben Goldberg, Michael Formanek, Billy Mintz**
The Stone at The New School 8:30 pm \$20
- **Renee Rosnes Quartet with Chris Potter, Peter Washington, Carl Allen**
Village Vanguard 8, 10 pm \$40
- **Susan Alcorn/Catherine Sikora**
Zürcher Gallery 8 pm \$20

Friday, May 20

- **Fever! The Peggy Lee Century: Ann Hampton Callaway**
54 Below 7 pm \$50-100
- **Birdland Big Band**
Birdland 5:30 pm \$30
- **Eliane Elias Trio with Marc Johnson, Rafael Barata**
Birdland 7, 9:30 pm \$40
- **Alexa Tarantino Quartet**
Birdland Theater 7, 9:30 pm \$30
- **Luiz Simas**
Bryant Park 12:30 pm
- **Will Terrill Quintet; Simona Premazzi Quartet**
Cellar Dog 7, 11:30 pm \$10
- **Young Monk Project: Joel Ross, Zoe Obadia, Sean Mason, Mark Lewandowski, Kayvon Gordon**
Dizzy's Club 7:30, 9:30 pm \$40
- **Ken Fowser Quintet; Endea Owens and The Cookout**
The Django 7:30, 10:30 pm
- **Spanish Harlem Orchestra**
Drom 7 pm \$25-35
- **Gerald Clayton's Piedmont Blues with René Marie, Maurice Chestnut**
Harlem Stage Gatehouse 7:30 pm \$25-35
- **Taru Alexander Quartet**
Hunts Point Recreation Center 12 pm
- **Keith LaMar and Albert Marqués' Freedom First with Gil Defay, Caroline Davis, Salim Washington, Manel Fortià, Zack O'Farill**
The Jazz Gallery 7:30, 9:30 pm \$25-35
- **Tom Placido, Scott Ritchie, Vin Scialla**
Knickerbocker Bar & Grill 9 pm \$3.50
- **Ben Sidran**
Mezzrow 7:30, 9 pm \$20
- **Samuel Torres**
Minton's 7, 9 pm \$20
- **Marc Mommaas, Kenny Wessel and guest Michelle Walker**
New York Jazz Workshop 9:15 pm \$20
- **Jason Moran solo**
Park Avenue Armory 7:30 pm \$45
- **Jasim Perales; Yayoi Ikawa**
Room 623 at B2 Harlem 7, 8:30, 10 pm \$15-20
- **Monk con Clave: Jazz at Lincoln Center Orchestra with guest Pedro Martinez**
Rose Theater 8 pm \$40-130
- **Henry Threadgill's One with Darius Jones, Noah Becker, Peyton Pleninger, Craig Weinrib, Sara Caswell, Stephanie Griffin, Marika Hughes, Christopher Hoffman, Jose Davila, David Virelles, Sara Schoenbeck, Adam Cordero**
Roulette 8 pm \$45
- **VEER Quartet: Sarah Bernstein, Sana Nagano, Leonor Falcón, Nick Jozwiak**
Scholes Street Studio 8 pm
- **Quincy Davis**
Smalls 7:30, 9 pm \$20
- **Ben Goldberg's Euphemistical Vibratorium with Kenny Wollesen, Ches Smith, Ryan Ferreira, Michael Coleman, Thomas Morgan**
The Stone at The New School 8:30 pm \$20
- **Renee Rosnes Quartet with Chris Potter, Peter Washington, Carl Allen**
Village Vanguard 8, 10 pm \$40

Saturday, May 21

- **Fever! The Peggy Lee Century: Ann Hampton Callaway**
54 Below 7 pm \$50-100
- **Adam Kolker/Franck Amsallem**
Bar Bayeux 8 pm
- **Itamar Borochoy Quartet**
Bar Lunático 8:30, 10 pm \$10
- **Pedro Giraudo Tango Quarte**
Barbès 8 pm \$20
- **Eliane Elias Trio with Marc Johnson, Rafael Barata**
Birdland 7, 9:30 pm \$40
- **Alexa Tarantino Quartet**
Birdland Theater 7, 9:30 pm \$30
- **Bruce Harris Quartet; Todd Herbert Quartet**
Cellar Dog 7, 11:30 pm \$10
- **Cameron Mizell/Charlie Rauh; Yu Nishiyama Big Band**
Culture Lab LIC 5, 7 pm
- **Young Monk Project: Joel Ross, Zoe Obadia, Sean Mason, Mark Lewandowski, Kayvon Gordon**
Dizzy's Club 7:30, 9:30 pm \$45
- **Andrew Wagner Quintet with Alex de Lazzari, Charlie Sigler, Jason Clotter, Hank Allen-Barfield; Alexander Claffy and Phamily**
The Django 7:30, 10:30 pm
- **5th Mediterranean Jazz Festival: Giovanni Mirabassi/Christos Rafalides; Manel Fortià Trio with Albert Marques, Vinnie Sperrazza; Eleni Arapoglou Group with Gilad Barakan, Kyle Miles**
Drom 6 pm \$25
- **Victor Provost Band with Alex Brown, Edward Perez, Eric Doob and guest Chico Pinheiro**
Flushing Town Hall 7 pm \$15
- **Name 2 Chemist-Composers of Georgian Extraction: Daniel Schnyder, Brad Hubbard, Bruce Arnold, Gene Pritsker, Jai Jeffries, Max Pollak, Adriana Valdes**
Gallery MC 7 pm \$20
- **Angelica Sanchez Trio with Michael Formanek, Billy Hart**
The Jazz Gallery 7:30, 9:30 pm \$25-35

- **Tom Placido, Scott Ritchie, Vin Scialla**
Knickerbocker Bar & Grill 9 pm \$3.50
- **Jimmy Heath Scholarship Fund Concert led by Antonio Hart**
LeFrak Hall, Queens College 7 pm \$10-25
- **Ben Sidran; Johnny O'Neal**
Mezzrow 7:30, 9, 10:30 pm \$20
- **Miguel Zenón Sonero Quartet with Luis Perdomo, Hans Glawischnig, Henry Cole**
Miller Theatre 8 pm \$20
- **Chelsea Baratz**
Minton's 7, 9 pm \$20
- **Jason Moran solo**
Park Avenue Armory 7:30 pm \$45
- **Alex Zhang Hungtai; Chris Williams/Greg Fox**
Public Records 7 pm \$20
- **Monk con Clave: Jazz at Lincoln Center Orchestra with guest Pedro Martinez**
Rose Theater 8 pm \$40-130
- **Henry Threadgill's One with Darius Jones, Noah Becker, Peyton Pleninger, Craig Weinrib, Sara Caswell, Stephanie Griffin, Marika Hughes, Christopher Hoffman, Jose Davila, David Virelles, Sara Schoenbeck, Adam Cordero**
Roulette 8 pm \$45
- **Andrew Lamb Trio with Hilliard Greene, Newman Taylor Baker**
Sistas' Place 9, 10:30 pm \$20
- **Quincy Davis**
Smalls 7:30, 9 pm \$20
- **Bertha Hope**
Soapbox Gallery 8 pm \$25
- **Ben Goldberg, Gregg Belisle-Chi, Todd Sickafoose**
The Stone at The New School 8:30 pm \$20
- **Renee Rosnes Quartet with Chris Potter, Peter Washington, Carl Allen**
Village Vanguard 8, 10 pm \$40

Sunday, May 22

- **Javon Jackson with Nikki Giovanni**
BAM Howard Gilman Opera House 8 pm \$25
- **Dan Weiss Trio**
Bar Lunático 8:30, 10 pm \$10
- **Stéphane Wrembel**
Barbès 8 pm \$20
- **George Gee Swing Orchestra with John Dokes, Julius Tolentino, Michael Hashim, Anthony Nelson, Jr., Freddie Hendrix, Andy Gravish, David Gibson, Jay Sawyer, Malik McLaurine, Steve Einerson**
Birdland 5:30 pm \$30
- **Arturo O'Farill and The Afro Latin Jazz Ensemble**
Birdland 8:30, 10:30 pm \$40
- **Alexa Tarantino Quartet**
Birdland Theater 7, 9:30 pm \$30
- **Jon Davis Trio**
Cellar Dog 7 pm \$10
- **Middle Blue; Sam Blakeslee Large Group**
Culture Lab LIC 5, 7 pm
- **American Songbook—Got Gershwin: Karen Ziemba, Sydney James Harcourt, Georgia Heers, Tedd Firth**
Dizzy's Club 5, 7:30 pm \$40
- **5th Mediterranean Jazz Festival: Yvonnick Prene; Tania Mesa Trio with Andreas Arnold, Jeremy Smith; Marwan Allam's Bab Bhar with Chris McCarthy, Yacine Boulares, Samvel Sarkisyan**
Drom 6 pm \$25
- **Kelly Green/Luca Soul Rosenfeld and guests**
Green Soul Studios 6:30 pm
- **Welf Dorr, Elias Meister, Dmitry Ishenko, Dave Treut**
The Keep 9 pm
- **Jeff Parker/Lee Rinaldo**
Le Poisson Rouge 7:30 pm \$25
- **Gillian Margot**
Mezzrow 7:30, 9 pm \$20
- **Franck Amsallem**
Minton's 7, 9 pm \$20
- **Roz Corral Trio with Michael Kanan, Paul Gill**
North Square Lounge 12:30, 2 pm
- **Patience Higgins and the Sugar Hill Quartet**
Roberto Clemente State Park 1 pm
- **Michael Bates' Acrobat with Marty Ehrlich, Mazz Swift, Sara Schoenbeck, Michael Sarin**
Rizzoli Bookstore 5 pm \$20
- **Akiko Tsuruga**
Smalls 7:30, 9 pm \$20
- **Renee Rosnes Quartet with Chris Potter, Peter Washington, Carl Allen**
Village Vanguard 8, 10 pm \$40

