

JUNE 2022—ISSUE 242

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

NYCJAZZRECORD.COM



THE NEW YORK CITY JAZZ RECORD

**JOE
CHAMBERS**
MUSIC KEEPS ME GOING

**FRANK
LONDON**

**JASON KAO
HWANG**

**CHRISTIAN
WOLFF**

**PHIL
SCHAAP**

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US Subscription rates: 12 issues, \$40
Canada Subscription rates: 12 issues, \$45
International Subscription rates: 12 issues, \$50
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There have been numerous milestones as New York has slowly emerged from the COVID-19 pandemic. While it is not nearly over, things like relaxed mask mandates, Costco bringing back food samples and, most important to us, jazz club schedules back to where they were in February 2020 are signs of much-needed hope.

Another milestone comes with the return of the summer festival season, yet another victim of the last two years' worth of isolation. There is the Jazz By The Water Festival on Governors Island, where percussionist Joe Chambers (On The Cover) will perform. The New York Klezmer Festival returns to Drom, featuring trumpeter Frank London (Interview). The Vision Festival comes back indoors and violinist Jason Kao Hwang (Artist Feature) will appear several times, including leading his 30-strong string ensemble. All that complements a full event calendar of shows both in the clubs and concert halls and in the city's various open spaces, many presenting music we cover in our Album Reviews section, including more festivals like the Blue Note Jazz Festival at the club, Sony Hall, Town Hall and Central Park and Jazztopad Festival at venues across the city.

While we should still be vigilant, we as a city deserve a nice summer of music after what we have collectively experienced. So get out there and support live music.

On The Cover: Joe Chambers (photo by Alan Nahigian)

Corrections: In last month's Label Spotlight, the Candid reissues came out officially on Apr. 15th and Eliane Elias won the Grammy for best Latin Jazz album.

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JAZZ AT LINCOLN CENTER

JUNE 3-4

CAMILLE THURMAN AND THE DARRELL GREEN QUARTET BURT BACHARACH REIMAGINED

Camille Thurman makes her debut as an Appel Room headliner in a new program of reimagined Burt Bacharach hits, including “The Look of Love,” “Going Out of My Head,” and “(They Long to Be) Close to You.”

Generous support for this concert is provided by Mary G. Herms and Ryan J. Marshall.



JUNE 10-11 THE BEST OF DUKE ELLINGTON

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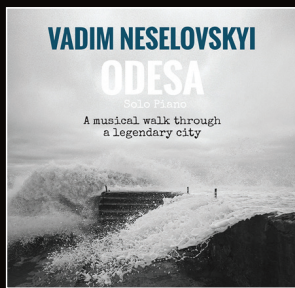
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...Ukrainian pianist of high technical fluency and feathery touch...—New York Times

SOLO CONCERTS (album release)
SALGAMUND CLUB JUNE 17, 2022
THE STONE @ THE NEW SCHOOL JUNE 29, 2022



ABRAHAM BURTON
BLACK SALT
 LIVE AT THE BARBOUR
 HALL
 LUCIAN BAN
 SSC 1609
 IN STORES

—Down Beat ★★★★★ "There is an alluring timelessness to the music created by pianist Lucian Ban"

—Jackie McLean Institute of Jazz: "Abraham Burton has developed a reputation as a seasoned musician as well as an explosive soloist"

PERFORMING (COVID delayed album release) JUNE 1, 2022
BAR Lunático BROOKLYN, NY



ADAM NUSSBAUM
LEAD BELLY REIMAGINED
 WITH STEVE CARDENAS
 NATE RADLEY
 & DHAD TALMOR
 SSC 1578
 IN STORES

The presentation of the legendary blues man's visceral music in a diverse but flowing set of music is truly a feat of inspiration that will do much for the music's legacy.—

PERFORMING (COVID delayed album release) JUNE 22, 2022
SEEDS BROOKLYN, NY



ALLISON MILLER
CARMEN STAAF
NEARNESS
 SSC 1673
 AVAILABLE 7/29/22

Their sonic conversation expresses nearness without the need for proximity or even words.—

PERFORMING (album release) JUNE 23-26, 2022
BIRDLAND
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www.sunnysiderecords.com

Watching her YouTube videos only hints at what Bronxite **Samara Joy** brings to the stage. This point brought home when the young vocalist debuted at Apollo Theater's upstairs café on a rainy Saturday night (May 14th) to a vociferous local crowd (mom and dad seated front and center), accompanied by guitarist Pasquale Grasso, bassist Neal Caine and drummer Keith Balla. Fresh out of SUNY Purchase, about to drop a second CD, Joy is a natural-born storyteller, using the bebop idiom to deliver engaging mercurial narratives interlaced with unusually timed and twisted threads, all recounted with unpretentious authority. Opening with "If You Never Fall in Love with Me" and "Can't Get Out of This Mood", both rendered in a lithe, suggestive style, by the end of "Stardust" Joy had escalated her delivery to a powerful coda, so powerful she almost seemed to embarrass herself, the crowd now firmly in her grasp. She sang original lyrics to Fats Navarro's "Nostalgia", took another amazing coda on "Guess Who I Saw Today" and sang "April in Paris" (which had one of many fine solos by Grasso) in French before pairing with Caine on Duke Ellington's "Just Squeeze Me", scatting over the outro vamp, handing her dad the mic for a cameo and finally enjoining the crowd to repeat her phrases, each half of the room competing with the other. A tough act to follow, but topped by Stevie Wonder's "Overjoyed", featuring a marvelous solo by Caine.

—Tom Greenland



Samara Joy @ Apollo Music Cafe

SHAHAR AZRAN PHOTOGRAPHY/APOLLO THEATER

For the Love of Ron—Ron Carter and Friends: 85th Birthday Celebration was a joyous homage to the most-recorded jazz bassist in history (over 2,200 individual credits) at a packed Carnegie Hall (May 10th). Hosted economically by TV anchorman Lester Holt, with judiciously brief tributes, including an acknowledgment of Carter's receipt of the Japanese government's highest civilian award, The Order of the Rising Sun, Gold Rays with Rosette, the focus was appropriately on Carter himself. Reflecting his six-decade career, he led three combinations of musicians: trio, quartet and octet, with many of the numbers Carter originals. The Golden Striker Trio had Donald Vega (piano) and Russell Malone (guitar); with piano largely in the background, the delight of the three selections was the blending and harmonizing of the string instruments. Among the four tunes offered by the Foursight Quartet of Jimmy Greene (tenor saxophone), Renee Rosnes (piano) and Payton Crossley (drums), the highlight was a thrilling and inspired Rosnes on "My Funny Valentine" (Richard Rodgers-Lorenz Hart). The Octet featured Carter on piccolo bass, four cellos (his first instrument), Vega, Crossley and Leon "Boots" Maleson on upright, all contributing wondrously to six rousing pieces of 'symphonic' jazz. Alone on stage, ending the concert, was Carter with "You Are My Sunshine", fully demonstrating the range of techniques and virtuosic artistry that make him a bona fide living legend.

—Marilyn Lester



Ron Carter @ Carnegie Hall

ALAN NAHIGIAN

In the 1920s, long before the Kings (B.B., Albert, Freddie), women like "Queen" Mamie Smith, "Mother" Ma Rainey and "Empress" Bessie Smith ruled the blues. Three reigning divas—**Catherine Russell**, **Charenée Wade** and **Brianna Thomas**—held court at On Stage at Kingsborough (May 7th), backed by a crack septet of reedplayer Evan Arntzen, trumpeter Jon-Erik Kellso, trombonist John Allred, pianist Mark Shane, guitarist Matt Munisteri, bassist Tal Ronen and drummer Kevin Dorn. After a slow but spunky instrumental from the New Orleans Rhythm Kings, "Tin Roof Blues", Russell came on for a rousing take on her father Luis' 1931 "Goin' to Town". Thomas, still in her early 20s, sounded like a world-weary soul as she covered Billie Holiday, Victoria Spivey, Ida Cox and Ethel Waters to finish with Bessie Smith's "I Ain't Got Nobody", showing remarkable range, taste and depth for her years. Wade, equally gifted but with more life experience to draw on, joined her for a slow C-blues, then sang songs by both Smiths, Waters and Alberta Hunter, including the risqué "Take Your Big Hands Off". Russell, the eldest queen, came back out to duet on "I've Found a New Baby", then displayed youthful vigor and exceptional stage presence on songs by Blue Lu Barker, Fats Waller and Virginia Liston, especially on latter's saucy "You've Got the Right Key, But the Wrong Keyhole". For the finale, all three queens reigned supreme: soloing, harmonizing, trading phrases and shimmying like princesses. (TG)

Being a member of the **Renee Rosnes Quartet** (Village Vanguard, May 17th) has multiple benefits; the leader is a virtuosic pianist plus an extremely gifted composer. Her "Galapagos" is a masterwork, with a cacophony of sound settling into a swing and thematic riffs laced into a wickerwork of energizing creative ideas. Chris Potter (soprano saxophone) demonstrated exceptional speed and flexibility while Rosnes' playing amounted to the sum being far greater than its parts. At her core, Rosnes is not only lyrical, but also one of those artists who are capable of making one instrument sound like an orchestra. Her "Mirror Image" was melodically bop-based, allowing Potter (now on tenor) to play dynamically up and down the instrument. Classical training was evident in Rosnes' evocative "Kinds of Love", especially with its extended solo intro. Potter is an economical player whose style was deftly reflected on "Now" (Bobby Hutcherson), a soulful ballad that had him mirroring Rosnes' opening mournful solo, before opening up into the complexities of the piece. Bassist Peter Washington played effective counterpoint all along the way on "Now", also demonstrating consistent sensitivity and synergy throughout the set. Similarly, drummer Carl Allen played perfect support. His call-and-response with Potter (tenor) during Rosnes' "From Here to a Star" was a special treat. Payout was Joe Henderson's "Isotope", confirming all members as gloriously in the pocket. (ML)

The fourth night (May 3rd) of his nine-day residency at Blue Note had 2022 NEA Jazz Master bassist **Stanley Clarke** leading an acoustic trio with two fellow recipients of the august award: pianist Kenny Barron and drummer Billy Hart. The band kicked off the second set with Clarke's "3 Wrong Notes", a boppish number at times reminiscent of Charlie Parker's "Confirmation". The band swung tough, Barron stretching out for a half-dozen choruses over steadfast walking bass and propulsive drums before Clarke stepped into the spotlight to deliver a taut, ringing solo, which gave way to a series of four bar piano-drum exchanges. The mood mellowed with a gently swaying rendition of Clarke's old boss Joe Henderson's iconic waltz "Black Narcissus", on which the well-known melody was played over a steadily bouncing bassline. Clarke joked that as a prolific composer he was eventually obliged to write a song for his wife, noting that the Spanish tinge of the beautiful ballad "La Canción De Sofia", a showcase for his virtuoso arco and pizzicato techniques, reflected her Argentinean and Chilean heritage. Next he called for "500 Miles High", the Chick Corea classic he played earlier in the week with Gonzalo Rubalcaba, but an unsuccessful search for the missing music resulted in a "change of plans...something we all know", the Bronislaw Kaper warhorse "Invitation", for unabashed straightahead swinging continuing through to the closer, Ellington's "Take The Coltrane". —*Russ Musto*

Guitarist Marco Cappelli, an Italian native who regularly tours the globe, has garnered a certain renown among New York musicians. His career has avoided the usual trappings, allowing focus on the concurrent performance tracks of acoustic classical guitar and solid-body electric, which embraces snarling distortion as needed. In each case, his unique repertoire is empowered by raw, masterful improvisations. Exciting, new, noir-like space The Atlantic BKLN (May 16th) presented **Italian Doc Remix**, a closer-than-usual gaze into the Napolitano heart. IDR, founded in 2004, breeds a cross-section of history in its celebration of Italian heritage, from the strains of early music through the unclassifiably new. Co-led by Cappelli and celebrated downtown drummer Jim Pugliese, the ensemble also had bassist Ken Filiano and clarinetist Doug Wieselmann. Rounded out by trombonist Roberto Schiano, a soloist flown in from Naples, IDR was the model of high-performance standards. With rousing tenor Francesco Pellegrino, whose voice carries an engrossing darkness within, the band painted a tapestry of new music, long sections of which were finely through-composed, threading Italian traditional song, pop, film scores and Renaissance music into Cappelli's operatic melodies and rapturous orchestration. But even within this forum, his compositions bore the burn of indie rock and avant jazz, reveling through the room's awe-inspiring sound system and oh-so-hip elegance. —*John Pietaro*



Kenny Barron/ Stanley Clarke/Billy Hart @ Blue Note



Italian Doc Remix @ The Atlantic BKLN

Celebrating his sophomore Blue Note effort, *The Parable of the Poet*, with a sold-out show at The Jazz Gallery (May 13th), vibraphonist **Joel Ross** fronted a nonet of young peers: pianist Micah Thomas, bassist Rick Rosato, drummer Craig Weinrib, flutist Gabrielle Garo, trumpeter Marquis Hill, alto saxophonist Immanuel Wilkins, tenor saxophonist Sergio Tabanico and trombonist Kalia Vandever. The seven-movement, religiously-inspired suite began with solitary vibraphone ringing out a five-note melodic motif on "Prayer", which gradually swelled as it was developed by the ensemble, revealing Ross' keen sense of harmony and counterpoint. Solo bass opened "Guilt", a mournful feature for Garo, which picked up energy as Ross soloed over a marching drumbeat. The piece segued fluidly into "Choices", Unaccompanied trumpet was soon joined by alto, the pair blowing brooding long tones buoyed by malleted toms, giving the song an ominous sense of mystery, heightened by its persistent repetition and dissonant horn harmonies. An extended thunderous drum interlude kicked off "Wail", a John Coltrane-ish outing with *Ascension*-styled horns underpinning Wilkins' intense squall. Solo trombone linked the song to "The Impetus (To Be And Do Better)", a feature for Vandever modulating between Latin and gospel-tinged segments. Tabanico, Thomas and Ross shared the spotlight, swinging with abandon on "Doxology (Hope)". The concert concluded fittingly in a solemn mode with "Benediction". (RM)

Gowanus was jubilant, the crowd at Ibeam Brooklyn (May 9th) abuzz. Holding fort were three bands of improvisers under the rubric of **Gauci Music** ("Yes, I'm to blame," Stephen Gauci blithely offered). The Symbiotique Group of saxophonist Michael Eaton boasted downtown flutist Cheryl Pyle, Kansas City guitarist Seth Davis, bassist Adam Minkoff, Ithaca drummer Kevin Cheli and guest trumpeter Kyle Quass of Indiana. While the diversity of hometowns ranged widely, this lineup breathed together in a profound manner, raising memories of the legendary *New York Eye and Ear Control* soundtrack. From the downbeat, Symbiotique claimed the room, a whisper-going-roar. Eaton's wide, bottomy sound shouted praise and angst and with Quass' midrange long tones cutting through Davis' battery of effects pedals, the sum was faultless. Minkoff, playing a Longhorn electric bass, pizzicato and plectrum, tangled with Cheli, a champion of dynamics, shading and subtlety. Next up, Gauci's regular trio with monster bassist Adam Lane (who can single-handedly guide an orchestra) and drummer Kevin Shea: the leader's banshee wails, born of classic New Thing, seemingly resounded over the nearby dark waters. And Quass' quartet featured noted clarinetist/saxophonist Ned Rothenberg and the formidable rhythm section of bassist Matt Pavolka and drummer Kate Gentile. Rothenberg wove magic at band's center, embracing tonality as radically as its utter liberation. (JP)

WHAT'S NEWS

55Bar, established in 1919 and hosting jazz since 1983, closed last month due to (what a shock) an incaltrant landlord raising its rent to an unsustainable amount. In more positive club news, **Arthur's Tavern**, opened in 1937, reopened last month after closure during the pandemic, revealing a shmanzy renovation. For more information, visit arthurstavern.nyc.

The latest round of funding from the **Robert D. Bielecki Foundation** includes \$25K to Pat Thomas "in recognition of his incomparable artistry and contribution to improvised music"; \$10K to Brandon Lopez for a quartet recording with Craig Taborn, Mat Maneri and Gerald Cleaver; \$10K to Satoko Fujii for her 100th leader concert and album project in NYC on Sep. 20th; \$10K for Arts For Art Oliver Lake Lifetime Achievement Award at Vision Festival 2022; \$6,870 to composer Cassandra Miller for a choral work in 2023 in collaboration with Louth Contemporary Music Society, Ireland; \$6K to Yarn Wire Institute Summer 2022 and \$3,500 to hatART for Albert Ayler Quintet recording *Berlin and Helsinki 1966*. For more information, visit rdbf.org.

Winners of the **2022 Jazz Journalists Association Jazz Awards** have been announced and include Musician of the Year Jon Batiste, Up & Coming Musician of the Year Melissa Aldana, Record of the Year *Sounds from the Ancestors*—Kenny Garrett (Mack Avenue), Historical Record of the Year *A Love Supreme (Live in Seattle)*—John Coltrane (Impulse!) and Record Label of the Year Mack Avenue. For more information, visit jjazzawards.org.

The Kitchen's Annual Gala Benefit honoring Lorraine O'Grady and George Lewis (recently named Artistic Director of the International Contemporary Ensemble) will take place Jun. 8th with performances by Immanuel Wilkins/Kalia Vandever/Tyshawn Sorey, OKENYO and more to be announced. For more information, visit thekitchen.org/event/the-kitchen-gala-benefit-honoring-lorraine-o-grady-george-lewis.

The **Montreux Jazz Festival** has entered in an exclusive partnership with OneOf for an NFT artwork collection featuring exclusive works from Montreux Jazz Festival artist alumnus Camille Walala and Greg Guillemin. For more information, visit montreuxjazzfestival.com.

Jazz at Lincoln Center announced the three top-placing high school jazz bands in the **27th Annual Essentially Ellington High School Jazz Band Competition**: First Place: Osceola County School for the Arts (Kissimmee, FL); Second Place: Foxboro High School (Foxboro, MA); and Third Place: Orange County School of the Arts (Santa Ana, CA). For more information, visit 2022.jazz.org/essentially-ellington.

As part of this month's Vision Festival, Anthology Film Archives will premiere *The Lost Generation: Outside The Mainstream*, on Jun. 19th at 7 pm. The film features On Ka'a Davis, Steve Swell, Ras Moshe, Ken Filiano, Larry Roland, Michael TA Thompson, Steve Dalachinsky, Hilliard Greene, Dick Griffin, JD Parran, Marc Edwards, William Parker, Andrew Lamb, Patricia Parker, Michael Dorf, Karen Borca, Ted Daniel, Warren Smith, Iconoclast, Jackson Krall, Mark Hennen, Craig Harris, Richard Keene, Mixashawn Rozie and many more. For more information, visit anthologyfilmarchives.org.

2022 Recipients of the **The Instant Award in Improvised Music** are Roscoe Mitchell and the DKV Trio. For more information, visit corbettvsdempsey.com.

New Music USA has announced 112 awardees for the **2022 Creator Development Fund**, totaling \$335,000. Recipients include Alexis Cuadrado, Amir ElSaffar, David Fiuczynski, Freddie Bryant, Harry Allen, Jessica Ackerley, Noah Preminger, Odean Pope, Rema Hasumi, Sofia Rei, Svetlana Shmulyan and Yayoi Ikawa. For more information, visit newmusicusa.org.

New Jersey Performing Arts Center announced open registration for the **11th Annual Sarah Vaughan International Jazz Vocal Competition**. Entries will be accepted before Sep. 6th. For more information, visit sarahvaughancompetition.com.

MoonJune Records has moved its headquarters from New York to Toledo, Spain. For more information, visit moonjune.com.

Last month a ceremony took place to unveil **James Edward Heath Way** at 114 Street and 34 Avenue in Corona, Queens.

Submit news to ahenkin@nycjazzrecord.com

ALAN ROCHE / COURTESY OF THE ARTIST



FRANK LONDON

BY ELLIOTT SIMON

Frank London is a musical alchemist whose myriad projects have reinvigorated Jewish music. His seminal work with the Klezmer Conservatory Band, Grammy award-winning *Klezmatiks* and *Hasidic New Wave* are only the tip of London's integrative and boundary-smashing musical corpus. Culturally combinatorial releases, compositions for theater and dance, film scores, solo projects and operas are part of a far-reaching body of work in which London respects tradition but does so in unconventional ways.

The New York City Jazz Record: You once said that musically you try to take "A" and "B" and make "C". Does that still describe what you do?