Monday, May 23

- **Charity Dawson and Sebastien Ammann**
The Atlantic BKLN 7 pm \$20
- **Ed Cherry Trio**
Bar Lunático 8:30, 10 pm \$10
- **Leni Stern Trio with Mamadou Ba, Alione Faye**
Barbès 7 pm \$20
- **Stefan Zeniuk's The Green Mambo**
Barbès 9 pm \$20
- **Brandee Younger**
Blue Note 8, 10:30 pm \$25
- **Vince Giordano and The Nighthawks**
Bond 45 8 pm \$25
- **Ayako Shirasaki Memorial**
Bryant Park 12:30 pm
- **Fran Vielma Venezuelan Collective with Alex Norris, Erena Terakubo, Marshall Gilkes, Santiago Bosch, Diego Maldonado, Gabriel Vivas and guest Jeremy Bosch**
Dizzy's Club 7:30, 9:30 pm \$35
- **Mingus Big Band**
The Django 7:30, 9:30 pm \$30
- **Ed Palermo Big Band**
Idium 8:30 pm \$30
- **Franck Amsallem**
Mezzrow 7:30, 9 pm \$20
- **Ari Hoernig**
Smalls 7:30, 9 pm \$20
- **Vanguard Jazz Orchestra**
Village Vanguard 8, 10 pm \$40

Tuesday, May 24

- **Jason Lindner/Nate Wood**
Bar Lunático 8:30, 10 pm \$10
- **What Happens in a Year: Josh Sinton, Todd Neufeld, Giacomo Merega**
Barbès 7 pm \$15
- **Tierney Sutton**
Birdland 7, 9:30 pm \$40
- **The Baylor Project: Jean and Marcus Baylor, Terry Brewer, Yasushi Nakamura, Freddie Hendrix, Keith Loftis**
Blue Note 8, 10:30 pm \$35
- **Vince Giordano and The Nighthawks**
Bond 45 8 pm \$25
- **Jon Weber**
Bryant Park 12:30 pm
- **Jenna Mammina/Rolf Sturm and guests**
Dizzy's Club 7:30, 9:30 pm \$35
- **Irwin Hall Quartet; Hudson Horns: Michael Stephenson, Alita Moses, Jovan Johnson, Jake Kenowitz, Peter Nelson, Finnegan Singer, Itay Morchi, Caleb Spaulding**
The Django 7:30, 10:30 pm
- **Free Fyre**
Jazz Museum in Harlem 6 pm
- **Kevin Sun Quartet with Dana Saul, Walter Stinson, Matt Honor**
Lowlands 8, 9:30 pm
- **David Virelles**
Mezzrow 7:30, 9 pm \$20
- **Owen Chen Quintet with Sunhyun Yoo, Sukyung Kim, Sean Hannon, Joshua Roberts**
Rockwood Music Hall Stage 3 9 pm \$10
- **Ikue Mori's Tracing the Magic with Charmaine Lee, Ikue Mori, Sylvie Courvoisier, Ned Rothenberg, David Watson, Sae Hashimoto**
Roulette 8 pm \$25
- **Tyshawn Sorey**
Smalls 7:30, 9 pm \$20
- **Verena McBee Quartet with Alberto Pibiri, Zweilkahe-Dumas Bell LePere, Cory Cox**
Soapbox Gallery 8 pm \$25
- **Kris Davis Quintet with Julian Lage, Val Jeanty, Trevor Dunn, Terri Lyne Carrington**
Village Vanguard 8, 10 pm \$40

Wednesday, May 25

- **Glen David Andrews**
The Atlantic BKLN 7:30 pm \$20
- **Nick Biello Five for One Quintet**
The Atlantic BKLN 9:30 pm \$15
- **Marc Copland Quartet with Robin Verheyen, John Hébert, Mark Ferber**
Bar Bayeux 8, 9:30 pm
- **Sanfonya Brasileira: Vanderlei Pereira, Vitor Goncalves, Eduardo Belo**
Bar Lunático 8:30, 10 pm \$10
- **Jacob Garchik's Assembly with Sam Newsome, Jacob Sacks, Thomas Morgan, Dan Weiss**
Barbès 8 pm \$20
- **Tierney Sutton**
Birdland 7, 9:30 pm \$40
- **David Ostwald's Louis Armstrong Eternity Band**
Birdland Theater 5:30 pm \$30
- **Frank Vignola Guitar Night with Jimmy Bruno, Gary Mazzaroppi, Vince Chericco and guests**
Birdland Theater 8:30 pm \$30
- **The Baylor Project: Jean and Marcus Baylor, Terry Brewer, Yasushi Nakamura, Freddie Hendrix, Keith Loftis**
Blue Note 8, 10:30 pm \$35
- **Ehud Asherie Trio**
Cellar Dog 7 pm \$10
- **Rick Germanson Trio**
Chelsea Table & Stage 7 pm \$45
- **Gabriel Schillinger-Hyman, Birsá Chatterjee, Dan Finn, Eliza Salem**
Chelsea Table & Stage 9:30 pm \$35
- **American Pianists Awards Preview Concert: Caelan Cardello; Esteban Castro; Paul Cornish; Thomas Linger; Isaiah J. Thompson**
Dizzy's Club 7:30, 9:30 pm \$40
- **Champion Fulton Trio with Hide Tanaka, Fukushi Tainaka; The Octet with Samara Joy**
The Django 7:30, 10:30 pm
- **Stefan Bauer Voyage with Tammy Scheffer, Chris Bacas, Dan Montgomery, Evan Hyde**
Lowlands 8 pm
- **Brooks Hartell**
Mezzrow 7:30, 9 pm \$20
- **Ray Blue Quartet**
New Amsterdam Musical Association NAMA 8 pm
- **Alphahore: Chris Cochrane, Kevin Shea, Gordon Beeferman; Ches Smith/Shara Lunon; G. Calvin Weston's Apocalypse with Brian Marsella, Tony Scherr**
Nublu 151 7 pm \$20
- **Aimée Allen Trio**
Pangea 7 pm \$25
- **Peter Brainin and Friends**
Room 623 at B2 Harlem 8 pm \$15
- **Jerome Sabbagh Quartet with Ben Monder, Chris Lightcap, Kush Abadey**
Smalls 7:30, 9 pm \$20
- **Clotilde, Chris McCarthy, Gabriella Belgioio, Paola Corso, Phyllis Capello**
Soapbox Gallery 8 pm \$25
- **David Watson solo**
The Stone at The New School 8:30 pm \$20
- **Kris Davis Quintet with Julian Lage, Val Jeanty, Trevor Dunn, Terri Lyne Carrington**
Village Vanguard 8, 10 pm \$40
- **Terry Waldo's Gotham City Band**
Zinc Bar 8, 9:45 pm

Thursday, May 26

- **Divine Sass: Lillias White**
54 Below 7 pm \$55-110
- **Marta Sanchez**
Bar Bayeux 5:30 pm
- **Jeff Lederer's Swing 'N Dix with Kirk Knuffke, Bob Stewart, Matt Wilson**
Bar Lunático 8:30, 10 pm \$10
- **Frank London's Brass Klezmer All-Stars**
Barbès 10 pm \$20
- **Tierney Sutton**
Birdland 7, 9:30 pm \$40
- **Bill O'Connell Quartet with Craig Handy**
Birdland Theater 8:30 pm \$30
- **Jon Weber**
Bryant Park 12:30 pm
- **Jade Synstetien Quartet**
Cellar Dog 7 pm \$10
- **Louis Hayes 85th Birthday Celebration with Abraham Burton, Dezron Douglas, Steve Nelson, David Hazeltine**
Dizzy's Club 7:30, 9:30 pm \$45
- **Joe Block Trio; Ian Hendrickson-Smith**
The Django 7:30, 10:30 pm
- **Edge of Jazz: Mark Johnson, Rod Williams, Rachiim Ausar-Sahu, Patience Higgins**
Jazz Museum in Harlem 2 pm
- **Sullivan Fortner**
Mezzrow 7:30, 9 pm \$20
- **House of Jade: Vuyo Sotashe, Jenn Jade, Benny Benack III, Nicole Glover, Mathis Picard, Russell Hall, Bryan Carter**
Minton's 8 pm
- **Mariel Roberts/Tomas Fujiwara; Adam O'Farill Trio with Ledah Finck, Dana Saul**
The Owl Music Parlor 8 pm \$12
- **Kate Gentile's biome ii with Isabel Lepanto Gleicher, Joshua Rubin, Rebekah Heller, Matt Mitchell, Josh Modney, Ross Karre; Fay Victor's Sirens and Silences with Patrick Holmes, Kalia Vandever, Mazz Swift, Marika Hughes; Peter Evans' Ars Sublitor with Mazz Swift, Alice Tessyier, Ryan Muncy**
Roulette 8 pm \$25
- **Todd Williams; David Gibson**
Smalls 7:30, 9, 10:30 pm \$20
- **Ludovica Burtone Quartet with Marta Sanchez, Matt Aronoff, Jay Sawyer**
Soapbox Gallery 8 pm \$25
- **Samara Lubelski, Bill Nace, Ryan Sawyer, David Watson**
The Stone at The New School 8:30 pm \$20
- **Kris Davis Quintet with Julian Lage, Val Jeanty, Trevor Dunn, Terri Lyne Carrington**
Village Vanguard 8, 10 pm \$40

Friday, May 27

- **Divine Sass: Lillias White**
54 Below 7 pm \$55-110
- **Oz Noy/Noé Socha**
Bar Lunático 8:30, 10 pm \$10
- **Curtis Hasselbring Curhachestra with Raphael McGregor, Adam Minkoff, Dan Rieser**
Barbès 8 pm \$20
- **Birdland Big Band**
Birdland 5:30 pm \$30
- **Tierney Sutton**
Birdland 8:30, 10:30 pm \$40
- **Dezron Douglas Quartet**
Birdland Theater 7, 9:30 pm \$30
- **Savion Glover**
Blue Note 8, 10:30 pm \$45
- **Yuka Aikawa**
Bryant Park 12:30 pm
- **Darrell Green Quartet; Courtney Wright Quartet**
Cellar Dog 7, 11:30 pm \$10
- **Louis Hayes 85th Birthday Celebration with Abraham Burton, Gerald Cannon, Steve Nelson, David Hazeltine**
Dizzy's Club 7:30, 9:30 pm \$45
- **Ken Fowser Quintet; Alonzo Demetrius**
The Django 7:30, 10:30 pm
- **David Virelles Trio with Ben Street, Eric McPherson**
The Jazz Gallery 7:30, 9:30 pm \$25-35
- **Bill Mays Trio with Harvie S, Billy Mintz; Neal Caine**
Mezzrow 7:30, 9, 10:30 pm \$20
- **Freddie Hendrix Quintet with Steve Carrington, Brandon McCune, Joseph Lepore, McClenty Hunter**
Minton's 7, 9 pm \$20
- **Connor Evans; Ed Cherry**
Room 623 at B2 Harlem 7, 8:30, 10 pm \$15-20
- **Mopcut: Alfred Kornberg, Giuliano Deadprez, Audrey Chen**
Roulette 8 pm \$25
- **Willy Rodriguez**
Scholes Street Studio 8 pm
- **David Williams**
Smalls 7:30, 9 pm \$20
- **Armen Donelian Trio with Jay Anderson, Dennis Mackrel**
Soapbox Gallery 8 pm \$25
- **Kris Davis Quintet with Julian Lage, Val Jeanty, Trevor Dunn, Terri Lyne Carrington**
Village Vanguard 8, 10 pm \$40

100 MILES OUT

CONNECTICUT

5/12 (5 pm) Mykael Ross Band
5/20 (5 pm) Joe Carter/Jeff Fuller Brazilian Trio
Best Video Film and Cultural Center Hamden, CT www.bestvideo.com

5/4, 5/18 (6:30 pm) Corinthian Dixieland Jazz Band
Bill's Seafood Westbrook, CT www.billsseafood.com

5/7 (8 pm) Nu Band: Joe Fonda, Lou Grassi, Thomas Heberer, Kenny Wessel
5/28 (8 pm) Ryan Sands
Buttonwood Tree Middletown, CT www.buttonwood.org

5/19 (7 pm) Peter Hand Big Band with Jay Brandford, Bruce Williams, Don Braden, Ralph Lalama, Kenny Berger, Brian Pareschi, Duane Eubanks, Eddie Allen, John Bailey, Mark Patterson, James Burton, Jason Jackson, James Weidman, Harvie S, Steve Johns
Byram Shubert Library Greenwich, CT www.greenwichlibrary.org/byram-shubert

5/1 (8 pm) Frankensax with Andrew Beal
5/7 (4 pm) Jazz Jam Session with Michael Coppola
5/14 (4 pm) Jazz Jam Session with Gary Grippo
5/21 (4 pm) Jazz Jam Session with Tony Di & Friends
Café Nine New Haven, CT www.cafenine.com

5/6 (8:30 pm) Peter Evans/Elias Stemeseder
5/13 (8:30 pm) Tomas Fujiwara Triple Double with Zack O'Farrill, Mary Halvorson, Matt Hollenberg, Taylor Ho Bynum, Adam O'Farrill
5/20 (8:30 pm) Mitch Marcus Band with Evan Francois, Jeff Miles, Peter Brendler, Jera Lippi
Firehouse 12 New Haven, CT www.firehouse12.com

5/1 (2 pm) Nathan Edwards Trio
5/8 (2 pm) Blossom Fest featuring Leala Cyr Trio
5/15 (2 pm) Michael Carabello Trio
5/22 (2 pm) Joe Carter Duo
5/29 (2 pm) Mixed Company
Hog River Brewing Hartford, CT www.hogriverbrewing.com

5/3 (7:30 pm) Louis Prima, Jr. & Witnesses
The Kate Old Saybrook, CT www.katharinehepburntheater.org

5/25 (7 pm) Roni Ben-Hur, Harvie S, Tim Horner
La Zingara Bethel, CT www.lazingara.com

5/2 5/16 (6:30 pm) Nat Reeves
The Local - Parkville Market Hartford, CT www.parkvillemarket.com/vendor/the-local

5/4, 11, 18, 25 (9 pm) Hawkins Jazz Collective
Owl Shop New Haven, CT www.owlshopcigars.com

5/20 (7/9 pm) Melinda Rodriguez with Albert Rivera and Matt DeChamplain Trio
Palace Theater Poli Club Waterbury, CT www.palacetheaterct.org/shows/jazz

5/1 (7 pm) Spyro Gyra
Palace Theater Stamford, CT www.palacestamford.org

5/6 (7:30 pm) Jonathan Barber's Vision Ahead with Walter Smith III, Matt Dwonszyk
Parkville Sounds Hartford, CT www.parkvillesounds.com

5/15 (2:30 pm) Geometry: Tomeka Reid, Kyoko Kitamura, Taylor Ho Bynum, Joe Morris
Real Art Ways Hartford, CT www.realartways.org

5/6 (8:30 pm) Sami Stevens/Kazemde George Quintet
5/7 (8:30 pm) Ed Cherry Trio with Keith Brown, Gary Wang
5/20 (8:30 pm) Medusa with Corey Hutchins, Jocelyn Pleasant, Michael Carabello, Dakota Austin, Zewelakhe Bell le Pere, Nathan Davis
5/21 (8:30 pm) Keith Loftis Quartet with John Chin, Eric Wheeler, Willie Jones III
5/27 5/28 (8:30 pm) Lew Tabackin Trio
The Side Door Old Lyme, CT www.oldlymeinn.com/TheSideDoorJazzClub.html

5/15 (4 pm) Kaoru Watanabe Taiko Center Professional Ensemble
South Church New Britain, CT www.southchurch.org

5/1 (2 pm) Mary DiPaola/Nat Reeves
Wadsworth Atheneum Museum of Art Hartford, CT www.thewadsworth.org

NEW JERSEY

5/7 (6 pm) George Cables Trio with Jerome Jennings
Bethany Baptist Church Newark, NJ www.njpac.org

5/28 (7 pm) Blues People with Kelton Cooper, Victor Burks, Mike Griot, Gene Lake
The Blue Moon South Amboy, NJ www.bluemoonsouthamboy.com

5/6 (7:30/9:15 pm) Dave Kikoski, Essiet Essiet, Sylvia Cuenca
5/13 (7:30/9:15 pm) T.K. Blue and Planet Bluu Quintet with Wallace Roney, Jr., Davis Whitfield, Dishan Harper, Orion Turre
5/20 (7:30/9:15 pm) Kahili Kwame Bell Trio with Jared Gold, Javon Alexandre
5/27 (7:30/9:15 pm) Akiko Tsuruga Organ Trio with T.K. Blue, Winard Harper
Brothers Smokehouse Ramsey, NJ www.brotherssmokehousenj.com

5/7 (3:30 pm) Gene Ghee
5/14 (3:30 pm) Lars Haake
5/21 (3:30 pm) Michelle Beckum
5/28 (3:30 pm) James Stewart
Candlelight Lounge Trenton, NJ www.candlelighteventsjazz.com

5/6 (7:30/9 pm) Andrea Brachfeld with Bill O'Connell, Craig Handy, Santi Debriano, Alvester Garnett
5/20 (7:30/9 pm) Bill O'Connell
Clement's Place Newark, NJ www.facebook.com/clementsplacejazz

5/5 (7:30 pm) Dave Stryker
Collingswood Community Center Collingswood, NJ www.jazzbridge.org

5/6 8 pm) Kate Baker Juris with Jim Ridd, Sarah Caswell, Mayra Casales
5/13 (8 pm) James Gibbs Quartet with Nick Masters, Motoki Mihari, Noel Sagerman
5/20 (8 pm) Carrie Jackson Quartet with Radam Schwartz, Takashi Otsuka, Gordon Lane
5/27 (8 pm) James Austin with Ben Rubens, Jeremy Waarren, Charlie Sigler
Cricket Club Jazz Irvington, NJ www.facebook.com/CricketClub411

5/27 (7 pm) Acute Inflections: Elasea Douglas/Sadiki Pierre
Englewood Public Library Englewood, NJ www.Englewoodlibrary.org

5/13 (1 pm-midnight) Melissa Aldana; Keyon Harrold Quintet; Marcus Miller; Houston Person; Makaya McCraven
5/14 (1 pm-midnight) Emmet Cohen Trio; Charles Lloyd; Artemis; Kurt Elling; Mingus Big Band
5/15 (1-10:30 pm) Lakecia Benjamin; Cécile McLorin Salvant; Arturo Sandoval; Alphonso Horn and The Gotham Kings
Exit Zero Jazz Festival Cape May, NJ www.exitzerojazzfestival.com