Frank London: That's pretty good, but what's important is who I'm with and what the circumstances are. To put it another way, when I make music I try to listen very hard and interact with people. I tend to divide my work into projects that each have their own focus and reality.

TNYCJR: How does the Klezmatiks fit into that?

FL: The Klezmatiks are a Klezmer band, a Yiddish music group. But a lot of what's written about them is that we mix elements of this and that. That is just promotional hype. Every time a musician comes into a situation, that musician brings the totality of their experience, their knowledge and associations. If you're on your way to a Klezmatiks recording session and you're listening to the Duke Ellington Orchestra in your car, then Duke Ellington's sound is going to influence what you do. It doesn't mean you quote "Don't Get Around Much Anymore" in a *bulgar* but it might impact your choice of timbre.

TNYCJR: *Letters to Afar* is a very different space for the Klezmatiks, how would you describe it?

FL: We made it for an experimental film score with a Hungarian filmmaker, Péter Forgács. It's Klezmer-derived but original and totally unlike anything we've ever done. It's got a lot of ambient trance music and gradual process. It has got many different influences.

TNYCJR: Talk about the NY Klezmer Fest.

FL: I've been working with Drom since they started and this is their 20th anniversary. A joy of the Klezmer scene is the communal aspect. This is dance music and there is the joy of hundreds of people dancing in huge circles and people jamming. My greatest experiences are with a huge party and we're drinking slivovitz, eating herring and I'll jump up on the bandstand and play some songs and then jump down and dance in the circle. With COVID, we haven't been able to do this. It's summertime and hopefully the COVID numbers will be down. We're starting with my Klezmer Brass All Stars, with a lot of great guests: clarinetist Margot

Leverett, vocalists Lorin Sklamberg, Zhenya Lopatnik and Sarah Gordon, clarinetist Michael Winograd, trombonist Dan Blacksberg and drummer David Licht will be playing. Violinist Jake Shulman-Ment will have a huge fiddle *kapelye*. Steve Weintraub will be leading dancing. It's going to be huge and festive.

TNYCJR: Who were some of your early influences?

FL: One important moment was at the end of high school. I was a DJ on our high school radio station and somehow we got on the Strata-East label mailing list. I had albums by Brother Ah [Robert Northern], Charles Tolliver and Pharoah Sanders. I had no idea what they were, but played them. There was a record by Brazilian percussionist Airtó Moreira and over one of the tracks written on masking tape was "Do not play". Of course, I took the LP home, lovingly took off the tape and cleaned it with cotton swabs and rubbing alcohol. It's the most beautiful nine minutes of nature sounds and Northeastern Brazilian chanting. It's gorgeous and one of my all-time favorites. I was always attracted to different intriguing sounds. Frank Zappa was a favorite and the liner notes of his albums would say, "Listen to Edgard Varèse". I'm like, Who is Edgard Varèse? So, I went out and bought an Edgard Varèse album and good God! My first introduction to Eric Dolphy was because Zappa had a song called "The Eric Dolphy Memorial Barbecue".

TNYCJR: Northern had a big early impact on you, right?

FL: Yes, Robert Northern was the teacher who changed my life and helped me on my road to becoming a musician. His class at Brown University was called "Sound Awareness". His class, albums and concepts didn't talk about jazz or classical music or genres. One definition is that music is sound organized in time, being aware of the sound and creating those organizational structures. Maybe we should just go back to Sound Awareness.

TNYCJR: But your horizons really expanded at New England Conservatory?

FL: There I was playing every kind of music in the world other than rock. I was introduced to Klezmer, Haitian, AfroCuban, Brazilian and Balkan musics. So much so that I don't know the popular music of the '80s. My family laughs at me because an ABBA song will come on the radio and I go, "Oh, what is this?" My music is a mixture of what I'm interested in or what gig I get called for. If I get called to play a Nigerian gig, then I'm going to learn that music but if I get interested in Egyptian *maqam* then I learn that. It's a mixture of internal and external factors that lead me to things.

TNYCJR: Early on, you played with Thomas Chapin. What was that like?

FL: He is one of the people who I think about all the time along with my late teacher, bandleader, colleague and friend Lester Bowie. These two people really influenced my music. Thomas was the bridge between the traditional jazz world and the Downtown avant garde scene. He was in Lionel Hampton's band, had creds and his music was straightahead and bebop. He had all of that and yet his trio was taking off from where Henry Threadgill was. He straddled all these worlds organically and on top of that, he had this incredible spirituality. Music was not just about genre, modes or technique – and he had all the technique in the world, that goes without saying – but it was music for

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JASON KAO HWANG

BY JOHN SHARPE

While violinist Jason Kao Hwang may not be as prolific as some of his peers, his name on an album signals adventure and ambition, often spiced with an earthy swing, all realized through a symbiotic intertwining of composition and improvisation.

His talents are well recognized and he has performed and recorded with Henry Threadgill, Anthony Braxton, William Parker, Billy Bang, Karl Berger and Ivo Perelman, in addition to leading groups such as Far East Side Band, Edge, Burning Bridge, Sing House, Human Rites Trio and Critical Response. Characteristically refusing to be defined by genre, he has also composed the acclaimed opera *The Floating Box*, string quartets and provided music for film, dance and stage.

Although Hwang came of age at the tail-end of the Loft jazz era in the late '70s, its influence has subsequently loomed large. Two names from that time recur in conversation with Hwang. The first is Will Connell, Jr., a saxophonist who spent his early years on the West Coast with pianist Horace Tapscott before relocating to New York. Connell met an 18-year old Hwang, at that time a film student at NYU, at a jam session run by the Asian-American-arts-focused Basement Workshop, sensed promise in what he heard and introduced him to the scene and people like bassist Parker. It was a revelatory experience for Hwang: "When I first heard him [Parker] play I was just overwhelmed. I didn't know about the uninhibited expressivity that was possible on an instrument. I was just so lucky to meet him and Will." They combined in an outfit, which ultimately became the groundbreaking cooperative Commitment. As one of the first bands to unite Asian-American with African-American musicians, the quartet, comprising Hwang and drummer Zen Matsuura with Connell and Parker, was almost unprecedented and their blending of cultures unique.

The second important figure he met at that time was Butch Morris, who knew Connell from LA and who came to see Commitment play their first gig. "Butch at that time was still playing with David Murray and Frank Lowe, but he was just starting to move into conducting as his full-time vocation." Hwang was to play in Morris' groups for 12 years, before reconnecting again in the latter part of his life. It was a seminal encounter. "He asked me to play at Billy Bang's memorial [in 2011] and I remember during the rehearsal I felt like, wow, every decision he made as far as flow and conducting and how he handled the ensemble, I thought that's exactly what I would have done. Then I realized that he really did influence me, because I worked with him at a formative age and it got into my blood and I learned about musicality from him."

Hwang has put that knowledge to good use. At the 2022 Vision Festival this month he will be conducting his piece *Myths Of Origin*. "It's going to be about 25 musicians: violins, violas, cellos, guitars, bass and drums. The musicians come from a huge range of

experiences, some jazz, some contemporary classical, some orchestra players. So to bring their energy together is really amazing. I have about ten scored passages, which can be cued in any order, and then there's a lexicon of conducting gestures with which I can shape improvisations. And that's what flows in between the written sections."

As to the intent behind the piece, Hwang has this to say: "Because of the rise in anti-Asian violence, I have reconsidered my life as a musician who is often the only Asian-American on stage. For reasons of scarcity my presence is frequently perceived as a performance of ethnicity. Asian-American artists produce in a space where the power structure is largely white and with an enduring affection for Orientalist fantasies. Even for Asian-American works of genuine integrity, any popularity usually has links, however complex, to any number of Orientalist tropes that fuel the unconscious biases leading to anti-Asian violence, which has surged exponentially during the pandemic. To be true to who I am as an Asian-American, *Myths Of Origin* will be a music outside the expectations of ethnicity and genre."

Since joining Hwang in Edge in 2005 bassist Ken Filiano and drummer Andrew Drury reside at the heart of much of his recent music. You only have to listen to their astounding interplay on the Human Rites Trio's 2019 eponymous album to grasp how well attuned they are to one another. Both will be part of his orchestra at Vision. Hwang explains the attraction: "Andrew and Ken are good people and they are great players. When I say great, it's not the skill but the imagination. There's a thing in the music where you're not just interpreting but you're generating ideas from the music and that takes the music beyond my imagination. Our collaboration is now very easy and fluid."

Hwang is also looking forward to appearing with pianist Matthew Shipp's quartet at the Vision Festival. "Matthew has a beautiful flow and forms, organization of ideas. He just naturally shapes them from the piano." And he will also be continuing a ten-year partnership with dancer and choreographer Yoshiko Chuma of whom he says: "She is great. She thinks out of the box all the time."

Thereafter Hwang has no shortage of projects to see through, including documenting *Myths Of Origin*, recording his new band Critical Response with drummer Michael TA Thompson and guitarist Anders Nilsson, as well as finalizing for release music created with electronicist JA Deane, who died last year and was a fellow alumnus of Morris' ensembles.

For someone who hadn't originally intended to become a musician, Hwang's legacy will be formidable. "I just had the emotional need to find myself and to find out who I was. There was something I was reaching for that only the music could offer me. The music would give me fleeting glimpses of who I could be and it still does. We do the music to hear our potential and we keep striving to fulfill that." ❖

For more information, visit jasonkaohwang.com. Hwang is at Vision Festival Jun. 22nd with Matthew Shipp, Jun. 23rd with Yoshiko Chuma and Jun. 25th as a leader. See Calendar.

Recommended Listening:

- Commitment—*The Complete Recordings* (NoBusiness, 1980/83)
- Jason Hwang—*Unfolding Stone* (Sound Aspects, 1988)
- The Far East Side Band—*Urban Archeology* (Les Disques Victo, 1995)
- Jason Kao Hwang/Francis Wong/Tatsu Aoki—*Graphic Evidence* (Asian Improv, 2000)
- Jason Kao Hwang/Edge—*Crossroads Unseen* (Euonymus, 2010)
- Jason Kao Hwang—*Human Rites Trio* (True Sound, 2019)

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JOE CHAMBERS

MUSIC KEEPS ME GOING

BY MIKE COBB

ALAN NAHIGIAN



Drummer, vibraphonist, pianist and composer Joe Chambers is known for his versatility and tasteful mastery of all postbop idioms. He plays with a light touch and superb timing and dynamics. He prefers collaboration to front-man flash. Chambers attended the Philadelphia Conservatory for a year and gained a lifetime of experience playing with many of the biggest names in jazz, from Eric Dolphy and Charles Mingus to Wayne Shorter and Chick Corea to Freddie Hubbard and Bobby Hutcherson.

With an interest in all kinds of music, Chambers shares his knowledge as an educator. He has taught at the New School of Jazz and Contemporary Music in New York City and currently serves as a Distinguished Professor of Jazz at the University of North Carolina Wilmington's Department of Music.

Chambers was born Jun. 25th, 1942 in Chester, Pennsylvania. He worked around Washington, DC in his late teens and moved to New York in 1963, where he played with Dolphy, Hubbard, Jimmy Giuffre and Andrew Hill. In the mid '60s, Chambers played with a number of the more progressively inclined musicians associated with the Blue Note label, such as Hutcherson, Shorter, Joe Henderson and Sam Rivers.

In 1970, Chambers joined Max Roach's percussion ensemble M'Boom as an original member. During the '70s, Chambers played with many of jazz' most prominent elder statesmen, including Sonny Rollins, Art Farmer and Tommy Flanagan. With the latter and bassist Reggie Workman, Chambers formed the Super Jazz Trio. Chambers recorded with bands led by trumpeter Chet Baker and percussionist Ray Mantilla in the early '80s. He also maintained his association with Roach into the '90s.

As a solo artist, Chambers has released numerous albums including *The Almoravid* (1971-73), *New World* (1976), *New York Concerto* (1981), *Phantom of the City* (1991), *Mirrors* (1998) and *Urban Grooves* (2002). Beginning with *Outlaw* in 2005, Chambers consecutively released albums for Savant with *Horace to Max* (2009), *Live At Dizzy's Club Coca Cola* (2011) and *Landscapes* (2015).

His most recent album *Samba de Maracatu* (Blue Note, 2020) explores Brazilian rhythms. Maracatu is a contemporary rhythmic form coming out of the Batucada, otherwise known as Samba, a percussive style, usually performed by an ensemble, known as a bateria. Batucada is characterized by repetition and fast pace. Like Samba, Batucada is a Brazilian musical expression with African roots and a connection to Candomblé, a religion based on African beliefs. Chambers says, "Latin music is really in my blood. When I was six living in Philadelphia, there was a station playing Latin music. Just like New York, there's a big Latin community. I always liked that music, Joe Loco and Tito Puente, and grew up listening to Mambo and Rhumba. There was always a syncretism of cultures between Cuba, Puerto Rico, Dominican Republic, Brazil, etc. I always liked those rhythms and jazz. So I wanted to do something to incorporate these sounds on this album."

He cites Dizzy Gillespie as the originator of AfroCuban jazz. "From the jazz side it was Dizzy. From

the Latin side it was Mario Bauzá, who in the '20s was connected with jazz. He was in the Duke Ellington Orchestra. So there's always been that connection there. But it goes back to early New Orleans music where musicians connected with those AfroCuban forms and rhythms, what they call Salsa, which is really a stateside term. Cuban music is the basis of Latin music: Rhumba and Mambo. It all comes from Cuban Guaguancó," he explains. Guaguancó is a subgenre of Cuban Rhumba, combining percussion, voices and dance with two main styles: Havana and Matanzas. It is played with clave 3-2. Though Chambers has never been to Brazil, he wants to and is planning on going to Cuba soon. Chambers wasn't familiar with how to play authentic Latin rhythms until he went to New York and learned directly from percussionists Mantilla, Steve Berrios and Ray Armando, who all joined M'Boom. They presented Chambers with the authentic form of Cuban Guaguancó. Asked what he learned from them, Chambers says, "They taught me clave, which is a certain rhythmic pattern that forms the basis of Guaguancó, which could be Rhumba, Mambo or Pachanga. There are designated claves that set up a proper Guaguancó. You don't know it until people can show you properly."

When asked about career highlights and lessons learned from working with so many legends, Chambers says, "Nobody lectured or told me what to do. You learned by soundbites. I lived in Washington DC from 1960-63. We had a group called JFK and a six-nights-a-week job in a club called The Bohemian Caverns. We had to build a weekly repertoire. But I really didn't know how to play. I found out how to swing and play hard when I came to New York specifically with Freddie Hubbard and McCoy Tyner. McCoy was the driving force. In his prime, he was stronger than any drummer, including Elvin Jones. I had to keep up with him. He'd pull me along. His drive was way up top. I learned by playing with McCoy and Freddie."

In addition to drumming, playing the vibraphone allows Chambers to express himself with melody. When asked about the difference between working in a supportive role and leading, Chambers says, "When you speak of drums in jazz and society, the foremost role is to accompany people, which is the basic premise. Then all the other things like drive, color, taste, occur after that. You have to learn how to follow and take orders when you work for people. Musicians will tell you, 'give me a little more hi-hat or bass drum.' You have to do that if you want to keep your job. Now, I have no desire to be an accompanist with anybody. Besides, all the people I've played with are dead and gone. It is a damn shame. I still like to play drums sometimes, but there are big issues with it."

Chambers published a paper titled "Enemy Drums?" in which he explains the role of drums in popular American music and its demonization as an instrument, something he traces back to how slaves imported from Africa were prohibited from expressing themselves and communicating via percussive instruments. "Drums are the enemy in this Eurocentric

culture," he says.

Regarding the current state of jazz, Chambers says, "Max Roach didn't like the word jazz or the nicknames like bebop for the music we were making. He was right in the midst of it but never used those words because he didn't like them. Neither did Miles. What do those words mean? They have become almost like the 'N' word. The problem with so-called jazz then and especially today is that it is disconnected from the source from which it came. Today specifically, there's a disconnect between jazz and African-American people. Looking at the history of American music, all the separation happened in the late '30s into the '40s. There was a time when jazz was a total entertainment commodity in the Big Band era. They played for ballrooms, dancing, it was like a complete variety show. The 30% surtax destroyed the big bands and opened up the small band era and indirectly caused the creation of rock 'n' roll."

"The 30% surtax ushered in the Cabaret laws. It was not only mandated for music but also for sports events. It meant that the proprietors had to pay 30% above what they were paying in order to keep the dance policy. Places like Savoy couldn't do it, so they folded. That's what killed the big bands and ushered in the small groups playing in clubs with a no dance policy. You can find old pictures that say 'No Dancing'. Even today they'll sit you down because of a no-dance policy. That created the dissociation of jazz with dancing. When I was growing up as a kid, we danced to jazz. But you couldn't today because of the Cabaret Law in addition to a Union Card. This is where all the separation came in American music and the creation of 'Race Music'. That was what they later called R&B like Wynonie Harris, Amos Milburn and Louis Jordan. It was specifically designed for the Black community. Alan Freed spearheaded white artists covering that in a whole new idiom they called rock 'n' roll, which is really a cover of R&B music with artists like Elvis," he adds.

With COVID, Chambers had to cancel tour dates but kept busy with recording projects and teaching students online. He is currently finishing an as-yet-untitled album (to be released by Blue Note in 2023) and is looking forward to playing the Jazz By The Water and Clifford Brown Jazz Festivals this month and European dates this fall. What keeps him going? "Music keeps me going. Without labels, the idea of music in itself," he says. ❖

For more information, visit josephchambers.com. Chambers is at Governors Island Jun. 4th as part of Jazz By The Water. See Calendar.

Recommended Listening:

- Bobby Hutcherson—*Dialogue* (Blue Note, 1965)
- Joe Chambers—*The Almoravid* (Muse, 1971-73)
- David Murray Trio—*The Hill* (Black Saint, 1986)
- M'Boom—*Live at S.O.B.'s New York* (Blue Moon, 1992)
- Joe Chambers—*Landscapes* (Savant, 2015)
- Joe Chambers—*Samba de Maracatu* (Blue Note, 2020)

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CHRISTIAN WOLFF

BY GEORGE GRELLA

The program for Christian Wolff's concert at Roulette this month has both premieres and older works. The earliest, *For 1, 2 or 3 People*, dates from 1964, while another, *Keyboard Miscellany*, is both older and newer—a collection of short keyboard pieces Wolff began making in 1997 and has been accumulating since, adding some new parts that he will be playing. That is something of a snapshot of Wolff's work, an ongoing exploration of activity, space, notation and improvisation, built on the idea of mixing them all. (The program, as Wolff detailed in conversation, differs from that on the event page at Roulette's website: *For 1, 2 or 3 People*, *Percussionist 5*—in a duo version for drums and percussion—*Look She Said* for solo bass, solo percussion piece *Exercise 32*, *Keyboard Miscellany* and *Roulette*.)

That has been part of Wolff's work for decades, a balance he approached in different ways. "If it's strictly specified, then I have a pretty good idea of what I'm going to get. But even there, I still leave things a little vague about dynamics and articulation and stuff like that. I think of myself as notating the music the way old music is notated, you know, Baroque, Renaissance, where there's a whole lot of stuff they don't specify and they have a tradition of how it should be done. And so you don't need to write it down."

Wolff, one of the members of the New York School of composers (alongside John Cage, Morton Feldman and Earle Brown, essential to the development of 20th Century avant garde and experimental composition), points out that his own tradition is "a little skimpier," one that in both concept and sound has a close association with free jazz and non-idiomatic improvisation over the same 60 or so years on close parallel paths that still have had musicians crossing from one to the other but still in the process of creating a language that has yet to show that it could have a common vocabulary, grammar, and syntax, unlike Baroque and Renaissance improvisation, or the song-based mainstream jazz traditions. But that's "one end of

the spectrum," for Wolff. "The other one is a completely open one. When we were studying indeterminacy, this way back in the '60s, this idea was new to music. And there were various ways of doing it. Cage decided to go with chance operations, which produce actually quite precise notations, which he then had to play. So the chance element was in the composition, not in the performance. And I got the notion at the time of doing it the other way around, that the composition I would take responsibility for, but the performance would be where an open-ended character would happen."