5/15 (4 pm) Terell Stafford with Bruce Barth, Tim Warfield, Tim Brey, Sam Harris, Johnathan Blake
Jones/Hockaday Barn Hopewell, NJ www.jazznightsprinceton.com

5/8 (4 pm) Artemis: Renee Rosnes, Anat Cohen, Ingrid Jensen, Nicole Glover, Noriko Ueda, Alison Miller
Shea Center for the Performing Arts @William Paterson University Wayne, NJ www.wpunj.edu/wppresents/jazz-room-series

5/21 (8 pm) Eddie Palmieri Latin Jazz Band
South Orange Performing Arts Center South Orange, NJ www.sopacnow.org

5/1 (11 am) Mike Bond Duo
5/15 (11 am) Leonieke Scheuble Duo
5/22 (11 am) Keith Franklin Duo
Stage House Tavern Somerset, NJ www.stagehousetavern.com/somerset/index.html

5/3 (7/8:45 pm) Pierre Cornilliat
5/5 (7/8:45 pm) Sylvia Cuenca Quartet
5/10 (7/8:45 pm) Andrew Wagner Quartet
5/12 (7/8:45 pm) Evan Sherman Quartet
5/17 (7/8:45 pm) Alicyn Yaffee Trio
5/19 (7/8:45 pm) Erena Terakubo Quartet
5/24 (7/8:45 pm) Danny Raycraft Quartet
5/26 (7/8:45 pm) Mike Lee Quartet
5/31 (7/8:45 pm) Matt Renzo Quartet
Tavern on George New Brunswick, NJ www.tavernongeorge.com

5/1 (7:30 pm) John Scofield with Vicente Archer, Jon Cowherd, Josh Dion
5/7 (8 pm) Stanley Jordan Trio
5/14 (8 pm) Marcus Miller
The Vogel at Count Basie Center for the Arts Red Bank, NJ www.thebasie.org

NEW YORK

5/6 (7 pm) Victor LaGamma Trio
5/7 (7:30 pm) Brazilwood Trio
5/13 5/27 (7 pm) Dinah Vero
5/14 5/28 (7:30 pm) Leslie Pintchik Trio
5/20 (7 pm) Alexander McCabe Trio
5/21 (7:30 pm) Barbara King
Alvin & Friends New Rochelle, NY www.alvinandfriendsrestaurant.com

5/7 (6 pm) International Orange: Todd Isler, David Phelps, Leo Traversa, Adam Morrison
5/13 (6 pm) Fat Boi's Brass Band
5/14 (6 pm) Eric Person Quartet with Tim Regusis, Lew Scott, Darrell Green
5/21 (6 pm) Doug Munro and La Pompe Attack
5/28 (6 pm) Ray Blue Quartet
Bean Runner Café Peekskill, NY www.beanrunnercafe.com

5/5 (7 pm) Luke Franco Quartet with Steve Einerson
5/8 (12pm) Teri Roiger Quartet
Bearsville Theater Woodstock, NY www.bearsvilletheater.com

5/5, 12, 9 (7 pm) Paul Connors Organ Groove with Dave Kain, Jon Doty
5/7 (7:30 pm) KJ Denhert
5/21 (7:30 pm) Chris Conte Trio with Tom McDonough, Mark McIntyre
5/26 (7 pm) Paul Connors Organ Groove with Jon Doty & Friends
Elk's Lodge Ossining, NY www.jazzatthelodge.com

5/1 (7 pm) Orrin Evans Trio
5/7 (7:45 pm) Ozmosys
5/8 (10 am/ 1 pm) Saints of Swing, (7 pm) Adam O'Farrill's Stranger Days
5/15 (7 pm) Samara Joy with Pasquale Grasso Trio
5/19 (7 pm) Sexmob: Steven Bernstein, Briggan Krauss, Tony Scherr, Kenny Wollesen
5/22 (7 pm) Sasha Dobson with Peter Bernstein
5/29 (7 pm) Richie Goods
The Falcon Marlboro, NY www.liveatthefalcon.com

5/15 (2 pm) CCC Ensemble featuring Ray Blue
Hendrick Hudson Free Library Lawn Montrose, NY www.henudfreeibrary.org

5/1 (4/6 pm) Steve Nelson Quartet, (8 pm) David Janeway
5/6-7 (7/9:30 pm) Scott Robinson with Helen Sung, Martin Wind, Dennis Mackrel
5/8 (4/6 pm) Stephanie Nakasian Trio
5/13-14 (7/9:30 pm) Karrin Allyson with Ted Rosenthal, Ed Howard, Matt Wilson
5/15 (4/6 pm) Alan Broadbent Trio with Harvie S, Billy Mintz
5/20-21 (7/9:30 pm) Houston Person Quartet
5/22 (4/6 pm) Empathia Duo: Mafalda Minozzi/Paul Ricci
5/27-28 (7/9:30 pm) Helio Alves/Chico Pinheiro Quartet with Scott Colley, Eric Doob
5/29 (4/6 pm) Ludovica Burtone & Little Sparks Quartet
Jazz Forum Arts Tarrytown, NY www.jazzforumarts.org

5/4 (1,7 pm) Tom Manuel Young At Heart Trio with Steve Salerno, Kennan Zach
5/5-7 (7 pm) Jazz Loft Big Band with Tom Manuel, Pete Caldera
5/9 (7 pm) SBU Blowage Big Band with Ray Anderson, Tom Manuel
5/11, 5/18, 5/25 (7 pm) Jazz Loft Trio
5/17 (7 pm) SBU Graduate Recitals feat. Jeremy Carlstedt, Martin Isenberg
5/19 (7 pm) Bad Little Big Band with Madeline Kole, Rich Iacona
5/20 (7 pm) Jon Irabagon with Matt Mitchell, Chris Lightcap, Dan Weiss
5/21 (7 pm) Bill Mays Trio with Dean Johnson, Ron Vincent and Tom Manuel
5/26 (7 pm) Interplay Jazz Orchestra with Joe Devassy, Gary Henderson
The Jazz Loft Stony Brook, NY www.thejazzloft.org

5/15 (4 pm) Tani Tabbal Trio with Adam Siegel, Michael Bisio
The Lace Mill Kingston, NY www.facebook.com/TheLaceMill

5/7 (7 pm) Pete Levin Trio with Mike Jackson, Jeff "Siege" Seigel
5/14 (7 pm) Joel Harrison with Gary Kelly, Aaron Johnson
5/21 (7 pm) Jimmy Keneally Band
5/28 (7 pm) David Lopato with Lucas Pino, Ed Neumeister, Ratzo Harris, Harvey Sorgen
Lydia's Café Stone Ridge, NY www.lydias-cafe.com

5/13 (8 pm) Tamuz Nissim Quartet
5/14 (8 pm) Judi Marie Canterino Quartet
5/20 (8 pm) Bill Mays Trio
5/21 (8 pm) Martin Pizzarelli Quartet with Larry Fuller
5/27 (8 pm) Michelle Lordi Quartet with Matt Parrish
5/28 (7:30/9:30 pm) Tania Grubbs Quartet
Maureen's Jazz Cellar Nyack, NY www.maureensjazzcellar.com

5/22 (2 pm) Armen Donelian Trio with Jay Anderson, Dennis Mackrel
Ossining Public Library Ossining, NY www.ossininglibrary.org

5/1 (5 pm) Sherry Winston Band
PJS Jazz Society at First Presbyterian Church Mt. Vernon, NY www.pjsjazz.org

5/2 (8:30 pm) Two Sisters, Inc.: Dave Sewelson, Claire Daly, Dave Hofstra, Michael Sarin
5/9, 5/30 (8:30 pm) Ray Blue
5/16 (8:30 pm) Pete Levin Trio with Mike DeMicco, Jeff "Siege" Siegel
5/23 (8:30 pm) Ométiquette with Chris Pasin, Jeff Lederer, Michael Bisio, Harvey Sorgen
Quinn's Beacon, NY www.facebook.com/QuinnsBeacon

5/22 (7 pm) Guillermo Gregorio, Damon Smith, Jerome Bryerton; Michael Foster, Fred Lonberg-Holm, Matt Weston
Tubby's Kingston, NY www.tubbyskingston.com

5/2, 9, 16, 23, 30 (8pm) Monday Jazz Sessions with John Richmond
Turning Point Café Piermont, NY www.piermont.club

5/12 (5:30 pm) Shag Horns
5/19 (5:30 pm) Brass Queens
White Plains BID White Plains, NY www.wpbid.com

PENNSYLVANIA

5/8 (8 pm) ArsNova Presents Lea Bertucci with Matt Evans, Henry Fraser, Lester St. Louis, Lucia Stavros
Benjamin Franklin Hall Philadelphia, PA www.arsnovaworkshop.org

5/4 (7:30 pm) Dave Posmontier "Jazz @The Center" with Andrea Carlson
Cheltenham Center for the Arts Cheltenham, PA www.jazzbridge.org

5/3 (8/9:30 pm) Nick Lombardelli Quartet
5/4 (8/9:30 pm) Temple University Quintet with Frank Groenendijk, Martin Diaz, Joan Fort, Philip Lewin, Nitin Parree

5/6 (8/10 pm) Lynn Riley Band
5/7 (8/10 pm) Tobias Meinhart Quartet with Julian Shore, Matt Penman, Obed Calvaire
5/10 (8/9:30 pm) Inslide Job: Jasyn Brazoban, Sean McCusker, Morgan Wallbridge, Matt Turowski, Bryana Crockett