That is still in the context of a composed piece, a framework that can provide both materials and mood, not least through the fundamental activity of playing music and listening to others in an ensemble. "Partly, the indeterminacy that I give to the performers is meant to produce a certain kind of sound. For instance, if you're waiting to hear somebody and you have to come in immediately after, but you don't know when that's going to happen, that's going to definitely color the way you make your sound. It's going to give the music both a sound and also a rhythm, a feeling, which is not like any other that I know and I don't know of any other way of achieving it then by these indeterminate notations."

If that is not jazz, it is certainly extremely close to modern jazz concepts and the concert will feature a well-known jazz musician in drummer Joey Baron. He has been playing Wolff's music for quite some time now and came to it through his partner, percussionist Robyn Schulkowsky, who herself has been playing Wolff's music even longer.

"Over 20 years," Wolff says about his association with Baron. Of Schulkowsky, he says, "She is one of my favorite all-time musicians. She is just amazing. Joey is pretty great, too. When he joined, I was really very, very happy. What happened is that she would bring him along to concerts of my music or he would just come when she was playing. And he seemed interested in the music. So one day, I finally said, how about joining us. And he thought about it: yeah, why not? And that's how it started. He is an improviser and he doesn't read music. So this is a big step for him...but he seems all in, all together."

Wolff makes it clear this is still composition and he is a composer. "I myself improvise. But when I do that, that's a totally different experience from composing. And I think of the two as having absolutely nothing to do with each other. When I'm composing, I'm sitting

at a table with a piece of paper and a pencil. And I'm maybe writing things that are open and free, but I'm very clear as to what I'm doing. And I'm not improvising, I don't go to the piano. Whereas when I'm improvising, I can just do it. If you've made a mistake, or if you've done something you don't like, well, you know, you have got to move on. Don't try to fix it. Just keep going. And do the best you can. In that way, these two experiences are, for me, very different."

Still, these two approaches come together in music that seamlessly mixes the two. And the process of *Keyboard Miscellany*, if not improvised, seems close: "it's a collection that's been going on for years. And I add new stuff to it all the time. It's going to be a mix of older music and stuff that's never been played before. I guess part of it is a world premiere!" The other musician will be bassist Robert Black and the full ensemble will play the world premiere of *Roulette*. In that piece, Wolff says "there's a patch where each of us does independent material, but we're all doing it simultaneously. And the pauses between the phrases are free, so you can kind of adjust a little bit as you're going along. And it comes at a different point for each player." He has played earlier versions of this piece and concept at other concerts and said "I have been amazed in the experience of playing...I can't tell that people are improvising." He adds that the other musicians "don't seem to be able to tell either, because you're surrounded by written music and that obviously affects what you're doing. But it also frees you up for a moment and maybe it goes on for a quarter of a minute, half a minute. That's the other extreme, from very precise, to completely open. All within the same piece. It is quite mysterious, actually, how the music suddenly shapes what is improvised." ❖

For more information, visit eamusic.dartmouth.edu/~wolff. Wolff is at Roulette Jun. 18th. See Calendar.

Recommended Listening:

- Christian Wolff-*For Piano I / For Pianist / Burdocks* (WERGO, 1971)
- Christian Wolff-*For Ruth Crawford* (hatART, 1993)
- Christian Wolff-*Burdocks* (Tzadik, 2000-1)
- Christian Wolff-*Ten Exercises* (New World, 2005)
- Christian Wolff-*Angelica Music* (I Dischi Di Angelica, 2013)
- Christian Wolff/Eddie Prévost-*Uncertain Outcomes* (Matchless, 2015-16)

LEST WE FORGET



PHIL SCHAAP

BY KURT GOTTSCHALK

"Now, as it happens," Phil Schaap was saying on the radio, "Monk's band had lunch between takes two and three of 'Bye-Ya'. That's right, on this particular record date, between takes two and three of 'Bye-Ya' Thelonious Monk's band sat down to lunch and I invite you listeners out there to discern such difference as you can between takes two and three, because Thelonious Monk's great band sent out for sandwiches and had lunch right there in the studio, between takes two and three. Of 'Bye-Ya'. That's right, we're listening to the music of Thelonious Monk today."

Those words were never actually spoken by the WKCR broadcaster of legend, but for any regular listener to his show, it is impossible to read them without hearing Schaap's familiar voice. He was a jazz

obsessive to put jazz obsessives to shame, a fan for whom "encyclopedic knowledge" would be no mere hyperbole. For 50 years, he kept jazz history alive, sometimes exhaustively so, on the Columbia University radio station's airwaves.

That fictitious Monk monologue appeared in Rafi Zabor's wondrous 1997 novel *The Bear Comes Home*, in which the author also incisively imagines scenes with Lester Bowie, Ornette Coleman, Charlie Haden and other jazz luminaries, as well as the titular talking, saxophone-playing bear. The Monk luncheon discussion carries on with frustration but more so admiration for the famously longwinded radio host.

"Of course I was a fan and basically loved the guy, even including periodic bouts of exasperation, and appreciated the depth and thoroughness of his love for and service to the music that had given him so much and how fully he wanted to pass it along," Zabor said when asked about his recollections of Schaap. "I only met him once, a dozen years [after the book was published] or more, backstage at an Avery Fisher Hall concert of a mutual friend of ours. The friend greeted Phil with a celebratory 'Schaapy!' after which he introduced us to each other. Phil and I shook hands,

wryly and I hope affectionately, and didn't say a thing about the thing."

Schaap lived for many on the FM dial right up until his death on Sep. 7th, 2021, at the age of 70. The son of a jazz scholar and a pianist, Schaap learned at the feet of Count Basie drummer Jo Jones, who often babysat him. As a youth, he introduced himself to the greats of the era, looking them up in the telephone book, walking to their homes and knocking on their doors, thus beginning at an early age a long career as a collector of oral histories.

He began working in radio as a student at Columbia in the '70s while launching a daily swing concert series at the nearby West End Café and taking over management of Basie alumni band The Countsmen, and stuck with the Countsmen and the West End into the '90s. He went on to win six Grammys for producing reissues of jazz sets and lecture at Princeton, Columbia, Manhattan School of Music and Juilliard. In 2021, Schaap was named a Jazz Master by the National Endowment for the Arts. But he will be best remembered for the dedication he showed in his morning *Bird Flight* and Saturday evening

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RED RECORDS

BY MARCO CANGIANO

It was allegedly Joe Henderson who named Red Records “the European Blue Note”, a moniker that has stuck over the last few decades through the recent relaunching. But let us proceed in order. Red was the brainchild of Sandro Veschi and Alberto Alberti, who founded the label in 1976. The former was a young jazz aficionado with a passion for left-oriented politics, organizing concerts at the State University of Milan (featuring Max Roach, Mal Waldron and Don Cherry) on behalf of the Student Movement, while the latter was a well-established music promoter who relinquished the label ownership early on but continued to collaborate until his 2008 passing. Given the context, the name Red could also have had a political connotation, but actually means “Registrazioni Edizioni Discografiche”, a brand to which the Crepuscule musical editions were soon added. The label virtually stopped operations in 2014 but was never formally closed and was eventually purchased in 2019 by Marco Pennisi, its former Art Director, who has relaunched it while remaining faithful to its history and purpose and most notably his own motto to “record what I like to listen to.”

The beginnings, as often the case, were not easy but driven by sheer passion combined with a sort of irrational ambition as some of the biggest names of the jazz universe were approached and recorded. The maiden recording was *The Quest* by the Sam Rivers Trio

with Dave Holland and Barry Altschul, which overall sold more than 50,000 copies, including rights to the Fratelli Fabbri Editori for its series *I grandi del jazz* (The Great Names of Jazz). The first wave of recordings featured established jazz names such as David Murray, Julius Hemphill, Steve Lacy and Paul Bley but also up-and-coming talents such as Abdul Wadud and Anthony Davis. It is worth though stressing how Red was not alone in its attempt to provide a space to American musicians who had found it increasingly difficult to record at home. All the main independent labels such as Blue Note itself, Impulse, Prestige and Verve had been progressively absorbed by major labels, resulting in drastic curtailment of their jazz catalogues and de facto closure to more experimental offerings. It is thus not by chance that Red emerged in parallel with such other Italian labels as Horo in 1972 and Black Saint in 1975 and its subsequent sister label Soul Note in 1979. Other labels followed such as Dire in 1977, Splasc(h) in 1982 and Philology in 1987.

After the somewhat heterogeneous first wave of artists, Red slowly emerged as a powerhouse for modern hardbop. From the early '80s the label contributed to the reemergence of Henderson, Cedar Walton, Woody Shaw, Bobby Watson, Steve Grossman, Jim Snidero, Victor Lewis, Jerry Bergonzi and Sphere (Charlie Rouse, Kenny Barron, Buster Williams and Ben Riley). These artists were given the opportunity to record original material with no interference whatsoever by the label (one of Veschi's strong convictions), contrary to standard U.S. labels' practices. Further, Red turned out to be the initial stepping stone for now-celebrated artists such as JD Allen, Dave Binney and Steve Nelson. Finally, the catalogue

dedicated space to old masters such as Chet Baker and Phil Woods, issuing *Chet Baker at Capolinea* and Woods' bands featuring young trumpeter Tom Harrell on *Integrity* followed by *European Tour Live*. In all this, Red was characterized by a direct-live sound contrary, for instance, to ECM celebrated reverb, and stylish covers from Pennisi.

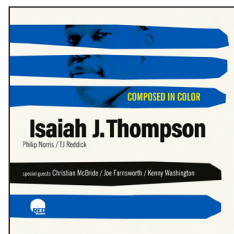
Red was also instrumental in promoting Italian jazz, from the free jazz movement of the mid '70s, which had in Mario Schiano a sort of a father figure, to rising stars such as Franco D'Andrea, Piero Bassini and the late Massimo Urbani. Also long is the list of Italian artists who had their breakthrough with Red, including Giovanni Tommaso, Flavio Boltro, Salvatore Bonafede, Mario Rusca, Roberto Ottaviano, Maurizio Giammarco, Fabrizio Bosso, Fabio Morgera, Salvatore Tranchini, Piero Odorici, Carlo Atti and Pietro Condorelli. Last but not least, Red was among the most consistent labels in recording artists from across the globe. From the 1981 Ethnic Heritage Ensemble's *Impressions* the list grew rapidly to include Argentine guitarist of Polish origin Pablo Bobrowicky, Cuban-Brazilian trio Mani Padme, Venezuelan pianist Edward Simon, Albanian pianist Markelian Kapedani, percussionists Nanà Vasconcelos (Brazil) and Norberto Minichillo (Argentina) and Argentine saxophonist Costita Bisignani.

Since Pennisi took over in 2019, the objective has been to rely on reissues—pressed on 180-gram vinyl with state-of-the-art remastering from the original analog tapes for about 75 percent of the output while leaving 25 percent to new albums such as Isaiah J. Thompson's *Composed in Color*. Among the recently reissued titles are *Blues for Red*, a Bley solo recording,

(CONTINUED ON PAGE 39)



Intimacy
Chet Baker



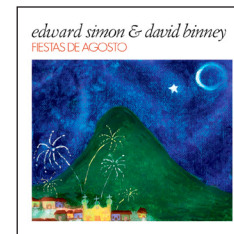
Composed in Color
Isaiah J. Thompson



Caro Luca
Salvatore Bonafede



A Rainy Day
Mani Padme Trio



Festas de Agosto
Edward Simon & David Binney

VOXNEWS

GOING LIVE

BY SUZANNE LORGE

Over the last two transformative years, singer/composers **Jen Shyu** and **Sara Serpa** have been hustling. In March 2020 they first imagined the Mutual Mentorship for Musicians (M³), a collective for jazz artists who identify as female or non-binary. Somehow the two founders managed to pull inspiration from the depths of the pandemic: since its inception, M³ has hosted three virtual jazz festivals and commissioned works by 48 female and non-binary musicians, most of whom are BIPOC. This month, M³ goes live for the first time (Jun. 16th-22nd). Here is how the collective works: Each season begins at a solstice, when the next cohort of accepted artists meet for the first time and get paired in a random drawing. Over the next nine months, the newly forged duos write and compose and record, benefitting from the mutual mentorship arising out of creating beyond stereotypical identity barriers. At the end of the season, the artist pairs premiere their works in a shared performance. These cooperative projects are harder than they sound: previous cohorts have included remote collaborators not just from New York, but also from Indonesia, Switzerland, South Africa and Argentina. This year, The M³ Festival, in partnership

with NYC Winter Jazzfest, will present 19 female/non-binary bandleaders, some from previous seasons and 12 matched in new duos, across five days of performances at Greenwich House Music School. Not only will M³ unveil the 2022 commissions that evening, but will also award a \$5,000 Lifetime Achievement Award to Chicago-based multi-instrumentalist **Shanta Nurullah** for her contributions to improvisational music, African-American folklore and spoken word performance. The organization's press release provides insight into the recognition: “This award fills a gap that exists in honoring elder women in the jazz and creative music scene, whose musical contributions have been invisibilized due to racism and misogyny.”

On his latest record, *Black Radio III* (Loma Vista), pianist/producer Robert Glasper used some of the most revered voices around: **Lalah Hathaway**, **Gregory Porter**, **Esperanza Spalding**, **Jennifer Hudson**, **Ledisi**, **Meshell Ndegeocello**. We can't know who he will have with him when he opens the Blue Note Jazz Festival (Jun. 1st) in Washington Square Park (a free concert, by the way). But we do know that **Madeleine Peyroux** will sing at Sony Hall (Jun. 2nd-3rd), followed by **Harlem Gospel Choir** in a Nina Simone program at the same venue (Jun. 29th). **Macy Gray** closes out the festival at Blue Note (Jun. 30th-Jul. 3rd).

Likewise, the annual Vision Festival has invited several vocalists to participate in the celebration of two instrumental luminaries—trumpeter Wadada Leo

Smith and saxophonist/poet Oliver Lake—at Roulette (Jun. 21st-26th). Among them are poet/singer **Monique Ngozi Nri** and the group **Sonic Liberation Singers**—Shanon Chua, Chaela Harris, Ravi Seenarine, Michael Ford—singing Lake's vocal works.

Beyond NYC jazz fests this month, vocal gigs abound. First, there's **Cathy Segal-Garcia** at Soapbox Gallery (Jun. 1st). Then at Carnegie Hall (Jun. 3rd), **Stacy Sullivan** leads a dozen male singers in the Mabel Mercer Foundation's tribute show, “I Like Men: Celebrating 102 Years of Miss Peggy Lee”. Next, saxophonist **Camille Thurman** sings in “Burt Bacharach Reimagined” at Jazz at Lincoln Center's The Appel Room (Jun. 3rd-4th), followed by the uber-talented **Brianna Thomas** at Dizzy's Club (Jun. 8th-9th). Finally, the multi-talented **Andrea Wolper** starts a Jazz Vespers residency for four Sundays at Saint Peter's Church on Jun. 12th. By then, not even half the month will have passed.

A note-worthy record: the latest installment of live **Ella Fitzgerald** recordings, reclaimed from the collection of Verve founder Norman Granz, is *Ella At The Hollywood Bowl: The Irving Berlin Songbook*—her first live Songbook recording ever, it turns out. The 15-track release, featuring a full orchestra and recorded in 1958, lands on Jun. 24th. As is usual now with these historic finds, a charming animated YouTube video precedes the album launch. This latest stars a super cute cartoon Fitzgerald crooning a hot swing version of “Puttin' On The Ritz”. ❖

IN MEMORIAM



JOHN BARNES (May 15th, 1932 - Apr. 18th, 2022) The English saxophonist, clarinetist and flutist came up with the trad-jazz band Zenith Six in 1955 and went on to a long association with Alex Welsh and then Humphrey Lyttelton as well as working with visiting Americans like Bud Freeman, Earl Hines, Will Bill Davison, Ruby Braff, Pee Wee Russell and others and releasing a handful of albums for Gold Star, Cadillac, Calligraph, Black Lion and Lake. Barnes died Apr. 18th at 89.



ALLEN BLAIRMAN (Aug. 13th, 1940 - Apr. 29th, 2022) The drummer, long a resident of Germany, was part of the Charles Bell Contemporary Jazz Quintet in the early '60s, then made his name in Europe with credits under Albert Ayler (the legendary *Nuits De La Fondation Maeght* two-LP set), Albert Mangelsdorff, Karl Berger, Joe Haider, Mal Waldron, Biréli Lagrène and others, as part of bands like Opening and Trio Variety and two new millennium releases for Rodenstein. Blairman died Apr. 29th at 81.



JOSÉ LUIS CORTÉS (Oct. 5th, 1951 - Apr. 18th, 2022) The Cuban flutist was best known as part of Irakere in the '80s-90s as well as founding The New Generation Cuban All Stars, NG La Banda and Todos Estrellas, those groups releasing albums on El Inspector De La Salsa, Caribe Productions, O.K., Promusic and Bis and working with Chucho Valdés, David Murray, Pedrito Calvon, Jose Miguel Crego and others. Cortés died Apr. 18th at 70.



ROBERTO MASOTTI (1947 - Apr. 25th, 2022) The Italian photographer's images could be found on releases by Amadeus, Ampersand, Bla Bla, Cramps, Dischi Della Quercia, Elektra, EMI, Emanem, Enja, FMP, Ictus, Improvising Artists, Incus, Intakt, Leo, Musica Jazz, NoBusiness, Nonesuch, PDU, Red, Ring, Saravah, Setola Di Maiale, Splasc(H), WATT, Wergo, We Insist!, a/1/1 and, most prolifically, ECM with nearly 200 albums. Masotti died Apr. 25th at 75.



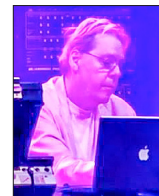
CHARNETT MOFFETT (Jun. 10th, 1967 - Apr. 11th, 2022) The bassist first recorded as a child alongside his many musical siblings in the band of his drummer father Charles and, by the '80s, was one of the most-in-demand players of his generation, with credits under Donald Brown, Ornette Coleman, Kennys Drew, Jr. and Garrett, Kevin Eubanks, Stanley Jordan, Branford, Delfeayo and Wynton Marsalis, Mulgrew Miller, Courtney Pine, Wallace Roney, David Sánchez, Sonny Sharrock, McCoy Tyner and Tony Williams, over two dozen albums both as part of the Manhattan Jazz Quintet and under his own name, most recently for Motéma Music. Moffett died Apr. 11th at 54.



ADELHARD ROIDINGER (Nov. 28th, 1941 - Apr. 22nd, 2022) The Austrian bassist had several leader or co-led releases since the '70s and worked with Hans Koller, Akira Sakata, New Jazz Ensemble, Karin Krog, Yosuke Yamashita, Heinz Sauer, Urs Leimgruber and the European Jazz Ensemble. Roidinger died Apr. 22nd at 80.



GENE SANTORO (1950 - Apr. 27th, 2022) The author wrote several books, most notably *Myself When I Am Real: The Life and Music of Charles Mingus*, and contributed pieces to *The Daily News*, *The Nation*, *The Atlantic*, *DownBeat*, *The New Yorker*, *Rolling Stone*, *Billboard*, *Spin* and *The Village Voice* and wrote liner notes for historical albums by Mahavishnu Orchestra, Miles Davis, Jeff Beck, Larry Coryell and Stanley Turrentine and new releases from Ivo Perelman, Mingus Big Band, Mark Dresser and others. Santoro died Apr. 27th at 71.



KLAUS SCHULZE (Aug. 4th, 1947 - Apr. 26th, 2022) The composer and keyboard player (initially a drummer with various electronic bands in his native Germany) released dozens of albums on Ambient World, Brain, Cosmic Music, Inteam GmbH, MIG, PDU, Rainhorse, Revisited, Synthetic Symphony, Venture, Мирумир and other labels and was a founding member of Stomu Yamashta's Go in the '70s. Schulze died Apr. 26th at 74.



DONALD SMITH (Sep. 4th, 1943 - Apr. 9th, 2022) The pianist (and younger brother of Lonnie Liston Smith) was active from the late '60s well into the new millennium, recording one album as a leader in 1976 for Whynot and appearing on albums by his brother, Hamiet Bluiett, Lester Bowie, Tullivu-Donna Cumberbatch, Andrew Cyrille, Craig Harris, Bobby Hutcherson, Dick Griffin, Oliver Lake, Saheb Sarbib, Leon Thomas, James Jabbo Ware, Salim Washington and others. Smith died Apr. 9th at 78. ❖

JULY - AUGUST 2022

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SUMMERFEST

LONG PLAY FESTIVAL

BY TOM GREENLAND



Denardo Coleman

The first ever LONG PLAY festival, latest of Bang on a Can's marathon concerts, aims to bridge the gap between new, jazz and world musics. Established in 1987, Bang On a Can reflects founders Michael Gordon, Julia Wolfe and David Lang's roots in post-minimalistic contemporary classical music. As composition professors (the former two at NYU, latter at Yale) they have mentored generations of grad students and many of the five dozen concerts over a long weekend (Apr. 29th-May 1st) featured current or former students interpreting works of the new music canon, supplemented by rock/pop/EDM and jazz composers while artists from Cuba, Korea, Mexico, Morocco, Puerto Rico and Trinidad represented global cultures.