5/11 (8/9:30 pm) Keith Chasin with Nick Krolak, Zach Martin
5/12 (8/9:30 pm) James Austin Melton with Daniel McCain, Justin Cabrera, Adam Gresko
5/13 5/14 (8/10 pm) Orrin Evans with Luques Curtis, Mark Whitfield, Jr., Caleb Curtis
5/18, 5/25 (8/9:30 pm) Lower Merio Jazz Combo
5/19 (8/9:30 pm) Steven Perry with Zion Fritzingler, David Bamber, Dan Monaghan
5/21 (8/10 pm) Tony Miceli Band with Joanna Pascale
5/26 (8/9:30 pm) University of the Arts Allstar High School Big Band with Nick Lombardelli, Matt Gallagher
5/27 (8/10 pm) Ben Turner Quartet with Pat Bianchi, Larry McKenna
5/31 (8/9:30 pm) V. Shayne Trio with Justin Sekelewski, Conner Saltzer
Chris' Jazz Café Philadelphia, PA www.chrisjazzcafe.com

5/21 (7:30 pm) Sun Ra Arkestra
Clef Club Philadelphia, PA www.clefclubofjazz.org

5/15 (2 pm) Tri-State Jazz Society presents New York Classic 7 with Colin Hancock
Community Arts Center Wallingford, PA www.tristatejazz.org

5/1 (5 pm) Steve Sandberg Trio with Michael O'Brien, Kirk Driscoll
5/5, 5/12, 5/19, 5/26 (7 pm) Bill Washer and Friends
5/6 (7 pm) Alex Wintz Quartet with Dave Baron, Jimmy Macbride
5/7 (7 pm) Kate Baker Quartet with Dean Johnson, Myra Casales
5/8 (5 pm) Horizons Quartet: Dan Wilkins, James Collins, Gene Perla, Byron Landham
5/13 (7 pm) Stephanie Nakasian
5/14 (7 pm) Lew Tabackin Trio with Boris Kozlov, Jason Tiemann
5/15 (5 pm) Bill Mays Trio with Dean Johnson, Ron Vincent
5/16 (7 pm) Eric Mintel Quartet with Nelson Hill, Dave Antonov, Dave Mohn
5/20 (7 pm) Danny Tobias Quartet with Steve Ash, Chris Flory, Lee Hudson
5/21 (7 pm) Carrie Jackson & Jazzin' All Stars with Radam Schwartz, Takashi Otsuka, Gordon Lane

5/22 (5 pm) Da-Mo-Jo: Daniel Gonzalez, Morrie Loudon, Jon Ballantyne
5/27 (7 pm) Joanna Pascale with John Swana, Josh Richman, Steve Vamer, Dan Monaghan
5/28 (7 pm) Paul Jost with Jim Ridd, Boots Maleson, Pete McCann, Tim Horner
5/29 (5 pm) Bil Charlap solo
5/30 (7:30 pm) Water Gap Jazz Orchestra with Matt Vashlishan
Deer Head Inn Delaware Water Gap, PA www.deerheadinn.com

5/18 (7:30 pm) Jazz Bridge Presents Jim Dragoni
Fellowship Hall Philadelphia, PA www.jazzbridge.org

5/1 (8 pm) Astroturf Noise: Sam Day Harmet, Sana Nagano, Zach Swanson; Space Whale Orchestra; Christina Gesualdi-Jesse Kudler Duo; 2223.fish
Fire Museum, Philadelphia, PA www.firemuseumpresents.com

5/18 (8 pm) Luke O'Reilly and Philly Jazz Divas with Sherry Butler, Jeannie Brooks, Hailey Brinnel, Lee Mo, Matt Parish, Johnathan Blake
5/27 (11 am) Mike Raymond with Peter Rushing, Christian Harrison, Dan McCain
Kimmel Center Commonwealth Plaza Stage Philadelphia, PA www.kimmelculturalcampus.org

5/2, 5/9, 5/16, 5/23, 5/30 (5:30-9:30 pm): Tony Williams Jazz Quartet
La Rose Jazz Club Philadelphia, PA www.jazzclublarose.com

5/25 (6 pm) ArsNova Fundraiser with Monnette Sudler
Maas Building Philadelphia, PA www.arsnovaworkshop.org

5/18 (7:30 pm) Jim Dragoni
Ridge Avenue Methodist Church Philadelphia, PA www.jazzbridge.org

5/15 (8 pm) Arthur Brooks Ensemble V: Amirtha Kidambi/Matteo Liberatore
The Rotunda Philadelphia, PA www.firemuseumpresents.com

5/6 (8 pm) ArsNova Presents Adam O'Farrill's Stranger Days with Xavier Del Castillo, Walter Stinson, Zack O'Farrill
RUBA Club Philadelphia, PA www.arsnovaworkshop.org

5/1 (6:30/8:30 pm) Michael Tozzi's ijazzglobal with Nate Kahn
5/5 (7/9:30 pm) Gerald Veasley Band with Lao Tizer, Joel Rosenblatt
5/6-8 (7/9:30 pm) Arpeggio Jazz Ensemble: Sherry Wilson Butler, Warren Cooper
5/13-14 (7/9:30 pm) Jazzmeia Horn
5/19 (7/9 pm) Pablo Batista Latin Jazz Quintet
5/26 (7/9 pm) Cory Cox
5/27-28 (7/9:30 pm) Warren Wolf and The Wolf Pack
South Jazz Club Philadelphia, PA www.southjazzkitchen.com

5/7 (8 pm) Jessica Pavone String Ensemble with Aimee Niemann, Abby Swidler
University Lutheran Philadelphia, PA www.bowerbird.org

5/21 (8 pm) Makaya McCraven
World Café Philadelphia, PA www.worldcafelive.com

Saturday, May 28

- Divine Sass: Lillias White 54 Below 7 pm \$55-110
- Sachal Vasandani/Romain Collin The Atlantic BKLN 7 pm \$15
- Carlos Abadie Quartet The Atlantic BKLN 9 pm \$15
- Adam Kolker/Peter Bernstein Bar Bayeux 8 pm
- John Ellis' Double Wide Bar Lunático 8:30, 10 pm \$10
- Tierney Sutton Birdland 8:30, 10:30 pm \$40
- Dezron Douglas Quartet Birdland Theater 7, 9:30 pm \$30
- Savion Glover Blue Note 8, 10:30 pm \$45
- Duane Eubanks; Rob Edwards Cellar Dog 7, 11:30 pm \$10
- Teddy Royal and Company Conference House Park 1 pm
- Yotam Ben-Or; Michael Sarian and The Big Chabones Culture Lab LIC 5, 7 pm
- CompCord Heavy Metal Ensemble: Maria Tegzes, David Banks, Jane Getter, Gené Pritsker, Greg Baker, Peter Fabrizio, Adam Holzman, Geoffrey Burleson, Dan Cooper, John Ferrari The Delancey 6 pm \$10
- Remembering Slide Hampton Dizzy's Club 7:30, 9:30 pm \$45
- Anthony Hervey; James Sarno The Django 7:30, 10:30 pm
- Kresten Osgood, Herb Robertson, Marcus Rojas Downtown Music Gallery 6:30 pm
- David Virelles Trio with Ben Street, Eric McPherson The Jazz Gallery 7:30, 9:30 pm \$25-35
- The Hot Sardines Joe's Pub 9:30 pm \$35
- Bill Mays Trio with Harvie S, Billy Mintz; Alan Broadbent Mezzrow 7:30, 9, 10:30 pm \$20
- Freddie Hendrix Quintet with Steve Carrington, Brandon McCune, Joseph Lepore, McClenty Hunter Minton's 7, 9 pm \$20
- Tim Bernel/Gregg Belisle-Chi The Owl Music Parlor 7:30 pm
- Harry Allen; Hilary Gardner Symphony Space Leonard Nimoy Thalia 7 pm \$40-75
- Bill Frisell Trio with Thomas Morgan, Rudy Royston and guest Immanuel Wilkins Roulette 8 pm \$40
- Jerome Jennings Quartet with Anthony Ware, Wallace Roney, Jr., Liany Mateo Sistas' Place 9, 10:30 pm \$20
- David Williams Smalls 7:30, 9 pm \$20
- Jay Clayton/Judy Niemack Voices In Flight with John DiMartino, Jay Anderson Soapbox Gallery 8 pm \$25
- Lee Ranaldo/David Watson The Stone at The New School 8:30 pm \$20
- Accentuate the Positive: Konrad Paszkudzki Trio; Pasquale Grasso; Samara Joy; Harry Allen; Hilary Gardner Symphony Space Leonard Nimoy Thalia 7 pm \$40-75
- Kris Davis Quintet with Julian Lage, Val Jeanty, Trevor Dunn, Terri Lyne Carrington Village Vanguard 8, 10 pm \$40