Your correspondent attended parts or all of 31 sets totaling 26.5 hours. The proximity of The Center for Fiction bookstore, Mark Morris Dance Center, BAM Opera House, outdoor plaza at 300 Ashland Place, BAM's Adam Café (all within a half block of each other) and Roulette (two blocks away) minimized transit time between sets while the two outlier venues, Public Records and Littlefield in southwest Gowanus, were only minutes away by bike. What follows is a play-by-play tour through three days-into-nights of concert-going.

Friday started at 5 pm with Ekmeles' nearly continuous, hour-plus vocalization of Karlheinz Stockhausen's *Stimmung*, melding all manner of hums, clucks, overtones and spoken words (in German and English) in complex tessellated layers. At Roulette, M.C. Schmidt humorously intoned the words to Robert Ashley's *The Backyard* over partner Drew Daniel's tabla-laden post-disco beat with abstract light-bulb images projected overhead behind, commixing urban and rural imagery. At Littlefield, Detroit duo I-R aggressively sparred with analog synthesizers on pieces like "Flail", which combined on-screen imagery of street maps with beats that sounded like pneumatic drills tearing up pavement in the midst of a traffic jam. At the opera, Terry Riley's seminal *In C* was magnificently rendered by the Bang on a Can All-Stars acoustic/electric octet to accompany Sasha Waltz' choreography featuring a 14-member troupe dressed in sleeveless shirts and shorts in contrasting pastel colors.

Over at Roulette, guitarist Gary Lucas and Labelle vocalist Nona Hendryx' tribute to Captain Beefheart included a slideshow of his artwork, personal anecdotes and blues-rock covers of his tunes. At BAM Café, Innov Gnawa's hypnotic sound, featuring Ma'alem Hassan Ben Jafer's passionate voice and pulsing sintir, stirred first one, then a crowd of dancers. At Littlefield, electric guitar quartet Dither premiered Nate Wooley's "Three Anthems for Abandoned Cities", beginning and ending with clean bell tones interwoven into chorale textures, swarming, buzzing skronk in the

middle, followed by a grungy Radiohead-esque piece by Aeryn Santillan. Julia Wolfe's String Quartets, as played by Ethel, combined 16th-note hootenanny fiddling with phasing cross-accents, slow glissandi, siren-like microtones, simultaneous sung/bowed harmonies and syncopated foot-stomps. Friday's final performance was a DJed set at Littlefield by Matmos (M.C. Schmidt and Drew Daniels once again) spinning electronically-enhanced disco favorites.

Saturday began at the bookstore, where cellist Zoë Keating and bassist Brandon Lopez discussed racism, hierarchical structures, economic imperatives, artist-audience relations and other aspects of presenting new and improvised musics. At Roulette, Brian Eno's ambient milestone *Music for Airports* was rendered by the Bang on a Can All-Stars dectet and 12-voice Choir of Trinity of Wall Street, lulling incessantly until no one listening would have worried about a missed flight.

The strongest set of the festival was pianist Kris Davis and bassist Dave Holland's duo at Littlefield, a seemingly modest affair that began with a cover of Eric Dolphy's "Les" followed by a medley of five originals, the music moving through hard/post/freebop played in quick unison into rambling soliloquies, conversational exchanges, overlapping phrases and floating interludes, coalescing into thematic clusters even as the pair pursued individual musical pathways: Davis improvising with impeccable clarity and graceful passion; Holland, in an unusually expansive mood, with sterling chops and eclectic techniques.

In the darkened space of Public Records trumpeter Wooley performed Éliane Radigue's *Occam X*, which she composed with/for him, lingering 20 minutes on a single, quiet (quieter even than the venue's noisy ventilation system), breathy tone—played open, then muted, then filtered by a paper-thin metal sheet, finally phase-shifting as Wooley panned the trumpet around the room like an old-fashioned security camera. Next Michael Pisaro added sonic projections to Radigue's recording of *L'île re-sonante*, its visceral impact greatly enhanced by the venue's audience-enshrouding speaker system. Back at Littlefield, Craig Harris played a set of pieces for trombone, piano and string quartet, finding interesting correspondences between his brusque horn and the tightly knit viols. Outside on the plaza seven-piece Rumba de la Musa nested 3+2 Cuban clave with cascara rhythms over rumbling tumba and conga, Abraham Rodriguez' soulful voice providing the *aché* factor.

Another standout performance was Marcus Rojas' solo tuba set at the bookstore during which he coaxed throat-sung overtones through the mouthpiece simultaneous with conventionally blown notes, humorous spoken asides, R&B or Led Zeppelin-style basslines, timpanic taps on bell, fast angular arpeggios (on a transposed piece by Cole Davis), rapidly strummed valves à la a flamenco guitarist's *rasgueado* to end with a quote of Ornette Coleman's "Lonely Woman". At one point a woman in the next room, disturbed by the strange emanations, called out, "Are you okay?" to which Rojas, after finishing his musical phrase, not missing a beat, shouted back: "No!"

At Littlefield, Flutter, aka vocalist Fay Victor and flutist Nicole Mitchell, debuted its casually cohesive duo chemistry. Another fine set, at Roulette, was bassist Reggie Workman and drummer Andrew Cyrille and last-minute piano sub David Virelles, who milked wonderfully resonant sonorities from the hall's big Steinway grand. Back at Littlefield, Sun Ra Arkestra got off to a late start (needing time after sound-check to don its signature resplendent costumery) but the packed crowd didn't mind, especially when the ebullient crew delivered as expected and more. Leader Marshall Allen, who will be (the Cosmos willing) 98 years old by the time you read this, showed remarkable savvy on alto saxophone and EWI. By the fifth swinging number, "Love in Outer Space", the whole hall—especially baritone saxophonist Knoel Scott, who, mid-

song, stood up, de-horned and danced his trance—was traveling the outer-spaceways.

After a peek at Pan in Motion in the BAMcafé your wearying correspondent caught two final sets at Mark Morris Dance Center. First, Matthew Welch's virtuosic, 20-minute solo bagpipe reading of Anthony Braxton's "Composition No. 247", which began with stentorian braying offstage. Then, moving between several music stands placed around the room, he fired off rapid passages suggestive of late-period John Coltrane, Evan Parker or even Eddie Van Halen's "Eruption" solo, stippling the perpetual torrent of sound with trills, triplet flourishes, high-register leaps and 'bent' notes. Second was Michael Gordon's *Timber*, a piece for 6 percussionists, each playing a wooden 2x4 plank of varying length with contact mics mounted on a sawhorse, all arranged in a hexagon so drummers faced one another.

Sunday began in the murky interior of Public Records, where TAK Ensemble (voice, viola, flute, clarinet, percussion) essayed compositions by Tyshawn Sorey, David Byrne and others. The festival's newest generation was represented by Brooklyn Youth Chorus, a precociously professional aggregate of three dozen high-schoolers singing (from memory) Philip Glass' *Liquid Days* and five premieres, handily negotiating thorny fourth chords and Major third harmonic cycles in Olga Bell's *Let Them Not Say*.

At Littlefield, bassist Nick Dunston debuted *Spider Season*, a trio of bass, trombone and koto. At Public Records, guitarist James Moore and vocalist Alicia Hall Moran played a song cycle inspired by Duke Ellington's "Solitude". At Adam Café, Soo Yeon Lyuh bowed, gripped and pulled the wrapped silk strings of her haegeum (Korean spike fiddle) to evoke almost human cries of pathos, first in an arrangement for string trio, later in a free improv with guitar.

At Roulette, solo pianist Jenny Lin's interpretation of Galina Ustvolskaya's work was dense and intense: wearing a black outfit with semi-transparent sleeves padded from elbows to mid-palm, she lunged both forearms, linebacker-style, into the crack between black and white keys, sounding them all concurrently, producing gimongous chords.

One of the more charismatic artists was composer/vocalist JG Thirlwell, whose theatrical deliveries of original songs at the dance center boasted angst-ridden lyrics accompanied by tasteful arrangements often morphing from dirgy, minor-key ruminations into pompous anthem rock. Nois Saxophone Quartet's set at Roulette included Shelley Washington's *BIG Talk*, written for two baritone saxophones, a humorous but strenuous musical rejoinder to those irksome cat-callers who prey on passing females, the foghorn howls and long-tones of the low winds embodying the endurance victims require to weather such harassment.

The finale, held in the opera house, fêted Ornette Coleman's 1959 album *The Shape of Jazz to Come*, joining jazz sextet—leader/drummer Denardo Coleman (Ornette's son), guitarist James "Blood" Ulmer and bassist Jamaaladeen Tacuma (veterans of Coleman's "free-funk" period), trumpeter Wallace Roney, Jr. and alto saxophonist Lee Odom and versatile pianist Jason Moran—with 20-piece orchestra in an attempt to bridge that problematic gap mentioned in the first paragraph of this review. The results were mixed. For one, the formality of the venue and physical isolation of the onstage musicians impeded the intimacy and interaction requisite for successful free improvisation. Indeed, a few stalwart free jazz fans could be observed leaving early. On the other hand, Coleman's promethean themes proved highly resilient across an array of distinctive arrangements by Dunston, Harris, Mitchell, Carman Moore, David Sanford and Pamela Z, infusing these crafty orchestral passages with undeniable spirit. And more than a few fans could be overheard humming "Lonely Woman" as they squeezed out of the Opera House exit doors. ❖

For more information, visit bangonacan.org/long-play-2022



Thisness
Miles Okazaki Trickster (Pi)
by Tom Greenland

Thisness, Miles Okazaki's Trickster's fourth album since a 2016 eponymous debut (all on Pi Recordings), reunites the guitarist/composer with electric bassist Anthony Tidd and drummer Sean Rickman, all alumni of Steve Coleman's Five Elements, plus Matt Mitchell, who has filled the piano/keyboards chair since the second album. It represents a post-quarantine return to live interaction for the band (*Trickster's Dream*, the third album, was a collaboration in cyberspace) with an added emphasis on flow, breaking down boundaries—playing off the grid, so to speak, of Okazaki's methodical compositions. The four song titles, taken from a Sun Ra poem in the liner notes of *Monorails and Satellites*—"In some far off place", "years in space", "I'll build a world", "and wait for you"—underline this fluidity of form, where separate modules of a song can transition in nonlinear fashion.

The rigid, non-swinging M-Base-style funk is patent in the machine-like precision of Rickman and Tidd's beats, but Okazaki and Mitchell take full liberty to float over and around these cycles, sometimes in counterpoint or in a seemingly parallel but non-intersecting universe. For example, on "years in space", Rickman opens with a 7-beat cycle, Tidd a 9-beat cycle (such that they hit the same downbeat every 35 beats), wah-wah guitar accenting every 21 beats before changing it up, later phrasing in 6 while keyboards dart and dive in less predictable ways. It is all on a grid somewhere, but the boundaries aren't always clear.

Most interesting is when the group moves between compositional modules, heard especially on "wait for you". It is in the transitions between sections—each musician crossing these musical interzones at different times, on their own initiative, eventually coalescing on a new grid—when the most flow-infested, transcendental moments occur. Here, in the cracks of the grid, in those liminal spaces at the edge of conscious perception, we find the "thisness" promised by the title.

For more information, visit pirecordings.com. This band is at SEEDS Tuesdays-Saturdays through Jun. 18th. See Calendar.



Careless Love
Madeleine Peyroux (Rounder-Craft)
by George Kanzler

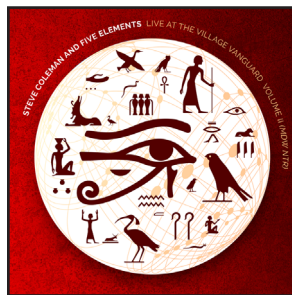
This vinyl reissue of singer Madeleine Peyroux' breakthrough (now Platinum) 2004 album *Careless Love* (Rounder) comes in a tri-fold sleeve, with not only the original album, but also two discs of a live set at the 2005 Festival de Jazz de Vitoria-Gasteiz in Spain. There she was accompanied by a trio of Kevin Hays (piano and Fender Rhodes), Matt Penman (bass) and Scott Amendola (drums). The performance reprised all the songs on the 2004 album as well as three more.

Careless Love was a carefully crafted studio album,

featuring first-call Los Angeles studio musicians, including guitarist Dean Parks and keyboard player Larry Goldings. Peyroux' voice and tone are remarkably consistent, breathy and languorous, as if she is communing conspiratorially with the mic. The record moves seamlessly from song to song, as if all of one piece. Peyroux' tone, almost laconic, never wavers, nor does that of the album. Still, it was groundbreaking in its mixed repertoire, ranging from classics from Bessie Smith and Billie Holiday to songs from contemporaries like Leonard Cohen and Bob Dylan.

But things are different live. While the album band is a careful amalgam of jazz, folk, R&B and country, the quartet (Peyroux also plays guitar) is a much more straightforward jazz group. And her vocals, delivered on the studio album with an almost monotonic consistency, are more varied, even adventurous, in concert. She is more animated and rhythmically flexible on songs such as Smith's "Don't Cry Baby" and the title track. The bonus songs find her in a jaunty mood: Alan Block-Donn Hecht's "Walking' After Midnight", popularized by Patsy Cline, is all country lope; she accelerates and decelerates tempi on Burton Lane-Frank Loesser's "I Hear Music" and attempts a too-fast tempo on Marvin Fisher-Roy Alfred's "Destination Moon".

For more information, visit craftrecordings.com. Peyroux is at Sony Hall Jun. 2nd as part of Blue Note Jazz Festival. See Calendar.



Live at the Village Vanguard Volume II (MDW NTR)
Steve Coleman & Five Elements (Pi)
by Jason Gross

For three decades, alto saxophonist Steve Coleman has been a fixture as the center of the M-Base creative music community and leading his Five Elements ensemble as well as being a MacArthur Fellow who has studied/collaborated in Africa.

Four years after the first volume of his live recording at New York's famed Village Vanguard comes another two-hour-plus two-CD set, recorded May 2018, one year after the first volume and again by his latest version of Five Elements, with him since the turn of the millennium: trumpeter Jonathan Finlayson, bassist Anthony Tidd and drummer Sean Rickman. The big difference now is the addition of vocalist/lyricist Kokayi, who dominates the proceedings, not singing but instead doing syncopated, rapid-fire poetics, akin to a looser, freer rapping style.

The most striking aspect of the album is the interplay between Coleman and Finlayson. "Unit Fractions" starts with the leader's solitary melancholy solo and then a blazing solo later, finishing off with Finlayson's meditative, Miles Davis-like stint. A cover of John Coltrane's "Compassion" has them doing a madcap Latin-ized chase, leading to a flighty feature from Finlayson. "9 to 5" starts with a low-key galloping of the horns, moving to a slamming charge of drums and ending with a furious trumpet outing.

Otherwise, Kokayi is heard on all songs, taking some over, including "Rumble Young Man, Rumble" and "DeAhBo (Reset)" where the band mostly vamps under him (though Coleman does let loose with a fine extended solo at the latter's end).

Most successful are the opener and closer. "Menes to Midas" starts with looping riff patterns as the horns intertwine, opening up to a roaring Coleman solo and ending with he and Finlayson racing away from each

other before briefly coming together in glorious unison. "9 to 6- Mdw Ntr", the 20-minute finale and reprise/medley, starts funky and slow, speeding up into harmolodic horn unisons, then simultaneous and alternating solos and an unbridled rhythm section, winding up to a satisfying climax.

Volume III would be welcome but for the ambitious, genre-hopping Coleman, perhaps an instrumental installment to highlight the horns more? Kokayi's shout-like, complex, free-associative raps deserve their own solo album (with an obvious choice for a band).

For more information, visit pirecordings.com. Coleman is at The Atlantic BKLN Jun. 2nd-3rd. See Calendar.

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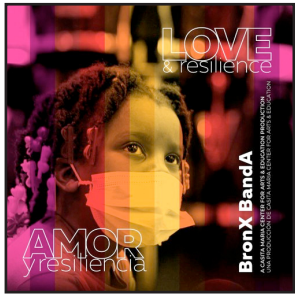
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- Cathy Segal-Garcia/Phillip Strange-*Live in Japan* (Origin)
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- John Yao's Triceratops-*Off-Kilter* (See Tao)

Laurence Donohue-Greene, Managing Editor

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Andrey Henkin, Editorial Director



Love & Resilience (Amor y Resiliencia)
BronX BandA (Casita Maria)
 by Russ Musto

BronX BandA is an eclectic ensemble assembled by keyboard player Arturo O’Farrill reflecting his one-world, genre-merging artistic vision, born of a collaboration with Bronx-based Casita Maria Center for Arts & Education through a grant intended to bring jazz to New York’s Latino-majority borough. The oddly configured nonet comprises the wide-ranging talents of mezzo-soprano Kayla Faccilongo, rapper Baba Israel, trombonist Clark Gayton, violinist/violist Leonor Falcón, guitarist Juanma Trujillo, bassist Leo Traversa, drummer Juan Carlos Polo and percussionist Annette Aguilar.

The date opens with Trujillo’s wildly celebratory “Festejo”, combining the ambience of a North African bazaar and Caribbean island carnival, swirling organ and violin setting contrasting moods as the band raucously shouts and claps before parading trombone takes things out. Falcón and Trujillo’s “Ain’t I A Woman?” begins with Faccilongo’s prayerful solo canto. Then the mood shifts with her exhorting the dramatic of a Brecht-Weill production and soaring-sighing violin and wailing guitar creating a *West Side Story*-like atmosphere, concluding with climactic rapping. Polo’s “Nuyoriptian Part 1” is an easy-grooving, Eastern-tinged excursion showcasing violin, trombone and vocals. Falcón’s “Parima” has piano in a Mexican mode underpinning dancing violin lines and a soliloquy by Israel, who then raps a Bronx tale on Trujillo’s funky “Nuyoriptian Part 2: Two Weeks in ‘71”.

O’Farrill-Polo’s “Juanita’s Hope” blends Faccilongo operatics and Israel freestyling, mixing the pair with narrative musical flair. “Carnival” by Gayton is a pretty samba featuring Faccilongo’s airy wordless vocalizing, along with other soloists, over percolating drums and percussion. O’Farrill’s “Nuyoriptian Part 3: En Foco” is a multifaceted effort traversing a variety of contrasting stylistic influences. Traversa’s compositional acumen is highlighted on three consecutive tracks: “Pasos”, a bouncy Latin jazz affair with swinging trombone, Fender Rhodes and violin solos; “Song For Elena”, with a relaxed fusion-y opening, prayerful Faccilongo interlude and dancing AfroCuban finale; and “Bertha’s Beat”, Israel rapping in homage to pianist Bertha Hope over a samba rhythm. The date ends with Aguilar’s “Wizard’s Move”, a heady brew of Latin, jazz, rap and R&B echoing the sounds of the South Bronx.

For more information, visit casitamaria.org. This project is at Father Gigante Plaza Jun. 5th. See Calendar.



Bells on Sand
Gerald Clayton (Blue Note)
 by Joel Roberts

Pianist Gerald Clayton’s second Blue Note release has quite a different sound and approach than his label debut. That album, an exuberant live date from the

Village Vanguard recorded just before the pandemic hit, featured Clayton’s stellar quintet on mostly expanded takes on his adventurous postbop compositions. The new album is much quieter and introspective, almost meditative in tone, and the music draws more on Clayton’s classical training and non-jazz influences. The tunes are shorter and fit together like a series of interconnected sketches, equal parts chamber music and modal jazz. The lineup is stripped down, too, consisting, in various duo and trio configurations, of Clayton (piano and keyboards), father John Clayton (bass), Justin Brown (drums), Portuguese artist Maro (vocals) and (on one track) legendary saxophonist Charles Lloyd, an important mentor to Clayton.