Sunday, May 29

- Lucian Ban solo Barbès 6 pm \$15
- Stéphane Wrembel Barbès 8 pm \$20
- Robert Edwards Big Band Birdland 5:30 pm \$30
- Arturo O'Farrill and The Afro Latin Jazz Ensemble Birdland 8:30, 10:30 pm \$40
- Dezron Douglas Quartet Birdland Theater 7, 9:30 pm \$30
- Savion Glover Blue Note 8, 10:30 pm \$45
- Ned Goold Trio Cellar Dog 7 pm \$10
- Remembering Slide Hampton Dizzy's Club 5, 7:30 pm \$45
- The Hot Sardines Joe's Pub 7, 9:30 pm \$35
- Welf Dorr, Elias Meister, Dmitry Ishenko, Rob Mitzner The Keep 9 pm
- Ashley Pezzotti Mezzrow 7:30, 9 pm \$20
- Cooper-Moore/Kresten Osgood Michiko Studios 3 pm \$20
- Steve Carrington Minton's 7, 9 pm \$20
- Kendra Shank Trio with Pete McCann, Dean Johnson North Square Lounge 12:30, 2 pm
- Sam Yahel, Ben Street, Kresten Osgood Omithology Jazz Club 9 pm
- Pieces of a Song: Chris McCarthy and Clotilde Rockwood Music Hall Stage 3 7 pm \$10
- Benefit for Ukraine Support: New Masada Quartet: John Zorn, Julian Lage, Jorge Roeder, Tomas Fujiwara; Leila Josefowicz; Bill Frisell/Julian Lage; Cyro Baptista and Gossolalia with Brian Marsella, Felipe Hostins, Gil Oliveira; Laurie Anderson/John Zorn; Arturo O'Farrill Quartet with Adam O'Farrill, Liany Mateo, Zack O'Farrill; Hilary Hahn; Joe Lovano Group with Judi Silvano, Bill Frisell, Andrew Cyrille Roulette 8 pm \$50
- Tahira Clayton, Willem Delisfort, Jonathan Michel Saint Peter's Church 5 pm
- Sasha Dobson; Aaron Johnson Smalls 7:30, 9, 10:30 pm \$20
- Accentuate the Positive: Konrad Paszkudzki Trio; Pasquale Grasso; Samara Joy; Harry Allen; Hilary Gardner Symphony Space Leonard Nimoy Thalia 5 pm \$40-75
- Kris Davis Quintet with Julian Lage, Val Jeanty, Trevor Dunn, Terri Lyne Carrington Village Vanguard 8, 10 pm \$40

Monday, May 30

- Blaketet: Michael Blake, Steven Bernstein, Tony Scherr, Kresten Osgood Bar Lunático 8:30, 10 pm \$10
- Tatiana Eva-Marie Birdland Theater 7 pm \$30
- Ed Neumeister Quartet Birdland Theater 8:30 pm \$30
- Gregoire Maret/Romain Collin Blue Note 8 pm \$15
- Vince Giordano and The Nighthawks Bond 45 8 pm \$25
- Pete Malinverni Bryant Park 12:30 pm
- Joel Harrison Jazz Orchestra with Seneca Black, Dave Smith, Charlie Porter, Justin Mullens, Alan Ferber, Sara Jacovino, Curtis Hasselbring, Ben Staap, Ben Kono, Jasper Shogo Dutz, Stacy Dillard, Lisa Parrot, Daniel Kelly, Greg August, Jared Schonig Dizzy's Club 7:30, 9:30 pm \$40
- Mingus Big Band The Django 7:30, 9:30 pm
- Spike Wilner Mezzrow 7:30, 9 pm \$20
- Dan Tepfer Soapbox Gallery 8 pm \$25
- Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40

Tuesday, May 31

- Luca Benedetti Trio with Tony Scherr, Tony Mason Bar Lunático 8:30, 10 pm \$10
- Kenny Warren Quintet with Christopher Hoffman, Zekkereya El-magharbel, Matthias Pichler, Carlo Costa Barbès 7 pm \$20
- Dave Liebman, Randy Brecker, Marc Copland, Drew Gress, Joey Baron Birdland 7, 9:30 pm \$40
- Gabrielle Stravelli Trio with Michael Kanan, Pat O'Leary Birdland Theater 5:30 pm \$20
- DOMi/JD Beck Blue Note 8, 10:30 pm \$35
- Vince Giordano and The Nighthawks Bond 45 8 pm \$25
- Pete Malinverni Bryant Park 12:30 pm
- Ralph Peterson Celebration: Bill Pierce, Craig Handy, Brian Lynch, Essiet Essiet, Tyshawn Sorey, Anthony Wonsey and guest Tia Fuller Dizzy's Club 7:30, 9:30 pm \$35
- Pedro Giraudo Quartet with Nick Danielson, Rodolfo Zanetti, Ahmed Alom; Los Hacheros: Jeremy Bosch, Itai Kriss, Eddie Venegas, Jacob Plasse, William Ash, Marcos Lopez, Carlitos Padron, Jacob Plasse The Django 7:30, 10:30 pm
- Jessica Ackerley, Erin Rogers, Henry Memmer; Darren Johnston/Ches Smith Downtown Music Gallery 6:30, 7:30 pm
- Kevin Sun/Mat Brewer Trio Lowlands 8, 9:30 pm
- Roni Ben-Hur Mezzrow 7:30, 9 pm \$20
- Miles Okazaki's Trickster with Matt Mitchell, Anthony Tidd, Sean Rickman SEEDS 8 pm \$20
- Ben Solomon Smalls 7:30, 9 pm \$20
- Mike Rodriguez Quintet with John Ellis, Gary Versace, Carlos Henriquez, Obed Calvaire Village Vanguard 8, 10 pm \$40
- Kresten Osgood, Thomas Buckner, Robert Dick, Thomas Morgan Zürcher Gallery 8 pm \$20

CLUB DIRECTORY

- 54 Below 254 W. 54th Street (646-476-3551) Subway: N, Q, R to 57th Street; B, D, E to Seventh Avenue www.54below.com
- 55Bar 55 Christopher Street between Waverly Place and Seventh Avenue South (212-929-9883) Subway: 1, 2 to Christopher Street- Sheridan Square www.55bar.com
- A.R.R.O.W. Field House 35-30 35th Street, Queens (718-349-0444) Subway: N, W to 36th Street www.nycgovparks.org/facilities/recreationcenters/Q470
- Alfred E. Smith Recreation Center 80 Catherine Street (212-285-0300) Subway: F to East Broadway www.nycgovparks.org/facilities/recreationcenters/M194
- Apollo Theater & Music Café 253 W. 125th Street (212-531-5305) Subway: A, B, C, D, 2, 3 to 125th Street www.apollotheater.org
- The Atlantic BKLN 333 Atlantic Avenue Subway: A, C, G to Hoyt-Schermerhorn Streets www.atlanticbkl.com
- Austrian Cultural Forum 11 E. 52nd Street at Madison Avenue (212-319-5300) Subway: 6 to 51st Street www.acfny.org
- BAM Howard Gilman Opera House 30 Lafayette Avenue (718-636-4100) Subway: Subway: M, N, R, W to Pacific Street; Q, 1, 2, 4, 5 to Atlantic Avenue www.bam.org
- Bar Bayeux 1066 Nostrand Avenue (347-533-7845) Subway: 2, 5 to Sterling Street www.barbayeux.com
- Bar Lunático 486 Halsey Street (917-495-9473) Subway: C to Kingston-Throop Avenues www.barlunatico.com
- Barbès 376 9th Street at 6th Avenue, Brooklyn (718-965-9177) Subway: F to 7th Avenue www.barbesbrooklyn.com
- Birdland and Birdland Theater 315 W. 44th Street (212-581-3080) Subway: A, C, E, to 42nd Street www.birdlandjazz.com
- Blank Forms 99 Scott Avenue Subway: L to Jefferson Street www.blankforms.org
- Blue Note 131 W. 3rd Street at 6th Avenue (212-475-8592) Subway: A, B, C, D, E, F to W. 4th Street www.bluenotejazz.com
- Bond 45 221 W. 46th Street (212-869-4545) Subway: B, F, M to 47-50 Streets www.bond45ny.com
- BRIC House Ballroom, Media House and Stoop 647 Fulton Street (718-683-5600) Subway: 2, 3, 4, 5 to Nevins Street www.bricartsmedia.org
- Brooklyn Museum of Art 200 Eastern Parkway (718-638-5000) Subway: 2, 3 to Eastern Parkway www.brooklynmuseum.org
- Bryant Park 5th and 6th Avenues between 40th and 42nd Streets Subway: 4, 5, 6 to 42nd Street www.bryantpark.org
- Café Carlyle 35 E. 76th Street (212-570-7189) Subway: 6 to 77th Street www.thecarlyle.com
- Cellar Dog 75 Christopher Street at 7th Avenue (212-675-6056) Subway: 1 to Christopher Street www.cellardog.net
- Chelsea Table & Stage Hilton Fashion District Hotel, 152 W. 26th Street Subway: C, E to 23rd Street; R, W to 28th Street www.chelseatableandstage.com
- Conference House Park 298 Satterlee Street, Staten Island (718-984-6046) Bus: SIM25 to Hylan Boulevard/Craig Avenue www.nycgovparks.org/parks/conferencehousepark
- Culture Lab LIC 5-25 46th Avenue, Long Island City (347-848-0030) Subway: 7 to Vernon Boulevard/Jackson Avenue www.facebook.com/culturelablic
- David Rubenstein Atrium Broadway at 60th Street (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle www.lincolncenter.org/venue/atrium
- The Delancey 168 Delancey Street (212-254-9920) Subway: F to Delancey Street www.thedelancey.com
- Dizzy's Club 33 W. 60th Street, 5th floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle www.jazz.org
- The Django 2 Sixth Avenue (212-519-6600) Subway: A, C, E to Canal Street; 1 to Franklin Street www.thedjangony.com
- Downtown Music Gallery 13 Monroe Street (212-473-0043) Subway: F to East Broadway www.downtownmusicgallery.com
- Drom 85 Avenue A (212-777-1157) Subway: F to Second Avenue www.dromnyc.com
- Endless Life Brewery 585 Franklin Avenue (347-789-4211) Subway: C, S to Franklin Avenue www.endlesslifebrewing.com
- Flushing Town Hall 137-35 Northern Boulevard, Flushing (718-463-7700) Subway: 7 to Main Street www.flushingtownhall.org
- Gallery MC 549 W. 52nd Street (212-581-1966) Subway: C, E to 50th Street www.gallerymc.org
- Green Soul Studios Subway: F to 75th Avenue www.instagram.com/green_soul_studios
- Greenwich House Music School 46 Barrow Street (212-242-4770) Subway: 1 to Christopher Street www.greenwichhouse.org
- Harlem Stage Gatehouse 150 Convent Avenue at West 135th Street (212-650-7100) Subway: 1 to 137th Street www.harlemstage.org
- Hostos Center 450 Grand Concourse (718-518-6700) Subway: 2, 4, 5 to 149th Street www.hostos.cuny.edu
- Hunts Point Recreation Center 765 Manida Street (718-860-5544) Subway: 6 to Hunts Point Avenue www.nycgovparks.org
- Ibeam Brooklyn 168 7th Street between Second and Third Avenues Subway: F to 4th Avenue www.ibeambrooklyn.com
- The Interchurch Center 61 Claremont Avenue (212-870-2200) Subway: 1 to 116th Street www.interchurch-center.org
- Invisible Dog Art Center 51 Bergen Street Subway: F, G to Bergen Street
- Iridium 1650 Broadway at 51st Street (212-582-2121) Subway: 1, 2 to 50th Street www.theiridium.com
- Isaac Stern Auditorium at Carnegie Hall 881 Seventh Avenue (212-247-7800) Subway: N, Q, R, W to 57th- Seventh Avenue www.carnegiehall.org
- The Jazz Gallery 1160 Broadway, 5th floor (212-242-1063) Subway: N, R to 28th Street www.jazzgallery.org
- Jazz Museum in Harlem 58 W. 129th Street between Madison and Lenox (212-348-8300) Subway: 6 to 125th Street www.jazzmuseuminharlem.org
- Joe's Pub at the Public Theater 425 Lafayette Street (212-539-8770) Subway: N, R to 8th Street-NYU; 6 to Astor Place www.joespub.com
- The Keep 205 Cypress Avenue, Queens (718-381-0400) Subway: L to Jefferson Street www.thekeepny.com

- Kingsborough Community College 2001 Oriental Boulevard (718-368-6686) Subway: Q to Brighton Beach www.onstageatkingsborough.org
- Knickerbocker Bar & Grill 33 University Place at 9th Street (212-228-8490) Subway: N, R to 8th Street-NYU www.knickerbockerbarandgrill.com
- Kostabi World 225 W. 22nd Street Subway: C, E to 23rd Street
- LeFrak Hall, Queens College 65-30 Kissena Boulevard, Flushing (718-793-8080) Subway: 7 to Main Street, then bus
- Le Poisson Rouge 158 Bleecker Street Subway: A, B, C, D, E, F, V to W. 4th Street www.lepoissonrouge.com
- Lowlands 543 Third Avenue, Brooklyn (347-463-9458) Subway: R to Prospect Avenue www.lowlandsbar.com
- Mezzrow 163 W. 10th Street (646-476-4346) Subway: 1 to Christopher Street www.mezzrow.com
- Michiko Studios 149 W. 46th Street (212-302-4011) Subway: B, D, F, M to 47-50 Streets www.michikostudios.com
- Miller Theatre 2960 Broadway and 116th Street (212-854-7799) Subway: 1 to 116th Street-Columbia University www.millertheater.com
- Minton's 206 W. 118th Street (212-243-2222) Subway: B, C to 116th Street www.mintonsharlem.com
- National Sawdust 80 N. 6th Street (646-779-8455) Subway: L to Bedford Avenue www.nationalsawdust.org
- Neighborhood Church of Greenwich Village 269 Bleecker Street (212-691-1770) Subway: A, B, C, D, E, F, V to W. 4th Street www.ncgv.net
- New Amsterdam Musical Association (NAMA) 107 W. 130th Street (212-234-2973) Subway: 2, 3 to 125th Street
- New York Jazz Workshop 265 W. 37th St, 10th floor suite (212-287-5908) Subway: A, C, E to 34th Street-Penn Station www.newyorkjazzworkshop.com
- North Square Lounge 103 Waverly Place at McDougal Street (212-254-1200) Subway: A, B, C, E, F, V to West 4th Street
- Nublu 151 151 Avenue C Subway: L to First Avenue www.nublu.net
- Omithology Jazz Club 6 Suydam Street, Brooklyn (917-231-4766) Subway: J, M, Z to Myrtle Avenue www.omithologyjazzclub.com
- Our Savior's Atonement Lutheran Church 178 Bennett Avenue (212-923-5757) Subway: 1 to 191st Street www.osanyc.org
- The Owl Music Parlor 497 Rogers Avenue, Brooklyn (718-774-0042) Subway: 2, to to Sterling Street www.theowl.nyc
- Pangea 178 Second Avenue (212-995-0900) Subway: L to First Avenue www.pangeanyc.com
- Park Avenue Armory 643 Park Avenue (212-616-3930) Subway: 6 to 68th Street www.armoryonpark.org
- Patrick's Place 2835 Frederick Boulevard (212-491-7800) Subway: B, D to 155th Street www.patrickspacsharlem.com
- Pelham Fritz Recreation Center 18 Mt Morris Park West (212-860-1380) Subway: 2, 3 to 125th Street
- Pioneer Works 159 Pioneer Street, Brooklyn (718-596-3001) Bus: B61 www.pioneerworks.org
- Poe Park 2640 Grand Concourse (718-365-5516) Subway: B, D to Kingsbridge Road www.nycgovparks.org
- Public Records 233 Butler Street Subway: 2, 3, 4, 5, B, D, N, Q, R to Atlantic Avenue www.publicrecords.nyc
- Rizzoli Bookstore 1133 Broadway (212-759-2424) Subway: R, W to 28th Street www.rizzolibookstore.com
- Roberto Clemente State Park 301 W. Tremont Avenue, Bronx (718-299-8750) Metro North: Hudson Line to Morris Heights www.parks.ny.gov/parks/140/details.aspx
- Rockwood Music Hall 196 Allen Street (212-477-4155) Subway: F, V to Second Avenue www.rockwoodmusichall.com
- Room 623 at B2 Harlem 271 W. 119th Street (212-280-2248) Subway: B, C to 116th Street www.b2harlem.com
- Rose Theater Broadway at 60th Street, 5th floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle www.jazz.org
- Roulette 509 Atlantic Avenue (212-219-8242) Subway: 2, 3, 4, 5 to Atlantic Avenue www.roulette.org
- Saint Peter's Church 619 Lexington Avenue at 54th Street (212-935-2200) Subway: 6 to 51st Street www.saintpeters.org
- Scholes Street Studio 375 Lorimer Street (718-964-8763) Subway: L to Lorimer Street www.scholesstreetstudio.com
- SEEDS 617 Vanderbilt Avenue Subway: 2, 3, 4 to Grand Army Plaza www.seedsbrooklyn.org
- Sistas' Place 456 Nostrand Avenue at Jefferson Avenue, Brooklyn (718-398-1766) Subway: A to Nostrand Avenue www.sistasplace.org
- Smalls 183 W 10th Street at Seventh Avenue (212-252-5091) Subway: 1 to Christopher Street www.smallsjazzclub.com
- Soapbox Gallery 636 Dean Street Subway: 2, 3 to Bergen Street www.soapboxgallery.org
- The Stone at The New School 55 W. 13th Street (212-229-5600) Subway: F, V to 14th Street www.thestonenyc.com
- The Sultan Room 234 Starr Street (612-964-1420) Subway: L to Jefferson Street www.thesultanroom.com
- Super Secret Arts 400 3rd Avenue, 2nd Floor, Brooklyn (347-384-2016) Subway: F, G to 4th Avenue-9th Street; R to 9th Street www.supersecretarts.com
- Symphony Space Leonard Nimoy Thalia, Peter Jay Sharpe Theatre and Bar Thalia 2537 Broadway at 95th Street (212-864-5400) Subway: 1, 2, 3 to 96th Street www.symphonyspace.org
- Terraza 7 40-19 Gleane Street (718-803-9602) Subway: 7 to 82nd Street/Jackson Heights www.terraza7.com
- Tribeca Performing Arts Center 199 Chambers Street (212-220-1460) Subway: A, 1, 2, 3 to Chambers Street www.tribecapac.org
- Vanderbilt Open Streets Vanderbilt Avenue between Atlantic Avenue and Park Place Subway: 2, 3, 4, 5, B, D, N, Q, R to Atlantic Avenue
- Village Vanguard 178 Seventh Avenue South at 11th Street (212-255-4037) Subway: 1, 2, 3 to 14th Street www.villagevanguard.com
- Zinc Bar 82 W. 3rd Street (212-477-8337) Subway: A, C, E, F, V, Grand Street Shuttle to W. 4th Street www.zincjazz.com
- Zürcher Gallery 33 Bleecker Street (212-777-0790) Subway: 6 to Bleecker Street; B, D, F to Broadway-Lafayette www.galeriezurcher.com

(INTERVIEW CONTINUED FROM PAGE 6)

we had to transition to online programming. We did that for almost a hundred live sessions before ending this past December.