Haunting opener “Water’s Edge” spotlights father and son, with shimmering chords playing off bowed basslines. Maro’s warm, almost whispered vocals are heard on the poignant “Damunt de tu Només les Flors”, one of two tunes Clayton covers by Catalan composer Federico Mompou. Two solo takes on the standard “My Ideal” offer vastly different, but equally invigorating visions of the Richard Whiting-Leo Robin-Newell Chase ballad, with hints of stride on the first and Thelonious Monk on the second. Clayton teams up with Brown on “That Roy”, a funky tribute to the late trumpeter Roy Hargrove, a friend and mentor from Clayton’s early days in New York. Another duo number, “Peaceful Invocation”, is a showcase for Lloyd’s rapturous tenor, highlighting the remarkable empathy between players nearly 50 years apart in age (Clayton played regularly with Lloyd’s band for nearly a decade).

This soul-searching album closes on a fittingly spiritual note with Clayton’s powerful solo reading of the hopeful and hymn-like “There is Music Where You’re Going My Friends” by uncle/saxophonist Jeff Clayton, who passed away in 2020.

For more information, visit bluenote.com. Clayton is at The Jazz Gallery Jun. 7th-8th. See Calendar.



Soundscapes
Bob Mintzer/WDR Big Band Cologne (MCG Jazz)
 by Anna Steegmann

Saxophonist Bob Mintzer has written over 500 big band arrangements, orchestral and chamber works and can be heard on over 1,000 recordings. As the chief conductor of the WDR Big Band in Cologne, Germany for the past six years, he was asked to create a project of his own, a tradition at the WDR Big Band. For *Soundscapes* Mintzer states that there is “no particular theme, no singular message, other than to highlight the great artistry of the band and use composition to create a soundscape of color, texture and sparkle, with the primary focus being teamwork, empathy and celebration.”

Mintzer plays tenor and EWI (electronic wind instrument) and his orchestrations allow all of the 17-strong WDR Big Band to express themselves musically in their unique way, creating a warm multifaceted sound often interlocking in rhythmical counterpoint.

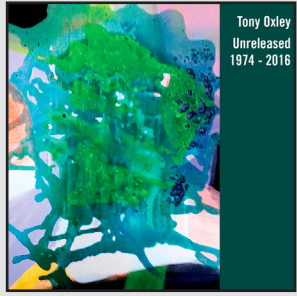
“A Reprieve”, the first of ten tracks, is upbeat and swinging with a Latin feel and features EWI and a powerful tenor solo by Paul Heller. “The Conversation” combines AfroCuban, funk and various African rhythms, horns and percussion (Marcio Doctor) engaging in a rousing call and response and Andy Hunter (trombone) and Billy Test (piano) delivering magnificent solos. The fiery “Stay Up” features solos from Mintzer (tenor) and

Johan Hörlen (alto) underpinned by Stefan Rey’s resolute walking bassline. Mintzer plays EWI and Karolina Strassmayer plays an excellent alto solo on “Montuno”, another Latin-flavored tune with a percussive groove. “New Look”, the only ballad and, at 9:29 minutes, the longest of the tracks, captivates with its lush bossa-nova groove and lyricism, Mintzer’s tenor accompanied by reeds and flugelhorn.

On *Soundscapes*, Mintzer and the brilliant WDR Big Band all stand out as soloists but together achieve a remarkably ingenious coherency.

For more information, visit mcgjazz.org. Mintzer is at Birdland Jun. 7th-11th with the Yellowjackets. See Calendar.

UNEARTHED GEM



Tony Oxley
Unreleased
1974 - 2016

Unreleased 1974-2016
Tony Oxley (Discus-Music)
 by George Grella

This is an ear-opening album from British percussionist Tony Oxley (who turns 84 this month). He is one of the great improvising drummers, with a unique sound palette and way of thinking built on patience to leave space for his own listening and quickness to fill the right moment. There is a clattering quality to his playing that is unmistakable and sounds like what Kenny Clarke may have played like if he came up with Cecil Taylor.

One hears that here on occasional plangent whumps of sound, but the pieces – selected from his personal archives – are examples of his organizational thinking for ensemble. Call it composing if you want, but neither without knowledge of the preparation that went into these original recordings nor the editing – sometimes decades after the fact – that was a part of producing the album, one hears this as Oxley organizing and influencing the other musicians. Influence is not just compositional, guiding traffic, but using electronics to process the sounds. On the final track, 2016’s “Combination”, that is all Oxley does; it is a duet with Stefan Hoelker playing acoustic percussion.

Larger ensemble pieces, like “The Embrace” and the two parts of “The Ensemble” (both from 1974), are not far from Evan Parker’s Electro-Acoustic Ensemble. Oxley’s sound is spikier, with musicians like trumpeter Dave Holdsworth, trombonist Paul Rutherford and pianist Howard Riley. The electronics are just one more instrument or embellishment, a crunch-like sound as percussion, an extended timbre on Barry Guy’s bass.

This is music that is very much in the moment, with no long-term and little short-term memory, free music not trying to build a larger form or any kind of dramatic direction, instead forgetting about anything that had come before and remaking itself every instant. That makes it sound far less like anything in the broad category of free jazz than high-modernist classical music, something from Vladimir Ussachevsky, Karlheinz Stockhausen or Mario Davidovsky. It is a powerfully satisfying thing to hear improvised music that sounds like it connects to such a larger and older context.

For more information, visit discus-music.co.uk

GLOBE UNITY



Spacelab & Strings
Nikolaj Hess (Sunnyside)

Metamorphosis
Jacob Artved (Stunt)

What Is There To Say?
Cory Weeds With Strings (Cellar Live)

by Tom Greenland

Except upright bass, most members of the string family aren't as prevalent in jazz, perhaps because they don't lend themselves to long lines of internally accented 8th notes. But when arrangers write to their strengths, as heard on the albums reviewed here, strings enhance jazz projects in wondrous ways.

Spacelab & Strings joins Danish pianist Nikolaj Hess' trio of bassist Anders AC Christensen and drummer/brother Mikkel Hess with violinists Cæcilie Balling and Christian Ellegaard, violist Jakup Lützen and cellist Josefine Opsahl to play a baker's dozen of his compositions and an adaptation of the second movement of Maurice Ravel's *String Quartet in F Major*. Bilingual in classical and jazz, Hess moves in both cultures with confidence, so the project is not just jazz-with-strings-tacked-on (or vice versa) but an organic hybrid. Though the strings don't solo they are used as an autonomous voice, providing chromatically embellished melodies, 'rubbing' dissonances (caused by adjacent chord tones), canons, chorales and jousting countermelodies. The leader threads it all together, rippling through the colorful arrangements with a gorgeous feathery effervescent touch, equal parts Murray Perahia and Bill Evans.

Danish guitarist Jacob Artved's *Metamorphosis* is another successful jazz/classical hybrid presenting reworked repertoire by Claude Debussy, Francis Poulenc, Sergei Prokofiev, Maurice Ravel and Pyotr Tchaikovsky. The ensemble is jazz quartet (Artved, pianist Ben Besiakov, bassist Felix Moseholm, drummer Cornelia Nilsson), oboe (Artved's brother Max) and strings (violinist Kirstine Schneider, violist Stine Hasbirk Brandt, cellist Joel Laakso), with percussionist Eliel Lazo on one track. The leader, flaunting a beautiful tone and touch in the Grant Green tradition and an affinity for lissome chord melodies, plays most of the solos (Besiakov the rest) plus interludes connecting small-group workouts to orchestral passages. Pristine oboe, vibrant without histrionics, often functions as the fourth string/first violin, furnishing a melodic focal point for the string-dominated sections.

Vancouver saxophonist/bandleader/producer/label head/former jazz club owner Cory Weeds has to be one of the hardest working people in jazz biz. *What Is There to Say?* is Weeds' response to the seminal *Charlie Parker with Strings*, not a jazz/classical hybrid so much as a showcase for tenor saxophone backed by piano trio and 13 strings (8 violins, 2 violas, 2 cellos, 1 bass) adroitly arranged by saxophonist Phil Dwyer. This isn't new terrain, as Weeds paddles midstream in the jazz mainstream and Dwyer's cinematic arrangements harken back to Hollywood's Golden Age, but the pair's craftsmanship is impeccable. Weeds, accompanied by bassist John Lee and drummer Jesse Cahill, is a tasteful, inventive melodicist, but Dwyer's melodramatic strings almost steal the show, especially on the finale, the Gershwin's "There's a Boat Leaving Soon for New York".

For more information, visit sunnysiderecords.com, sundance.dk and cellarlive.com



Bluesthetic
Steve Davis (Smoke Sessions)
by Scott Yanow

Steve Davis has been a major jazz trombonist since he joined Art Blakey's Jazz Messengers in 1990. He has stuck throughout his career to the straightahead trombone tradition pioneered by J.J. Johnson, developing his own musical personality without finding any need to alter the style. Since the music is timeless, why change? Davis has led at least 20 albums, with *Bluesthetic* his fourth for the Smoke Sessions label. For this outing of ten of his originals, he gathered together a sextet of musical friends to form quite an allstar group: guitarist Peter Bernstein, vibraphonist Steve Nelson, pianist Geoffrey Keezer, bassist Christian McBride and drummer Willie Jones III.

The individual improvisations are pretty concise, with virtually every selection containing trombone, guitar, vibraphone and piano solos and several also having statements from bass and drums. Among the highlights are the catchy boogaloo "Silver At Sundown" (a tribute to Horace Silver), "Bedford Strolche" (partly recalling Benny Golson's "Blues March"), quiet jazz waltz "Faraway Dream", driving "They Wore 44" (dedicated to several sports heroes who wore the number 44 plus 44th U.S. President Barack Obama) and Davis' warm playing on "Indigo To Azure".

All of the music could have been written and performed in this fashion for a Blue Note or Riverside session circa 1962. Few surprises occur and, since the solos are consistently brief, specific highpoints are difficult to remember. With this much talent, it would have made sense to have showcased a few of the musicians more extensively. However, the tunes are pleasing, the group's spirit joyful and each musician plays at his usual high level. Classic hardbop fans will be pleased with *Bluesthetic*.

For more information, visit smokesessionsrecords.com. Davis is at *The Django* Jun. 9th. See Calendar.



Alive (Live at Dièse Onze, Montréal)
Jean-Michel Pilc (Justin Time)
by Jim Motavalli

We just lost the stellar pianist Jessica Williams, who made many outstanding trio dates without ever getting the attention she deserved (sexism lives). If you're missing her, you could give France-born Jean-Michel Pilc (now and teaching at Montréal's McGill) a try.

The art of the trio is always worth exploring and Pilc sounds closely bonded to his mates, bassist Rémi-Jean LeBlanc and drummer Jim Doxas. Opener "Softly, as in a Morning Sunrise" (Sigmund Romberg-Oscar Hammerstein II) will get you hooked. Over more than 14 minutes, the trio never loses sight of the melody and it swings like mad even as it goes through a host of changes. LeBlanc has a memorable interlude that toys with the tune, the trio meditates at length, then walks

briskly back into swing tempo. This is an obvious signature tune for the band. "11 Sharp" is, along with the title track, a Pilc original. It has that Thelonious Monk-ish combination of jagged edges and irresistible melody line. "Nardis" and "All Blues" are out of the Miles Davis playbook. The former opens with a moody Pilc/LeBlanc duet and stays in a somewhat melancholy, late-night groove when Doxas joins in, tension building at the end. The band likes long workouts and exploring dynamics; "All Blues" dances around the melody (though it is obliquely stated by the bass) in a punchy way that is a credit to Doxas. It edges on the outside before coming back in and firmly closing the gate.

LeBlanc's contribution to this and the rest of the album cannot be overstated. An absorbing bass solo opens the title track, with piano finally making an entrance, gentle and shimmering, after two minutes and 30 seconds. With the rumble of drums, momentum is slowly gained. These guys really listen to one another. Not much meat, but plenty of great gravy.

In contrast to the drama that has gone before, the relatively short and bouncy take of The Beatles' "Eleanor Rigby" is a light palate cleanser, shorn of the song's inherent pathos. As far as this reviewer can tell, that track is on the press version but not the CD. Justin Time makes the whole second set available for download, including not only "Eleanor Rigby" but also "Someday My Prince Will Come" (Frank Churchill-Larry Morey), "Freedom Jazz Dance" (Eddie Harris), "My Funny Valentine" (Richard Rodgers-Lorenz Hart), "All the Things You Are" and "My Romance" (Jerome Kern-Oscar Hammerstein II) and "Mr. P.C." (John Coltrane).

For more information, visit justin-time.com. Pilc is at *Smalls* Jun. 9th-10th. See Calendar.

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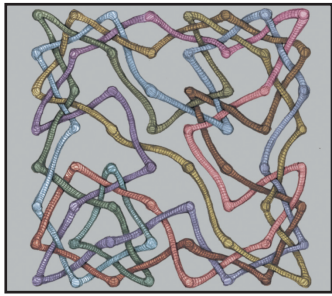
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New Masada Quartet
John Zorn (Tzadik)
 by George Grella

John Zorn is a master of clichés. This is high praise – the vast majority of music we hear is built on clichés and has been since before Bach. Even free music has clichés. Everything from a perfect cadence to a saxophonist’s altissimo scream has multiple meanings already built into it and the player who chooses those is deliberately wielding those meanings, in part or in all.

What sets Zorn apart is not only how much he loves clichés – the details that make a movie soundtrack or a hardbop tune work – but how good he is at making new material and then transforming that into a new set of clichés he can mine repeatedly. His Masada project has been the *ne plus ultra* of this and now comes the New Masada Quartet to build new rooms into an already vast and impressive house.

Upfront, another consistent Zorn quality: the first iteration of a new concept is usually the most exciting and the followups consolidate that first thought into a new body of work. That was the case for Naked City, Painkiller and certainly the first Masada album, one of his very finest.

The new quartet doesn’t have the invigorating edge of that *Alef* album, but does have more of a loping

groove with the horizontal flow of bassist Jorge Roeder and drummer Kenny Wollesen. Guitarist Julian Lage’s strong swing sounds fantastic with Zorn, always a swinging player. If Masada was bebop, this is hardbop.

Speaking of clichés, the explicit Jewish music style of Masada is built on some of the most common expressive techniques in music: harmonic minor scales and pentatonic patterns. With these, Zorn has crafted a handful of his finest themes, especially the gorgeous, midtempo ballad “Rigal”. Sometimes the album goes one cliché too far, with Ornette Coleman-isms like “Hath Arob”, which have the band riffing heavily. These tracks aren’t bad but the melodies and ensemble playing is so good elsewhere one wants more of that.

For more information, visit tzadik.com. This band is at The Sultan Room Jun. 10th. See Calendar.



Ari's Fun-House
Ben Markley Big Band (with Ari Hoenig) (OA2)
 by Dan Bilawsky

After learning some of Ari Hoenig’s music for a show with the drummer in 2019, pianist Ben Markley was so smitten he had the idea of building a big band recording around it. After receiving Hoenig’s blessing, Markley took a deep dive into Hoenig’s world, transcribing

solos, playing along with recordings, staying in contact to pick his brain about his writing, channeling it into the seven arrangements of *Ari's Funhouse* and bringing his inspirational source aboard to play on the project.

Opening with the energetic “Birdless”, a tight and soaring statement spotlighting high-caliber players (e.g., himself, saxophonist Wil Swindler), Markley showcases his well-oiled machine of a band. Then the beauty of daybreak emerges through “Lyric”. With an ear-worm of a line, standout contributions from tenor saxophonist John Gunther and guitarist Steve Kovalcheck, strength where it counts and a mixture of grace and groove (courtesy of Hoenig in more ways than one), the number proves to be a high point in a set filled with many.

“Lines of Oppression”, presenting with serpentine splendor(s) and open vistas, welcomes tenor painting and pugilism from Gunther and Peter Sommer, Hoenig’s perspective-twisting stick work and trumpeter Dan Jonas’ warm weaving. Strutting and swinging centerpiece “Bert’s Playground” offers welcome space for Swindler, bassist Evan Gregor and trombonist Paul McKee. “For Tracy”, which captivates with quietude and gives trumpeter Greg Gisbert his only feature, stands in contrast to the anxiety-inducing intricacies and drive of “Arrows and Loops”. And “Green Spleen” – a contrafact of Thelonious Monk’s “Green Chimneys” – celebrates the raunchy and funky sides of life with rocking and raving ambitions. Markley has seriously outdone himself, crafting expansive yet loyal arrangements expertly executed by a stellar ensemble.

For more information, visit originarts.com. Hoenig is at Smalls Jun. 9th-10th with Jean-Michel Pilc and Jun. 20th as a leader, The Django Jun. 11th with Yotam Silberstein, Fifth Hammer Jun. 13th and 27th and Pelham Fritz Recreation Center Jun. 15th. See Calendar.

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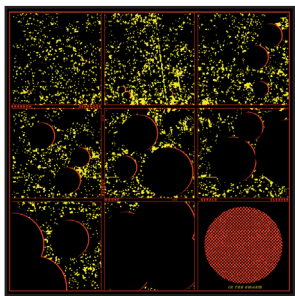
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In The Swarm

Brandon Seabrook/Cooper-Moore/Gerald Cleaver
(Astral Spirits)
by Stuart Broomer

Brandon Seabrook is among the most original guitarists currently working, demarcating his territory as a nexus of jazz, noise, bluegrass and string band (ideally with each preceded by “post-” and with “banjoist” added to “most original”). What was the Brandon Seabrook Trio in the past and here described as Brandon Seabrook with Cooper-Moore and Gerald Cleaver is an optimum expression of his art, stretching its rich historical associations. It is an unusual band, with Cooper-Moore, a major pianist, restricting himself to diddley-bow, a traditional one-string instrument he plays with two drumsticks (though often using fingers to fret and pluck as well), taking on the role of an electric bass with a compound rhythmic complexity and melodic detail that stretch the diddley-bow’s possibilities to levels unlikely for a bassist. Cleaver provides a dense figuration uniting and driving the forays, with Cooper-Moore sometimes anchoring himself so far into the drums that he sounds like part of the kit.

The opening title track presents Seabrook on tenor banjo, though there is substantial crossover between the ways he plays banjo and guitar, sometimes using a capo to turn his guitar into an octave guitar, its sound as pinched as a banjo or mandolin: as with his guitar, there may be rapid flurries of muffled or cut-off notes, then sudden stabbing, isolated tones, a solo at times a series of disconnected fractures and convulsions welded together by their fury. But there is far more here than Seabrook’s blistering attack. “Subliminal Gaucheries”, the first guitar piece, takes an opposite tack, almost a drone with high, sustained, reverberant notes. “Vibrancy Yourself”, with a strong bass groove, is mostly inflamed chording, a distant descendant of a certain kind of surf guitar, one of Seabrook’s crucial sources.

At times he seems to be recapitulating the history of American plectrum instruments, from sudden micro jolts of chord melody in the manner of Eddie Lang or Carl Kress, Dick Dale speed picking (sped up) or Earl Scruggs “three-finger” to a certain kind of densely electric grunge in the midst of Cleaver and Cooper-Moore’s rhythmic precision. “Crepuscule of Cleaver” is free improvisation with a thick processed guitar sound channeling an arcade game or sonar blips. “Adrenaline Charters” (possibly a reference to Samuel Charters, author of *The Country Blues*) begins with bowed guitar, suggesting violin, before Cleaver enters with a slow backbeat and Cooper-Moore with a foundational bass. Seabrook switches to banjo, later alternating the two before ending on isolated banjo, emphasizing the group’s invocation of its 19th Century roots. “Seething Excitations” has Seabrook navigating between the timbral extremes of grunge and sleighbells.

With the first six tracks ranging from 5:10 to 6:03, the final episodes break the mold. “Aghastitude” is an expansive dialogue stretching to over ten minutes with Cooper-Moore coming fully to the fore, providing complex melodic dialogue as well as sonic anchor. Closing “Of the Swarm”, just a minute long, is dense insistence with promissory lyrical instants inserted, a fittingly mysterious coda to music plucked (or picked) from the oddments of past, present and future.

For more information, visit astralspirits.bandcamp.com. This project is at Public Records Jun. 14th. See Calendar.

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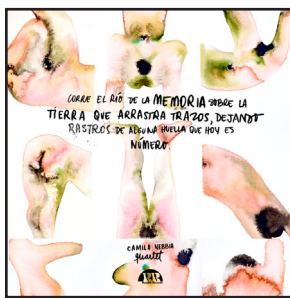
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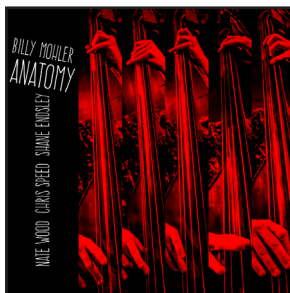
Corre el río de la memoria sobre la tierra que arrastra trazos, dejando rastros de alguna huella que hoy es número
Camila Nebbia (Ramble)
by Alex Henderson

Avant garde jazz has a long history of incorporating political topics. Argentinean tenor saxophonist Camila Nebbia, who now lives in Europe, brings a Latin American perspective to her politically charged new album. The long title roughly translates to The River of Memory Flows Through the Earth, Leaving Traces of Some Footprint That Is a Number Today. Nebbia's liner notes describe this recording as a "reaction to all the gender violence and different forms of violence and social oppression" in the world.

Plenty of angst comes through the 37-minute piece "Corre el Río de la Memoria" as well as the two shorter pieces that follow, four-minute "Resuenan los Ecos de Sus Voces en Mi Voz" and five-minute "Coordinada Indefinida", yet this is not the type of avant garde jazz that is blistering dense from start to finish. Nebbia brings plenty of nuance with the help of Barbara Togander (vocals and turntables), Violeta García (cello) and Paula Shocron (acoustic piano, vocals and percussion). The more intense and angry parts build up. More often than not, this album sounds reflective, contemplative and spacy.

Togander's Spanish-language vocals aren't really singing but more a combination of chanting and spoken word. And, despite the use of electronics and turntables, the music doesn't sound high-tech, electronics a side-dish rather than the main course. Ultimately, it is tenor saxophone, acoustic piano and cello played in real time that do the most to give the music its personality. Decades from now, the early 2020s will no doubt be remembered as a time of great unrest and upheaval. Nebbia and her associates capture some of that angst on this engaging release.

For more information, visit ramblerecords.com. Nebbia is at Downtown Music Gallery Jun. 14th. See Calendar.



Anatomy
Billy Mohler (Contagious Music)
by Marco Cangiano

Bassist Billy Mohler's resumé is wide and deep, ranging from pop-oriented collaborations to hardcore jazz groups like the one on this album. Among his many accomplishments, Mohler is a graduate of the Berklee College of Music and attended the Thelonious Monk Institute of Jazz, studying with, among others, Herbie Hancock and Wayne Shorter. *Anatomy* is the welcome sophomore release of his pianoless quartet of Chris Speed (tenor saxophone), Shane Endsley (trumpet) and childhood friend Nate Wood (drums), the latter pair also part of Kneebody.

The references range from Ornette Coleman's legendary quartet to Gerry Mulligan's various pianoless outfits, with the former a much more direct

influence while preserving the elegance of the latter. Mohler and his partners seem to take off where Coleman left off in the early '60s while proposing a less adventurous but more rhythmic approach, with bass clearly at the center of the project. Mohler does not shy away from providing rock-solid walking lines and repeated patterns always with a big round sound. He and Wood constitute a formidable rhythmic duo, providing a tight and swinging platform, allowing Speed and Endsley to solo unconstrained. The former in particular sounds extremely comfortable and confident within this context.

All the material was written shortly after Mohler's first album, thus showing great consistency. Compared to its predecessor, *Anatomy* comes across as more evocative and personal while showing increasing cohesion within the quartet's freedom. Most of the tunes share an essentiality that seems to enhance each partner's contribution. Mohler states that in most cases the rehearsal take turned out to be the final take and there was hardly any discussion on the arrangements.

One of the pluses of this date is a fuller showcase of Mohler's considerable prowess via the three "Abstract" improvised solo interludes, the first of which, with tasteful addition of overdubbing, sets the scene for the whole album. Like many of the pieces, "Fight Song" relies on a bass cycle around which supple drumming dialogues quite freely with the horns. Also of note are funk-ish "Nightfall", meandering "Equals", dirge-sounding "Exit" (with gorgeous solos by Speed and Endsley) and the haunting "Moonglow" to close.

For more information, visit contagiousmusic.net. This project is at Bar Lunático Jun. 15th and Nublu 151 Jun. 16th. See Calendar.

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John Zorn: Meditations On The Tarot
Trevor Dunn/Brian Marsella/Kenny Wollesen
(Tzadik)
 by John Pietaro

Throughout John Zorn's considerable career, the saxophonist regularly composes works for other instrumentalists, as is the case for *Meditations on the Tarot*. Based on the 1967 book *Meditations on the Tarot: A Journey into Christian Hermeticism*, the music evokes "a community of spirits" based as much on early non-verbal language, an outgrowth of 2018's *The Hierophant* for the guitar-laden rock quartet fronted by Julian Lage. Here, the score is for a trio of pianist Brian Marsella, bassist Trevor Dunn and drummer Kenny Wollesen, the latter two locking musical horns with Zorn over some 40 albums.

13 pieces balancing expansive jazz and contemporary concert music are nothing short of magical. With a touch reminiscent of Chick Corea (as well as much of ECM's keyboard catalogue), Marsella pores over these selections, celebrating both inherent discipline and liberty. Dunn's dramatic lines fill in every crevice left open and Wollesen, a master at directing from behind, colors, shades and speaks to every shift of meter and tonality with command.

Opener "The Sun" begins as a modal, contemplative

piece of flowing arpeggios before shifting into a rollicking, largely tonal foray. It is followed by the "The Star", which bridges a multi-meter head and a fiery improvisational section. While free expression is welcome in such quarters, on the other hand, the effects of rather sedate, pensive emotion also establish meaningful inspiration for both composer and performers, as heard on "The Emperor". This piece holds a strangely familiar quality in its melody and shifting harmonies, which at once complements and deters. But as is the pattern Zorn built into this collection, it alternates with an explosion of fire music, "The Fool", poised over wonderfully caustic riffs. Marsella reflects a near-century of the music. His technique, strikingly clean at every tempo, finds no fault in turns of thunderous pathos.

For more information, visit tzadik.com. Dunn and Wollesen are at Nublu 151 Jun. 16th. See Calendar.



Red List (Music Dedicated To The Preservation of Our Endangered Species)
Brian Landrus (Palmetto)
 by Thomas Conrad

Red List is a concept album with a cause. The subtitle is "Music Dedicated to the Preservation of Our Endangered Species". Brian Landrus composed songs inspired by animals like the mountain gorilla and African elephant, magnificent creatures we are in danger of losing forever. He brought together 11 musicians who were all completely invested in the project. At the recording sessions he made sure they understood the sense of urgency he wanted the music to embody.

Landrus is a specialist in the low woodwinds (baritone saxophone, bass clarinet, bass flute, etc.). He gives himself the most solo space on *Red List* and he fills it beautifully. But his primary role is composer, arranger, bandleader and *auteur*. His portrayals of specific animals are vivid and moving. "Tigris", for the Malayan tiger, is all speed, strength and grace. "Javan Rhino" suggests the awe of finding oneself in such a creature's living presence. "Vaquita", for a small porpoise found only in the Sea of Cortez, is continuous darting movement; the song's sadness comes from knowing that the life behind that movement may soon cease. Other parts of Landrus' rich, varied, far-reaching suite apply themselves not to individual species, but instead to overarching themes. "Canopy of Trees" and "Nocturnal Flight" combine dynamism and impressionism. The sweep of this music, its complex harmonic colors, its authentic drama, make you think of Gil Evans and Maria Schneider.

There is another quality of *Red List* found in the work of the best arrangers. The orchestrations provide inspirational settings for improvisers. A few examples: Landrus' dark, haunting streams of consciousness on alto and bass flutes on "The Distant Deeps"; the two riveting saxophone solos by Landrus (baritone) and Jaleel Shaw (alto) on "Tigris"; the creative evocations of a particular mysterious world on "Congo Basin" by guitarist Nir Felder and trombonist Ryan Keberle; the bright strands of piano notes woven through "Upriver" by Geoffrey Keezer.

All the profits and 20% of the proceeds from *Red List* will go to Save the Elephants, an organization working to ensure a future for African elephants.

For more information, visit palmetto-records.com. This project is at Nublu 151 Jun. 17th. See Calendar.



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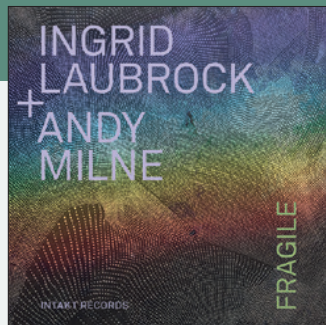
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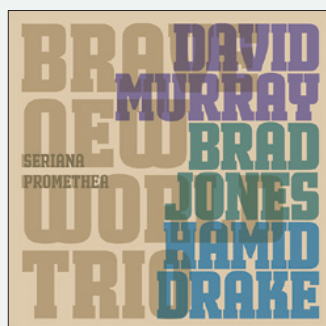
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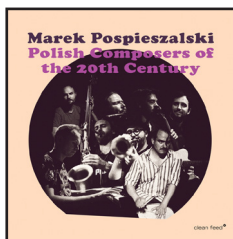
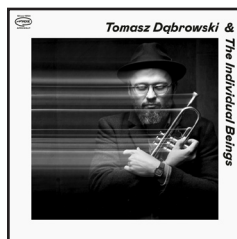
Max Johnson Trio
Orbit of Sound
Max Johnson (Unbroken Sounds)
by John Sharpe

Multi-faceted bassist Max Johnson helms a terrific trio on *Orbit Of Sound*. Although also active in bluegrass and contemporary classical arenas, this set forefronts Johnson's jazz chops as composer and improviser with Anna Webber (tenor saxophone and flute) and Michael Sarin (drums).

The opening "A Quick One" shows the album title to be aptly descriptive of the sort of relentless momentum Johnson initiates, as bass and drums circle intricate boopish tenor in interlocking patterns. Here and elsewhere, evidence of Johnson's composer's ear surfaces in how cannily he extracts maximum impact from the three voices. But the same cut also exemplifies another of the program's traits: sudden mood changes. The braided interplay abruptly drops away, replaced by a lighter airier section, which launches Webber on a path veering from staccato pure tones to expressive slurs. A subsequent drum solo constitutes one of the highlights of the piece, as Sarin places different elements of his kit into intersecting orbits too, a taut logic emerging from his crisp timbral command. It is always fascinating to witness how the group meets the challenge of making its way back to the theme following one of the precipitous about-faces.

On "The Professor" the combination of droning arco bass and precisely controlled bubbling saxophone multiphonics take the piece into very rarefied atmosphere, eventually retrieved by a somber unison and increasingly coherent cymbal and plucked bass accents. They also explore a similarly extreme soundworld at the outset of "Over / Under", built from creaking bow work, scraped percussion and tenor susurrations and whistled overtones, incrementally moving towards a written line not blossoming until the very end. They come closest to overt melody on the solemn and valedictory "Shepherd's Morning", but even here breathy tenor is accompanied by Sarin's crumpling and rustling noises, which undercuts any sentimentality, emblematic of a release that constantly defies expectations.

For more information, visit maxjohnson.bandcamp.com. Johnson is at Roulette Jun. 20th. See Calendar.



Eponymous
Tomasz Dąbrowski & The Individual Beings (April)
Polish Composers of the 20th Century
Marek Pospieszalski (Clean Feed)
by Kurt Gottschalk

To the little extent that jazz in Poland has gained notice in the United States, it has been primarily under the name of Tomasz Stańko. The trumpeter, who died in Warsaw in 2018 at the age of 78, was the country's primary jazz export, having worked with Chico Freeman, Dave Holland, Jack DeJohnette and David Murray, to name just a few. Stańko was a savvy artist who could deliver a fiery solo in one of Cecil Taylor's

large ensembles just as easily as a somber (and more generally palatable) album for ECM. Most significantly, his comparatively staid music was never light; there were always little complexities and curiosities below the surface.

It is that propensity for layering that is at the heart of the younger trumpeter Tomasz Dąbrowski's dedication to Stańko. Dąbrowski and his Individual Beings don't play Stańko's music on the album—the compositions are all credited to the leader—but they do play an approachable and digestible program that often has more going on than meets the ear. That, of course, has much to do with the sensitive playing of Dąbrowski's six bandmates, but it also has to do with a sparing use of electronics. Dąbrowski and saxophonist Irek Wojtczak make use of electronic effects and Jan Emil Młynarski, one of two percussionists in the ensemble, plays both electric and acoustic drums. That is a lot of added sound, but they do it just enough to set scenes and heighten moods. The pieces themselves move at an easy pace, which allows them to be engaging, posing small challenges without getting weighed down in density.

Dąbrowski also plays in an octet saxophonist Marek Pospieszalski assembled to play arrangements of a dozen compositions by as many Polish composers of the 20th Century, providing him with a succinct and serviceable title for a striking collection less ordinary than the title could suggest. It is a weightier album to be certain and there is no Henryk Górecki or Witold Lutosławski or Krzysztof Penderecki present to light the path. One suspects Pospieszalski could have some fun with Krzysztof Komeda's film scores—his previous album was a dedication to music associated with Frank Sinatra—but it is not that kind of affair. Instead, Pospieszalski presents a program of composers lesser known outside their homeland across two CDs assembled into a suite-like arc ready, no doubt, for concert presentation. The set begins at a slow and prolonged pace with "Krauze", "Kotoński" and "Baird" (the tracks are all titled for the sourced composers) before the multiply metered "Rudziński" kicks in, keeping in some of the ceremony of fanfare of the openers. Dąbrowski here keeps to his horn but Pospieszalski does make use of some extra-musical ornamentation with tapes, electronic percussion and some fine, noisy electric guitar courtesy of Szymon Mika. The album is available for download and streaming in full online (as is Dąbrowski's) and could be just the start of much further exploration.

For more information, visit aprilrecords.bandcamp.com and cleanfeed-records.com. Dąbrowski is at Barbès Jun. 19th, Dizzy's Club Jun. 21st-22nd and Soup & Sound Jun. 23 with Kamil Piotrowicz, all as part of Jazztopad Festival. See Calendar.



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Astral Long Form: Staircase in Space
Whit Dickey Quartet (TAO Forms)
 by Phil Freeman

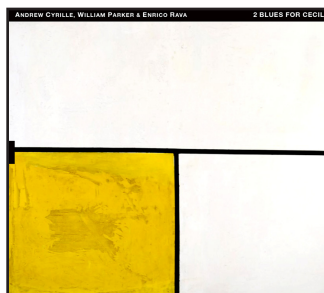
Whit Dickey is one of the most Zen spirits in contemporary out jazz. A kind, friendly and gentle man, he first came to prominence in the David S. Ware Quartet, playing on *Third Ear Recitation*, *Oblations and Blessings*, *Earthquation*, *Cryptology* and *Dao*, as well as pianist Matthew Shipp's *Circular Temple* and *Prism*. After making a few albums of his own, he kept a low profile, reemerging in the late 2000s and in the last decade or so has been on a creative tear, working extensively with Shipp and saxophonist Ivo Perelman, recording two collections of duos with cornet player Kirk Knuffke and forming his own trios and quartets.

Astral Long Form: Staircase in Space has alto saxophonist Rob Brown and bassist Brandon Lopez, both of whom appeared on Dickey's 2019 trio album *Expanding Light*, and adds violist Mat Maneri, with whom he first recorded way back in 1994, on Shipp's quartet album *Critical Mass*. Dickey's relationship with Brown goes back to 1992's *Youniverse*, a trio session with guitarist Joe Morris. Lopez is the newcomer; *Expanding Light* was his first date with Dickey, but he fits right in.

This is gentle, meditative music, five long tracks (only one, "Space Quadrants", is shorter than ten

minutes and the opening "Blue Circuit" lasts nearly 20) that feel like parts of a whole. Saxophone lines are frequently postbopish in the manner of the late Jimmy Lyons while viola drones and sings. Lopez, too, bows his instrument, adding low groans to the sonic matrix. Dickey, who opens the album with a short solo, never drives his bandmates or enforces time, but nonetheless seems to guide the music from behind the kit, offering a gentle nudge here, an approving percussive comment there, shaping the cloud of sound like a potter.

For more information, visit taoforms.com. This project is at Vision Festival Jun. 22nd. See Calendar.



2 Blues for Cecil
Andrew Cyrille/William Parker/Enrico Rava (TUM)
 by Robert Bush

This astonishing trio session, recorded in Paris February 2021, pays tribute to the late master pianist/composer/bandleader Cecil Taylor, with whom each musician had ties. Although trumpeter Enrico Rava's association was limited to a membership in Taylor's Orchestra of Two Continents for the recording *Winged Serpent (Sliding Quadrants)* in 1984 and again in 1988 with the Cecil Taylor European Orchestra, which yielded *Alms/Tiergarten (Spree)*, bassist William Parker

and drummer Andrew Cyrille each spent many formative years with the icon.

While Rava has been largely associated with the ECM aesthetic over the years, it is notable to recall his earlier more volcanic appearances on albums by Steve Lacy and the Globe Unity Orchestra. This album seems like a return to that spirit for the veteran.

Cyrille's shimmering cymbals and the relentless quarter-note pulse of Parker set the stage for Rava's smearing flights into a hazy stratosphere on his original, "Ballerina". By the time the trio lights upon the first "Blues for Cecil No. 1" they are effectively speaking the same language. Parker opens with a languid vamp that Cyrille and Rava decorate with equanimity. It doesn't seem possible, but "Blues for Cecil No. 2" is even more joyous and it drills down to a universal wellspring nourishing each member of the trio.

The blues are well represented. Parker's lone original contribution, "Machu Picchu", delineates with a contagious vamp, reminiscent of the magical work of late Art Ensemble of Chicago bassist Malachi Favors. Throughout, Cyrille continues to prove that he is one of the finest drummers the world has ever known.

Rava has always possessed an instantly identifiable sound and that personal timbre has not diminished in potency on this document. The disc closes with a very short, freeform version of the 1937 Richard Rodgers-Lorenz Hart ballad "My Funny Valentine" from *Babes In Arms*. It would have been interesting to see how far these three could have transformed that warhorse, but they really just kind of reference part of the tune. That is a minor quibble about a major masterwork.

For more information, visit tumrecords.com. Cyrille is at Vision Festival Jun. 26th. Parker is at Vision Festival Jun. 22nd-26th. See Calendar.

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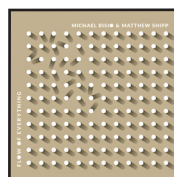
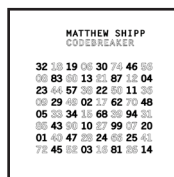
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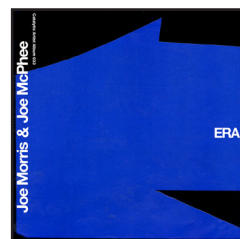
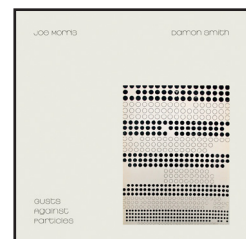
During the pandemic, pianist Matthew Shipp made three albums, each in a different setting from solo to trio, at Brooklyn's Park West Studios, released on two labels for which he had recorded previously (ESP-Disk' and TAO Forms) and one new imprint (Poland's Fundacja Sluchaj). All have a great live room vibe capturing the nuances of the performances.

World Construct features Shipp's trio of five years with bassist Michael Bisio and drummer Newman Taylor Baker. Opener "Tangible" is anti-boogaloo with an abstract melody that ends in upward-planing chords. Shipp has gorgeous melodies over dense low clusters as Bisio surprises with a divebomb detuning. Baker gets lots of cymbal colors with his minimal blast stick accompaniment. The group's interplay is meditative and always in control; check Shipp's reach-up-and-stop string fugue. "Jazz Posture" gives nod to the elitism and snobbery in jazz—very funny. The rhythm section has an almost Jimi Hendrix Experience rawness at times. "Beyond Understanding" creeps with cymbal scrapes, piano dirges and arco slides. The title track has cool foot stomps and gentle chord clouds in the upper register. Eighth note wood tapping turns into sneaky bass as Taylor stirs the soup with brushes and Shipp's counterpoint takes a break just for a stuck blues riff.

Codebreaker, a solo piano recital, has lovely poems by Mia Hansford serving as liner notes for each track. "Letter From the Galaxy"'s chords shift quickly from open fourths and dense jazz extensions to austere cadences. A sleight melody rides atop the fray, disrupted only by a start-and-stop march and tinkly arpeggios. "Raygun" snaps with darting lines and just a tease of a blues cliché. "Mystic Motion" grows from the low end, with power chords supporting melodies getting more cerebral as they climb. "The Tunnel" is brooding with slow suspensions and regal 16th notes with an Aaron Copland-like optimism, stalling on a cliffhanger chord.