TNYCJR: How do you regard your role as a producer in the larger sense, in addition to helping emerging artists?

MM: What we do is great for the community. We have built up free summer concerts in five different venues with between 15,000 and 18,000 attendees. The club generates 17,000 to 20,000 listeners a year. So that's 40,000 people that we positively affect here in Westchester on an annual basis. I am constantly getting submissions online from artists who want exposure or want gigs, be it at the club or our outdoor summer concerts. Naturally I can't book everybody. But I am committed to giving these artists the opportunities.

TNYCJR: How did your interest in Brazilian music come about?

MM: I was on a rowboat in Central Park and heard this Samba band on the shore and was like, "What is that?" I was really bitten by the Brazilian music book. I began incorporating Brazilian sounds in my music and played in a Samba band. Antônio Carlos Jobim is my favorite composer. My most recent recording is a double album with Brazilian artists.

TNYCJR: How do you feel about the future of jazz?

MM: Jazz' future is pretty good. You have so many young players coming up embracing the tradition. But this is a niche marketplace. Jazz accounts for maybe three percent of all music purchases. I guess you could say it was the popular music of the day in the '40s, '30s, you know the big bands, swing and the vocalists. Those days are long gone. Being a musician, being a recording artist and being a producer of at least 60 albums by various artists, I can tell you that it is very difficult to sell CDs. We sell CDs here in the club primarily because people want the autograph of the artists. They want to meet the artists. It is becoming increasingly easy for people to record their own CD. Artists may get on the charts for six weeks in a row. That's great. But I bet you they still don't sell more than 2,000 copies. The upshot of it is that these artists, including myself, use their recorded product as a calling card to get gigs, which pay money. CDs are incidental.

TNYCJR: What are your future plans?

MM: People have been suggesting to me that I write a book and I have been thinking about it for decades. And I have finally started to do it. When we went to Italy last month, I wrote the first entry, whose title is "Chet Baker Died Owing Me \$53." True story. ❖

For more information, visit jazzforumarts.org. Morganelli and The Jazz Forum All-Stars are at The Interchurch Center May 18th presented by Jazzmobile. See Calendar.

Recommended Listening:

- Mark Morganelli—*Live on Broadway* (Jazz Forum, 1982)
- Mark Morganelli & The Jazz Forum All-Stars—*Five is Bliss* (Jazz Forum, 1987)
- Mark Morganelli & The Jazz Forum All-Stars—*Speak Low* (Candid, 1990)
- Paquito D'Rivera—*Who's Smoking (with James Moody)* (Candid, 1991)
- Mark Morganelli & The Jazz Forum All-Stars—*My Romance* (Jazz Forum, 2003)
- Mark Morganelli & The Jazz Forum All-Stars—*Brasil!* (Jazz Forum, 2018)

(ENCORE CONTINUED FROM PAGE 10)

Spielberg knew the timing of the editing and the mood he wanted. It was a workshop on how to be a collaborator. You never show another person up and you always treat the other person with respect and love. It taught me a lot."

One of the most meaningful moments came when Klucevsek was a guest on *Mister Rogers' Neighborhood* in 1988. "I'd written an article for *Keyboard Magazine* about regional accordion styles. Fred Rogers read it and I was contacted to appear on the show. I did an original piece called 'Scenes From A Mirage'. It was beautiful. He asked me, 'What might you play if you're happy? What might you play if you're sad?' Since I was originally inspired to play accordion from watching TV, it practically brought me to tears knowing that I could inspire others by playing on TV," he says. ❖

For more information, visit guyklucevsek.com. Klucevsek's 75th Birthday Celebration is at Roulette May 14th. See Calendar.

Recommended Listening:

- Guy Klucevsek—*Manhattan Cascade* (Composers Recordings, 1986-7/1991)
- Bill Frisell—*Have A Little Faith* (Elektra Nonesuch, 1992)
- Dave Douglas—*Charms of the Night Sky* (Winter & Winter, 1997)
- Accordion Tribe—*Sea of Reeds* (Intuition, 2001)
- Guy Klucevsek—*Dancing on the Volcano* (Tzadik, 2008)
- Jenny Lin/Guy Klucevsek—*Giya Kancheli: Simple Music* (Steinway & Sons, 2020)

(LEST WE FORGET CONTINUED FROM PAGE 10)

Africa and gained a deep understanding of African ethos and music. His solo releases, such as *Sound Awareness* (Strata-East, 1972) and the 2017 three-CD set *Divine Music* from 1978, 1981 and 1985 (Manufactured Recordings) are exceptional for their integration of performance, Afroculture, ambient sounds and vocals. In the late '60s, Northern hosted "Dimensions in Black Sounds" at NYC radio station WBAI. The first guest was Ra and over the years it was NYC's primary radio outlet for avant garde music and the Black Arts Movement.

In 1976 Northern assisted in starting radio station WPFW in Washington, DC and moved there in 1986. For the next 34 years at live gigs, as a teacher and on WPFW his spirituality, singular sense of self and desire for equality were a constant presence. His three-hour radio show, "The Collectors", was his ministry. Brother Ah left the planet two years ago this month but thankfully in 2017, jazz historian Rusty Hassan and DC Jazz Festival curator Willard Jenkins recorded Northern's oral history. Brother Ah's "Collectors: Next Generation in Sound" continues on WPFW hosted by bassist Luke Stewart, who had this to say, "He was so full of lessons... The importance of the spirit in music, the importance of being connected to my history as an African in America...he encouraged me to be a teacher, saying that teaching is a crucial aspect of being a musician. That is something that has stayed with me and I am living that advice now with my recent appointment as an adjunct professor at The New School." The spirit lives on. ❖

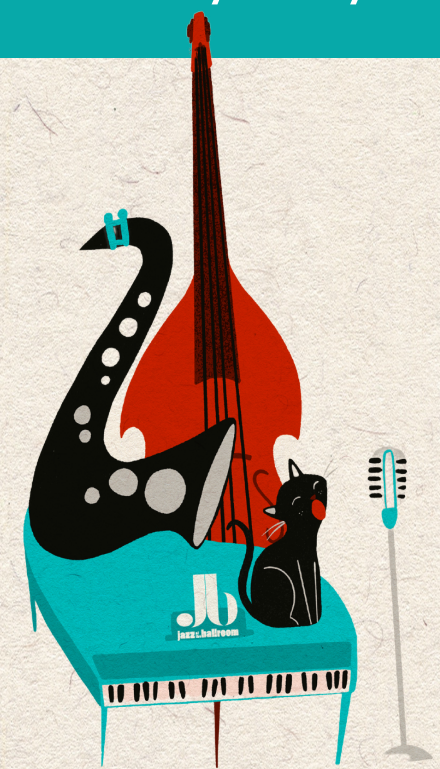
Recommended Listening:

- Julius Watkins—*French Horns For My Lady* (Philips, 1962)
- McCoy Tyner—*Tender Moments* (Blue Note, 1967)
- Charlie Haden—*Liberation Music Orchestra* (Impulse, 1969)
- Andrew Hill—*Passing Ships* (Blue Note, 1969)
- Brother Ahh—*Sound Awareness* (Strata-East, 1972)
- Brother Ah—*Divine Music (The Sea/Meditation/Searching)* (Manufactured, 1978/1981/1985)

ACCENTUATE THE POSITIVE

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Saturday, May 28
and
Sunday, May 29



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Benny Benack
Olivia Chindamo
Hilary Gardner
Pasquale Grasso
Konrad Paszkudzki
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KRESTEN OSGOOD IS FINALLY BACK IN THE US!

The Danish drummer is known for his collaborations with such masters as Yusef Lateef, Paul Bley, Dr. Lonnie Smith, Ran Blake, Sam Rivers, Jerome Cooper, Masabumi Kikuchi, Oliver Lake and John Tchicai and has released over 20 albums on the ILK label.

He returns to do a series of performances in Boston, Maine and NYC and to promote a new and exciting 8 part podcast series, released on wrti.org by the name of DANGEROUS SOUNDS.



BOSTON

5/24 7pm at The Lilypad
1353 Cambridge Street
w/ Pandelis Karayorgis,
Nate McBride, Forbes Graham
and Jeb Bishop

5/25 7pm at The Lilypad
1353 Cambridge Street
w/ Eliot Cardinaux
and Kit Demos

MAINE

5/26 7pm at Artsworth,
25 Pine Street, Ellsworth
w/ Eliot Cardinaux, Kit Demos
and Ryan Blotnick

5/27 8pm at
Portland Conservatory of Music
28 Neal Street Portland, ME
w/ Eliot Cardinaux, Kit Demos
and Ryan Blotnick

NEW YORK CITY

5/28 6:30pm w/ Herb Robertson and Marcus Rojas at Downtown Music Gallery, 13 Monroe Street

5/29 3pm w/ Cooper-Moore, Francisco Mela at Michiko 249 W 46th Street floor 3, Studio 2

5/29 9pm w/ Sam Yahel and Ben Street at Ornithology, 6 Suydam Street Brooklyn

5/30 8pm w/ Steven Bernstein, Michael Blake, Tony Scherr at Bar Lunatico, 486 Halsey Street Brooklyn

5/31 8pm w/ Thomas Buckner, Robert Dick and Thomas Morgan at Zürcher Gallery, 33 Bleecker Street

6/1 8:30pm duo with Eugene Chadbourne at The Stone

6/2 8:30pm trio with Eugene Chadbourne and Jair-Rôhm Parker Wells at The Stone

for more info go to krestenosgood.com, wrti.org and ilkmusic.com