Flow of Everything is a duo recording with Shipp and Bisio. "Flow" has plucky bass and stoic piano chords that go from long to short duration. They swing as bass starts to walk. Shipp's octaves break the time as does a triplets feint. "Bow of Everything" meditates with upper register bass that resonates then slides back down as staccato piano deconstructs the opening. "Of Everything" has a blues form à la Thelonious Monk or Herbie Nichols, bass strolling then speeding up. A little "buzzard is two faced" quote from Shipp falls into McCoy-Tyner-inspired fourths as the tempo quickens then slows into altered chord stabs and low bass bombs. On "Pockets", Shipp leaps from low to high registers with tight cells of angular lines spooling out and reeling back in. "Panel" starts with short shapes supported by free bass notes that occasionally land and sustain. Double-stop cries from Bisio inspire low rumblings from Shipp, who sustains a note or two just to put a pin in the ground. On the languid coda, we can hear the pianist's gentle mutterings amid the cool chords and esoteric fade out. These albums are great showcases for Shipp's artistry, which breathes in such interesting ways in different contexts.

For more information, visit espdisk.com, taoforms.com and srecords.net. Shipp is at Vision Festival Jun. 22nd. See Calendar.



Gusts Against Particles
Joe Morris/Damon Smith (Open Systems)
ERA
Joe Morris/Joe McPhee (Catalytic Sound)
 by Steven Loewy

It may sound like a cliché, but to listen to Joe Morris is to listen to the sounds of surprise. For decades, the forward-looking Morris has thrilled listeners on guitar as he stretches boundaries, often pursuing new ways of observing musical structures and sounds. At age 45, Morris learned to play acoustic bass, eventually with demonstrable acumen. More recently, in his 60s, he taught himself drums. The two recent releases display some of the ways that he upends conventional constructs.

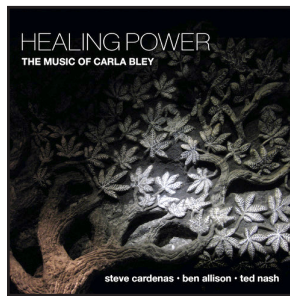
Small string groups focused on improvisation have offered some of the most exhilarating experiences in modern music, as witness, for example, the Arditti String Quartet or String Trio of New York. For *Gusts Against Particles*, Morris invited Damon Smith for a guitar/upright bass duo, a striking combination, which, in the hands of these masters, is a raw, energetic, spectacular romp through five pieces, each allowing the players to stretch and blow. One of the singular attributes of Morris' playing is how his guitar takes on the attributes of a horn, something pronounced on this recording. Smith is stunning, immersed in advanced techniques. On "Momentum Redoubling", he produces one of the finest recorded displays of bass dexterity, strumming, digging and squeezing sound from the strings, emanating scratchy riffs and pouring forth feverishly while exploiting the full range of his instrument. He and Morris produce a wondrous, seemingly hard-wired mishmash of noises, clicks and other sounds that delight in their upbeat virtuosity, exhaust wonderfully in their over-the-top energy and thrill breathlessly with unmitigated intensity. It is not all scratch and burn, however as Morris, in particular, is a master at diversity, with long melodic lines along the way. He is characteristically supple on "Equalization Staggering", with an inspirationally melodic and highly passionate lengthy contribution, with Smith focused on radical sounds. The two play as one throughout the album and if you close your eyes, you can more easily hear the subtleties, the close listening and the pure musicianship.

ERA is a series of improvisational duos in which Morris plays drums with legendary octogenarian Joe McPhee (here on tenor and alto saxophone). While this is only the fifth recording by Morris the drummer, he acquits himself well, although clearly the peripatetic, seemingly ubiquitous McPhee, performing on two of his primary horns, sounds more comfortable. Even as a relative novice on drums, Morris takes chances, clearly having practiced hard, his solos are usually well-storied, and is effective in support, allowing McPhee plenty of space, of which he takes advantage handily, with swirling lines, melodic snippets, primitive phrasing and changes in volume. "ERA Two" allows both to ply lengthy solos, with McPhee displaying a disarmingly roughhewn timbre while pushing continuously. The saxophonist is alternately disjointed, melodic, up and down and usually upbeat. "ERA Four" may be the most realized track, not too fast and notable for a solid contribution from McPhee, with flashes of brilliance, and a potent drum solo transcending any real or imagined limitations in technique.

For more information, visit opensystemsrecords.bandcamp.com and catalyticsound.com. Morris is at Vision Festival Jun. 24th with Fay Victor. See Calendar.



The Magic Of Now
Orrin Evans (Smoke Sessions)
by Ken Dryden



Healing Power: The Music of Carla Bley
Steve Cardenas/Ben Allison/Ted Nash (Sunnyside)
by Monique Ngozi Nri

Since his arrival on the jazz scene in the late '90s, Orrin Evans has made his mark as a pianist, composer and bandleader of note. He constantly changes the makeup of his groups to avoid falling into a predictable pattern. Although he is a prolific, talented composer, Evans is always open to exploring originals by his bandmates and is comfortable giving them plenty of space in the spotlight. For these December 2020 sessions, recorded live at Smoke without an audience, prior to New York City clubs reopening after COVID restrictions were lifted, his group is rising star alto saxophonist Immanuel Wilkins, bassist Vicente Archer and veteran drummer Bill Stewart, all of whom have either recorded with him on earlier releases or played alongside him on others' albums. While the room may have been empty except for the engineer and photographer, the energy makes it seem like there was a full house.

The opening medley pairs Stewart's "Mynah" with the late Mulgrew Miller's "The Eleventh Hour". Wilkins is prominently featured and, though just in his early 20s, is already well on his way to establishing a distinct sound, extending his range well above and below typical players. The interaction of the rhythm section fuels the intensity while Evans' risk-taking solo provokes vocal encouragement from his band. Wilkins' gorgeous melancholy ballad "The Poor Fisherman" contrasts with his twisting postbop vehicle "Levels". The latter has a would-be misfire stimulating a spontaneous change in the planned route, bringing even more fireworks than expected in a rousing performance. Evans' spirited "Libra" blends gospel influence with Latin rhythm and a punchy theme that would have had the missing audience on their feet cheering the band.

The closing selection is the whispering ballad "Dave", written by Evans for saxophonist Bill McHenry. While this miniature initially suggests a lullaby with its understated melody and unison line, it builds to a terrific climax, all in less than four minutes.

For more information, visit smokesessionsrecords.com. Evans is at The Atlantic BKLN Jun. 24th-25th. See Calendar.

Carla Bley is an icon. Like other creative geniuses, the pianist, composer, arranger, bandleader, organizer and activist has continually reinvented herself and her musical output. In 2015 she was named a National Endowment for the Arts Jazz Master and, in 2021, Bley entered the *DownBeat* Hall of Fame. Writing about her at the time, Suzanne Lorge noted, "the serendipity of Bley's career is the stuff of movie plots: freakishly talented composer-cum-cigarette-girl meets a rising-star pianist at a Manhattan nightclub frequented by Hollywood glitterati." The rising star was Paul Bley, who first recorded her compositions, and over the next four decades, the list of musicians that she worked with is impressive. She went on to found the Jazz Composer's Orchestra Association and the New Music Distribution Service, which was to bring an eclectic group of musicians to the fore in the '70s, while composing and leading and arranging for big bands. In more recent years, Bley has worked in smaller settings as well as continuing to write for large ensembles.

Guitarist Steve Cardenas played with Bley in Charlie Haden's Liberation Music Orchestra throughout the new millennium and subsequently in the quintet of her partner, bassist Steve Swallow, in 2011. This trio with tenor/soprano saxophonist and clarinetist Ted Nash and bassist Ben Allison recorded an album, *Quiet Revolution*, in 2015, exploring the music of guitarist Jim Hall and clarinetist Jimmy Giuffre, the latter having many Bley compositions in his repertoire. After recording *Somewhere Else: Westside Story Songs*, a tribute to Leonard Bernstein's music in his 2018 centennial year, the trio turned to the music of Carla Bley.

The nine selections include several well-known songs, such as "Ida Lupino", "Lawns" and "Donkey" and some that are less covered. The former was written for the film star and pioneering female film director. Guitar and bass duet on the simple melody before saxophone enters, a very gentle, soothing entry into the healing power of Bley's music. Cardenas takes a lush solo, followed by an equally sonorous Nash and then Allison suspending the listener in a place that is "stripped and basic", which is how Bley described her vision of Lupino.

"And Now The Queen", first recorded by Paul Bley on his 1964 ESP-Disk' album *Barrage* and a piece he returned to throughout his career, is a simple and beautiful ballad featuring Nash. Aforementioned "Lawns" is also a classic, sparingly beautiful Bley melody. "Ictus" is more atonal and avant garde than most of the other tracks while "King Korn" was originally penned for the great Sonny Rollins and Nash does it justice.

The closing title track is less entrancing than what precedes it but the impact of the playing and choice of music throughout the album does have the effect of what the name implies. Carla herself apparently endorsed that sentiment with the words "That's me" upon hearing the recording.

For more information, visit sunnysiderecords.com. Cardenas and Allison are at Soapbox Gallery Jun. 25th. Nash is at Chelsea Table & Stage Jun. 15th and Rose Theater Jun. 10th-11th with the Jazz at Lincoln Center Orchestra. See Calendar.



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6/1	Cathy Segal-Garcia	8PM
6/3	Kate McGarry	8PM
6/4	Soapbox Master Series Presents Cecil McBee Quartet	8PM
6/5	Bach's Goldberg Variations with Max Barros	4PM
6/6	Emilio Teubal	8PM
6/10	Brian Willson Quartet	8PM
6/11	TBA	8PM
6/12	Alessio L. Farina	4PM
6/13	Elan Mehler Trio	8PM
6/17	Lafayette Harris & Joseph Webb	8PM
6/20	Albert Marques	8PM
6/22	Neal Kirkwood	8PM
6/23	Markus Rutz	8PM
6/24	Lizzie Thomas Trio	8PM
6/25	Ben Allison Quartet	8PM
6/27	Arcoiris Sandoval	8PM
6/28	Paul Jost Quartet	8PM
6/29	TBA	8PM
6/30	The Lorin Cohen Trio	8PM

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NYC Parks
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6/3 - George Braith
Clove Lakes Park (SI), 6PM

6/15 - Danny Mixon
Roy Wilkins Rec Center (Queens), 2PM

6/17 - Ed Cherry Trio
Williamsbridge Oval (Bronx), 3PM

6/18 - Dwayne "Cook" Broadnax
S. Oxford Park (Brooklyn), 2PM

6/21 - Mike Flythe "The Atomic Drummer"
Archie Spigner Park (Queens), 6PM

National Jazz Museum in Harlem
6/2 - Kiyoko Layne Quartet
6/16 - TBD
6/30 - Carol Sudhalter Quartet
Livestreaming every Thursday at 2PM
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NY State Parks
6/9 - Annette St. John
Riverbank State Park (Manhattan), 12PM

6/26 - Spaceman Patterson and the Celestials
Roberto Clemente State Park (BX), 1PM

Hudson River Park - Jazz at Pier 84
6/8 - Phil Young Experience, 7PM
6/22 - Antoine Roney Trio featuring Kojo Roney, 7PM

Friends of Bushwick Inlet Park
6/30 - Alvin Flythe & Flythetime
Bushwick Inlet Park (BK), 6:30PM

Save the date: 7/9, New Agora at: Socrates Sculpture Park. A day of improvisation & experimentation.








Crisálida
Danilo Pérez (Mack Avenue)
 by George Kanzler

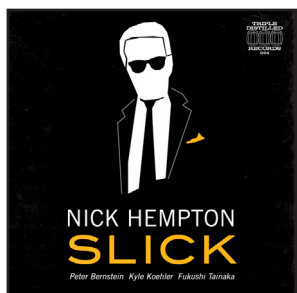
This, from Danilo Pérez' website, sheds some light on this unclassifiable musical project: "Pianist, composer, humanitarian and activist Danilo Pérez believes that a united global perspective for the arts and social justice are the keys to moving humanity forward in harmony. With *Crisálida*, Pérez has convened his Global Messengers—several gifted Berklee Global Jazz Institute graduates mentored by Danilo hailing from Palestine, Greece and Jordan—to contribute their respective cultural learnings and personal experiences with the goal of building community through music, without borders."

A far cry from the jazz that animates Pérez' trio outings and work with Wayne Shorter and Roy Haynes, this project, consisting of two four-part suites, is pan-ethnic, pan-global fusion. The Global Messengers basic lineup features his piano along with Farayi Malek's voice, singing and/or reciting, Vasilis Kostas' eight-string lute-like lauto, Layth Sidiq's violin and voice, Naseem Alatrash's cello and the percussion arsenal of Tareq Rantisi. Faris Ishaq's (Turkish) ney flute adds to the Near East flavor of "Rise from Love", the opening track of *La Muralla (Glass Walls) Suite*.

Chanting, often wordless, vocals are prominent throughout the two suites. The lauto, in tandem with violin and cello, brings an exotic feel to the proceedings, especially in the first suite, whose highlight is the final movement, "Muropatia", explained as "a human condition characterized by the desire to make impermeable walls". It rides on gypsy-like Latin rhythms and a sweeping theme from lauto, strings and piano, Pérez breaking out in an impassioned solo. "Monopatia", the second movement, is luxuriously slow and mournful with violin and voice.

Fronteras (Borders) Suite deals with aspects of the humanitarian crisis in a world of displaced persons (refugees). Its highlight is the 12-plus minute "Al-Musafir Blues", bristling with passion, making dramatic use of cello, lauto and violin in building tension. Both violinist Sidiq (arco) and Pérez dig in with intense solos, spurred on by a flamenco-tinged rhythm. A bass rhythm in 7 alternating with 6 gives a propulsive groove to the closing track, "Unknown Destination", piano weaving solos through a strings-voice refrain. Pérez has valiantly tried to achieve a new musical synthesis here, but has he overreached?

For more information, visit mackavenue.com. Pérez is at Birdland Jun. 16th-18th. See Calendar.



Slick
Nick Hempton (Triple Distilled)
 by Scott Yanow

Nick Hempton, born and raised in Australia, largely taught himself how to play jazz, sitting in at jam sessions and learning on the bandstand. Equally skilled

on tenor and alto saxophones, he has been a fixture in New York since 2004. His sixth album, 2018's *Night Owl*, was a quartet with guitarist Peter Bernstein, organ player Kyle Koehler and drummer Fukushi Tainaka. He enjoyed the experience so much that he brought the same group into the studio to record *Slick* on Jan. 9, 2020, just before the COVID pandemic.

The group performs six of his melodic originals and four vintage standards. While the music is always somewhat bluesy and some of the pieces, such as the catchy "Snake Oil", groove in a soul jazz manner, much of the playing is closer to swinging hardbop and even bebop than to soul jazz. This is particularly true on "Short Shrift" (which utilizes "Strike Up The Band" chord changes and is taken at a racehorse tempo) and the Sonny Stitt-ish alto playing on "People Will Say We're In Love".

While Stitt is clearly an influence (particularly on a boppish reading of "The Gypsy" and the jump tune "Fryin' With Fergus"), Hempton also infuses the music with his own ideas. He not only keeps the tradition alive but also clearly has a great time playing at the cooking tempos. Bernstein, who seems incapable of playing an unworthy solo, is up to his usual level. Koehler displays his own forceful and passionate sound while Tainaka never lets the music stop swinging.

While things slow down a bit for a warm version of "Born To Be Blue" and "Liar's Dice" has the feel of a calypso (although with more complex chord changes), the music on *Slick* mostly swings hard in an exhilarating manner. Not too many players these days are inspired by Stitt, making this date a rare treat.

For more information, visit nickhemptonband.com. This project is at The Django Jun. 25th. See Calendar.



Parables
John Zorn
Bill Frisell/Gyan Riley/Julian Lage (Tzadik)
 by Jim Motavalli

This is some beautiful, challenging acoustic guitar music. All the compositions are by downtown avatar John Zorn, who draws upon Sufic, Hebrew and secular traditions to celebrate storytelling as a spiritual lesson, and the players are masters: Bill Frisell, Julian Lage and Gyan Riley.

The guitarists interweave and support each other in ways you probably haven't heard before. It is collective improvisation, but without the chaos that sometimes engenders. Through titles like "The Broken Window", "A Perfumed Scorpion", "The Boiling Cauldron" and "Secret of the Locked Room" we are on a polytheistic quest for enlightenment.

This could imply a New Age bliss-out, music for the morning yoga class at the Esalen Institute in Big Sur. Though the music is pretty, it is not like that at all. Zorn offers this quote from Sanai, the Sufi master and teacher of Rumi: "Man is wrapping his net around himself. A Lion (Man of the Way) bursts his cage asunder." So there is some tension there—quests aren't easily achieved!

The trio achieves a fusion and unity of purpose. Although they each have highly distinctive playing styles, that is not so evident here. As on "At the Crossroads", one guitarist leads it in, a second embellishes and soon an intricate weave emerges. On "Cauldron", the playing rises to a furious boil. "Light Weaving" has a very life-affirming warmth to it. If parallels are needed, think of guitarist John

McLaughlin with Shakti, though *Parables* is less self-consciously virtuosic. It is not necessary to say more about this music, which was recorded circa 2020 in New York. It doesn't need to be academically dissected; it needs to be savored.

For more information, visit tzadik.com. Lage is at The Sultan Room Jun. 10th and The Stone at The New School Jun. 15th-18th. See Calendar.



Living in Sound (The Music of Charles Mingus)
Harry Skoler (Sunnyside)
 by George Grella

How one takes clarinetist Harry Skoler's tribute to Charles Mingus—in this the year of the great bassist, composer and bandleader's centennial—is a matter of perspective. Skoler plays some of Mingus' most famous tunes, including "Goodbye Pork Pie Hat" and "Peggy's Blue Skylight", and lesser-known but musically eminent ones like "Remember Rockefeller at Attica" and "Invisible Lady". There is also music from Skoler and musicians associated with Mingus.

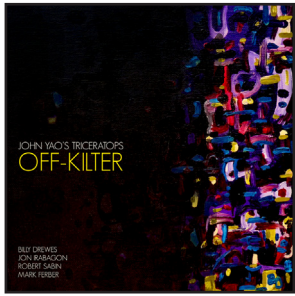
The clarinetist has a warm sound, mellow but run through his lively fingering, and he can press an edge into it. His playing emphasizes sweetness throughout and he stays inside the changes although at times he plays with timbre in a way that seems to urge an unstable quality into the music. He is supported by a medium-sized band, with strings, which includes pianist Kenny Barron and trumpeter Nicholas Payton, both of whom play exceptional solos. And he has allstar arrangers in Darcy James Argue, Ambrose Akinmusire and Fabian Almazan.

Everything sounds great, the music swings and the ensemble has real command of the charts, of shifting moods and especially fine modulations of dynamics. The arrangements make excellent use of instrumental color and put Mingus' themes into the context of extended, complex harmonies. Skoler does tend to err on the side of politeness, but this is good music well played, it feels good as it goes down.

But from another perspective, Mingus combined brilliant sophistication with fire in the belly, earth and mind, notes and society. The treatments here sound great, but there is no irreverence, subversion, anger, no real love for the blues, gospel, the vulgar (in the best sense) and ordinary human living in Mingus' music. This has always been a problem with big band arrangements of Mingus, which coordinate the musicians around notes and rhythms on the page. Mingus taught his musicians their parts off the piano and by singing; they were coordinated by phrases, loose and tight at the same time.

The arrangements don't have that quality; instead they are polished in a way that moves away from Mingus, especially the subversion. Credit Almazan, whose "Rockefeller" threatens to turn it into something bizarrely snappy, but then works in some haunting ambiguity, but that is an exception on the album. Interestingly, Akinmusire's arrangement of Don Pullen's "Newcomer" and Skoler's own "Underdog" are the most convincing, with flashes of complex, unresolved emotions and ideas—Mingus. This is an album as gift to Mingus' legacy. But as the saying goes, if you meet the Buddha on the road, kill him.

For more information, visit sunnysiderecords.com. Mingus Mondays are at The Django. See Calendar.



Off-Kilter
John Yao's Triceratops (See Tao Music)
 by Dan Bilawsky

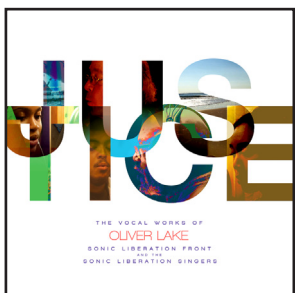
This three-horned beast of a band first came to notice with 2019's *How We Do*, a dynamic, boundary-pushing date built on a balance of compositional complexity and improv-fueled intrigue. Now, reconvening for a second go-round, trombonist John Yao looks past the perimeter of this chordless quintet's debut to deliver a program using firmly flexible architecture to encourage audacious exploration.

With a frontline completed by alto saxophonist Billy Drewes and tenor saxophonist Jon Irabagon and a rhythmic core built around Robert Sabin's bold bass and Mark Ferber's rumbling and ruddering drums, the possibilities in this gathering are practically limitless. That is made clear right off the bat with Drewes' delightfully disorienting "Below the High Rise". A wild ride marrying structural sophistication to jump-cut logic, it features intricate ensemble writing, weighted grooves, a fracas focused on saxophones and one tough-minded beauty of a trombone solo.

There is clearly no settling in here, as the music is daring and forceful from the first. And the six unabbreviated offerings and two interludes that follow, which are all drawn from Yao's pliable pen, further the attitude and spirit displayed in the opener. "Labyrinth" presents something different with every turn in the maze, including but not limited to an opening where punctuated thoughts surrounds energized free drumming, a straight course with smart-and-sinister horn lines, an amped-up episode in togetherness and accelerating space and time for the leader's horn. "Interlude No. 1", highlighting Ferber's pattering-to-powerful range, leads to "Quietly", a composition documenting the quintet's gifts in a relatively calm and contained space. "Crosstalk", embracing prancing swing and sizzling funk, butts up against "Unfiltered", where the laws of gravity hold no sway over melodic musings and heavenly harmonies. And "The Morphing Line" — the lengthiest number at just under the 10-minute mark — lives up to its name through the art of evolution.

Following the concise "Interlude No. 2" — the penultimate piece and the quirkiest of the two miniatures — things come to a close with the title track, a work that is pure frantic fun. John Yao's Triceratops may be off-kilter, but is also remarkably on point. This sophomore set is risk and reward wrapped together as one.

For more information, visit johnyao.com. This project is at Culture Lab LIC Jun. 12th. See Calendar.



Justice: The Vocal Works of Oliver Lake
**Sonic Liberation Front and
 The Sonic Liberation Singers (High Two)**
 by John Pietaro

Oliver Lake is an icon. Birthed by St. Louis' revolutionary Black Artists Group, transplanted into

New York's radical Loft community and on to the stage and into the studio with a plethora of artists — from the World Saxophone Quartet to Jump Up! to Trio 3 to Lou Reed, Anthony Braxton, Mos Def, Björk and an array of others. Never one to shy away from socio-political matters, Lake has been a strong voice for racial equality and social change, particularly through his compositions, but also via his extensively published poetry and his visual art. The latter should be of no surprise as this man's roots lay in a time of vital cross-pollination.

For this compelling album, his vocal works are, at long last, the feature. Philadelphia's Sonic Liberation Front (SLF) has enjoyed a relationship with the saxophonist's brand of pathos (and recorded with him in 2015 for the High Two release *Bombogenic*) and here, in the company of vocal quartet Sonic Liberation Singers — Shanon Chua, Chaela Harris, Ravi Seenarine, Michael Ford — the ensemble has produced a truly vital piece of the jazz/new music canon.

Founded by drummer/percussionist Kevin Diehl, SLF is comprised of tenor saxophone stalwart Elliott Levin (also a noted poet), violinist Veronica Jurkiewicz, flutist Jameka Gordon and upright bassist Matt Engle. The ensemble well grasps the tradition that Lake helped to forge: that sweet spot where progressive jazz clasps hands with contemporary classical music and African traditions, but here the newly branded vocal group holds something special in reserve. While The Swingle Singers may never have been hip, its members' mastery of advanced harmonies was indisputable. The harmonic blocks of the Sonic Liberation Singers take this concept steps beyond. Heard alongside the 11th and 13th chords within the instrumentation, the effect is lovingly, hypnotically dissident.

From album opener "What", the one-world music of Lake becomes evident in the ensemble's transportive vocalizations over the instruments and truly gripping solos by Levin and Jurkiewicz. The former, as always, provides an expedition into the far reaches only hinting at a definitive destination, the latter wrestling within her own higher calling and a quiet nod to Stuff Smith. By "Ain't Nothin' Real BUT Love", Lake's poetic voice is not simply felt, but heard. His reading, warm and assured, affirms that, "love speaks out for justice...it's a state of being." Lake is not heard again until "Lucky One (Where U Is, Where U At)", which closes the set. His utterly engaging orchestration in both the instrumental and vocal ensembles frames his spoken word performance.

In between, *Justice* plays like a well-defined suite, its title piece a haunting foray through time, place and struggle. Engle is on fire, his line a pummeling, soaring statement surrounded by the Singers' modern harmonies of classic "doohs" and "ahhs", elevated by the frontline of flute, tenor saxophone and violin. Lake's composition, ascending in a most vexing manner, is an immediate draw to the ear and one on which the vocalists and instrumentalists continually thrive. Listen too for the lush movement within "Clouds", wherein the harmonies are thick with wet, embracing the atmosphere, and Jurkiewicz and Engle, *con arco*, set forth a shower of sparks. The bassist then takes center stage with a pizzicato solo recalling David Izenzon before the full ensemble returns, Levin forging new ground through a half-century of the avant garde.

So, save the date: Jun. 26th will be a gala celebration of Lake as the Vision Festival presents Lake with the Sonic Liberation Front in a full performance of *Justice*, and also the renowned World Saxophone Quartet and an allstar band led by JD Parran. And watch for the duo of master drummer Andrew Cyrille with Lake as performance poet. Talk about bright moments!

For more information, visit hightwo.bandcamp.com. Oliver Lake receives a Lifetime Achievement Award at Vision Festival Jun. 26th, where this project will appear. See Calendar.



**Celebrating the release of
 Diaspora Meets AfroHORN**

**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

Ahmed Abdullah has been a central figure in the evolution of that particular iteration of jazz that coalesced around the imposing figure of Sun Ra in the 1970s, that looked back to the accessible, riotous popular music of the past as much to the expanded sounds of the interstellar future, and conceived of jazz as an enterprise for solidarity and social change as much as an art or entertainment form.

After joining the Arkestra in 1975 he's continued to develop as a performer, a bandleader and composer, an educator, the musical director of the Sistas' Place and other prominent NYC linchpins of the community, and this recording [Ahmed Abdullah's Diaspora Meets AfroHorn] brings together all those strands into a gloriously life-affirming statement of togetherness.

—Eddie Myer (Jazzviews)

There's plenty on this album [Ahmed Abdullah's Diaspora Meets AfroHorn] that will be familiar to fans of Sun Ra... Abdullah is certainly succeeding in his mission to keep the music of his mentor alive but his own voice is powerful in the mix and I'm guessing his younger self might be pretty satisfied with the outcome.

—James Read (UK Vibe)

ahmedian.com



the DJANGO

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WED 6/1	John Dokes Emily Braden	7:30PM 10:30PM
THR 6/2	Ken Fowser Quintet ft. Jeremy Pelt ELEW Trio & Dance Party	7:30PM 10:30PM
FRI 6/3	Dave Stryker Quartet Marianne Solivan	7:30PM 10:30PM
SAT 6/4	Saul Rubin Quartet Joe Farnsworth	7:30PM 10:30PM
TUE 6/7	The Mini Q's ft. Luke O' Reilly Claffy Electric Birthday Bash	7:30PM 10:30PM
WED 6/8	Lady Bri & the Time to Swing Trio Danny Jonokuchi & The Revisionists	7:30PM 10:30PM
THR 6/9	Ken Fowser Quintet ft. Jeremy Pelt Steve Davis Quartet	7:30PM 10:30PM
FRI 6/10	Jon Beshay Quartet Charles Turner & Uptown Swing	7:30PM 10:30PM
SAT 6/11	Yotam Silberstein Trio Lezlie Harrison	7:30PM 10:30PM
TUE 6/14	Elio Villafranca ft. Vincent Herring Lulada Club	7:30PM 10:30PM
WED 6/15	Closed For Private Event Richard Cortez	7:30PM 10:30PM
THR 6/16	Ken Fowser Quintet ft. Jeremy Pelt Mark Whitfield	7:30PM 10:30PM
FRI 6/17	Grant Stewart Album Release Vanisha Gould & Lucy Yeghiazaryan	7:30PM 10:30PM
SAT 6/18	Dmitry Baevsky Quartet Craig Handy & 2nd Line Smith	7:30PM 10:30PM
TUE 6/21	"Juerga Flamenca" ft. Cristian Puig Gerardo Contino & Los Habaneros	7:30PM 10:30PM
WED 6/22	Champion Fulton Trio Sachal Vasandani Presents	7:30PM 10:30PM
THR 6/23	Ken Fowser Quintet feat. Jeremy Pelt Lee Taylor	7:30PM 10:30PM
FRI 6/24	Liam Sutcliffe Quartet ft. Byron Landham Jenn Jade 5tet "Bronx Passport"	7:30PM 10:30PM
SAT 6/25	Joe Magnarelli Quintet Nick Hempton	7:30PM 10:30PM
TUE 6/28	Carlos Abadie's "The Latin Jazz Express" Maria Raquel Quintet	7:30PM 10:30PM
WED 6/29	Johnny O Neal C. Anthony Bryant	7:30PM 10:30PM
THR 6/30	Ken Fowser Quintet ft. Jeremy Pelt Ian Hendrickson-Smith	7:30PM 10:30PM

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2 AVE OF THE AMERICAS



Sparks

Eri Yamamoto/Chad Fowler/
William Parker/Steve Hirsh (Mahakala Music)
Old Stories
Chad Fowler/Matthew Shipp (Mahakala Music)
by John Sharpe

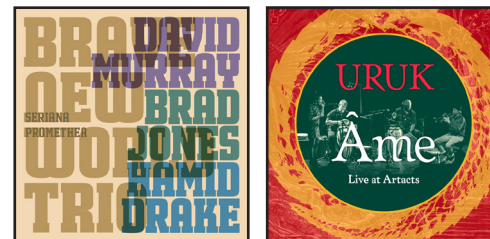
Reedplayer Chad Fowler's raw sound is only enhanced by his choice of stritch (a straight alto saxophone) and saxello (a dark-toned soprano with a kink), both beloved by Rahsaan Roland Kirk. His emotion-drenched vibrato betrays R&B roots and serves him well, whether in impassioned incantation or freeform explosions. From his Arkansas base, the Mahakala label boss reaches out to like-minded Downtown mainstays on the two double albums here.

Fowler appears alongside NYC-based Japanese pianist Eri Yamamoto, bassist William Parker and drummer Steve Hirsh as part of an egalitarian blowing quartet on the nearly 90-minute *Sparks*. Yamamoto, with her soulful blues-infused figures, proves a perfect foil for Fowler. Equally at home with the avant crowd or subtly stretching the modern mainstream, she effortlessly straddles the inside/outside boundary. Parker is tailor made for this situation, rock solid yet endlessly supple, bringing an insouciant swing to the unfettered communion, while Hirsh lays out an enabling rhythmic carpet with minimum fuss. Simple, largely extemporized, motifs furnish the genesis for each of the five long pieces, the exception being Parker's propulsive riff powering "Bob's Pink Cadillac". What ensues is often in tune both literally and metaphorically, as both Fowler and Yamamoto periodically mine those core motifs to promote a satisfying sense of cohesion to the freewheeling narratives. Internal dialogues further season the heady brew. The dirge-like "Taiko", dedicated to Yamamoto's recently deceased mother, showcases many of the group's virtues. As Fowler reiterates the beautiful off-the-cuff tune with ever-greater fervor, the band responds in kind. As a calm descends, Fowler introduces beseeching variations on one of Yamamoto's mother's favorite songs, "You Are My Sunshine", which lead to a beguiling John Coltrane-inflected conclusion. Although they pass opportunities to finish some of the cuts sooner, this remains a big-spirited offering.

On *Old Stories*, Fowler teams up with pianist Matthew Shipp for 14 spontaneous duets spread across an 81-minute program. Fowler is following in illustrious footsteps, as Shipp's previous partners have included David S. Ware, Roscoe Mitchell, Evan Parker and Ivo Perelman, but he succeeds in drawing out different flavors from the format and potent episodes abound. These are stories told by two distinctive voices, featuring high drama, abrupt digressions and unanticipated denouements. Fowler's heart-on-sleeve cries color a love of melody tempered by his liking for mayhem, as he works in broad strokes to evoke querulous pleading, harrowing anguish and searing intensity. By this stage you know what Shipp is going to do, but his mercurial amalgam of bold accents, rippling patterns, hammered keys, Romantic strains and pastoral airs remains remarkable whatever combinations he chooses. He feeds an inexhaustible stream of material to Fowler, some of which prompts re-ignition of the reedplayer's arc, but much of which generates only oblique connection. The consequent divergent paths allied to the constant switch of moods rarely permits easy summary of their output. Nonetheless, synchronies transpire. Fowler's predilection for wringing every last ounce of feeling from a phrase meshes neatly with

Shipp's fondness for nagging refrains. And on the opener they meet in a slightly mournful lyrical place, where Fowler's line contains a brief echo of Duke Ellington's "Come Sunday".

For more information, visit mahakalamusic.com. Fowler is at Vision Festival Jun. 24th with the Sparks project. See Calendar.



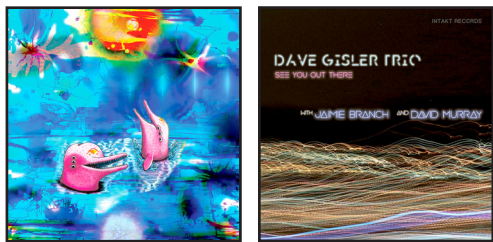
Brave New World Trio: Seriana Promethea
David Murray/Brad Jones/Hamid Drake (Intakt)
Ame (Live at Artacts)
URUK (Trost)
by Kurt Gottschalk

There are three names that need to be known regarding David Murray's new trio, other than his, and two of them are on the cover. Murray, the possessor of one of the most immediately recognizable voices on saxophone in all of jazz, has maintained an impossible recording pace for closing in on 50 years; even devoted fans would be excused for waiting for a choice project (Latin songs of Nat King Cole, for example) or playing partner (*Cherry - Sakura*, a duo with pianist Aki Takase, from a few years back was quite memorable) to catch their eye. His Brave New World Trio with bassist Brad Jones and drummer Hamid Drake happily lives up to every bit of promise the lineup would suggest.

The third name of note on debut *Seriana Promethea* is Sly Stone, whose "If You Want Me to Stay" is covered, the "all compositions by David Murray" credit line on the back notwithstanding. (Stone does get a nod in Derek Schilling's liner notes, however.) It is a glorious thing. Murray's playing is forever a joy, whatever the tune or band, but paired with the bounce of Sly Stone, it is giggling bliss. Jones introduces the immediately recognizable, rumbling riff and remains solid and understated throughout, not trying to slap like Larry Graham (or, as would be the case, Rusty Allen), just playing the song and playing it strong. There is nothing clever about the track, no sort of right-brain recontextualization. They just play the song and play the hell out of it. That spirit carries through what is a top-to-bottom enjoyable album, but let's take a moment to consider the drummer. Drake is a presence both peaceful and powerful, a big man that carries a calm. So enchanting and charismatic is he as he chants with a frame drum in his hands that it is easy for that image to eclipse what an exceptional player he is behind the kit. But here he plays with the tight snare of The JB's Clyde Stubblefield while adding fills befitting a jazz player: a single, four-count exaltation on the hi-hat is as outrageous as it is perfect. This is the lesson to take from the track: how perfectly Drake snaps into anything, even looseness.

In the double duo URUK, Drake is heard with his longtime percussion partner Michael Zerang in a rather unlikely pairing with Isabelle Duthoit (voice and clarinet) and Franz Hautzinger (trumpet). This concert recording from the 2020 Artacts Festival in St. Johann, Austria is something of an animalistic outing, full of impulse and patterned behavior that sometimes—especially in Duthoit's vocals—can verge on terrifying. The two halves play with the power of their convictions, sometimes in tandem but open to diverging paths. This approach of two plus two only sometimes equaling four pays off in the final track, when Drake's chants provide a second voice and the trumpet calls like a rooster, signaling that we've made it through the dark of night. *Ame (Live at Artacts)* makes the blood rush.

For more information, visit intaktrec.ch and trost.at. Drake is at Vision Festival Jun. 22nd, 24th and 25th. See Calendar.



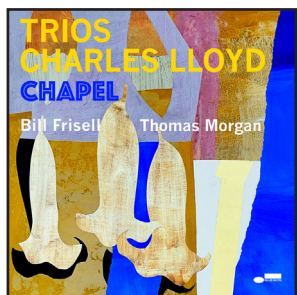
Pink Dolphins
Anteloper (International Anthem)
See You Out There (with Jaimie Branch and David Murray)
Dave Gisler Trio (Intakt)
 by Phil Freeman

In the five years since releasing her solo debut, *Fly Or Die*, trumpeter Jaimie Branch has become one of the most vital and interesting musicians on the current jazz scene. In addition to a sequel and a live companion to that album, she joined saxophonist James Brandon Lewis for a powerful quintet album and recorded as part of Rob Mazurek's Exploding Star Orchestra. Her piercing tone and wild, fanfare-like lines sound like no one else and she blends the melodic freedom of out jazz with a totally dialed-in sense of rhythm and groove few players can match. She is thrilling to watch and to hear.

In addition to her main bands—Fly Or Die and a trio that has yet to record—Branch is half of Anteloper, a duo with drummer Jason Nazary focusing on electronics, mostly analog synths that burble and zap; their debut, *Kudu*, was released in 2018, followed by a four-track EP, *Tour Beats Vol. 1*, a year later. On *Pink Dolphins*, some new elements have been added to their core sound, most notably Branch's vocals (she started singing/reciting poetry on *Fly Or Die II: Bird Dogs Of Paradise*). When she plays trumpet, it is often mixed into the background, worming its way through the Excepter-like electronics and hazy, lethargic beats. Nearly half the album is taken up by its closing track, the 15-minute "One Living Genus", a soundtrack to lucid dreams, which sounds like staring up at the sun from the bottom of a freshly cleaned pool.

In 2020, Swiss guitarist Dave Gisler invited Branch to guest at a concert in Zürich; the resulting live album was a surprisingly abstract, yet gritty and rockin' journey through the land of skronk 'n' squall, with post-Sonny Sharrock guitar floating atop dubby grooves, followed by explosive punk-rock riffing with plenty of searing, squealing trumpet. *See You Out There* is a studio recording and this time Branch isn't the only guest horn: saxophonist David Murray is there too. The two of them are a perfect team on the fast numbers ("Bastards On The Run" is played at hardcore punk speed, but so were half the tunes by Murray's early '80s Octet) and on slower, more atmospheric pieces like the title track and the bluesy "The Vision", they seem to be inventing a whole new jazz-rock language.

For more information, visit intlanthem.com and intaktrec.ch. Branch is at Vision Festival Jun. 23rd. See Calendar.



Trios: Chapel
Charles Lloyd (Blue Note)
 by Monique Ngozi Nri

In preparing for this album, this reviewer immersed herself in the music and life experience of master tenor saxophonist/flutist and consummate human being Charles Lloyd. His start in the music was auspicious. He won a local competition in his hometown of

Memphis at nine. He was observed by the 16-year-old local genius pianist Phineas Newborn, Jr. Informing Lloyd that he needed lessons badly, Newborn delivered him to the Mitchell Hotel on Beale Street to begin his musical apprenticeship with local saxophonist Irvin L. Reason. Lloyd's account of the milieu in which he grew up—a mother who hosted the likes of Duke Ellington's band when they came to town because of segregation and a best friend in trumpeter Booker Little—sounds like fertile land in which to grow his skills. Newborn later took Lloyd into his band.

Lloyd's trajectory from there took him to Los Angeles, where he studied classical music at USC during the day while playing with avant garde musicians such as Ornette Coleman and Billy Higgins at night. Following a move to New York at 22, Lloyd's work with Chico Hamilton and Cannonball Adderley is well cataloged. He had subsequent commercial success with his own bands, including the famed *Forest Flower*. Lloyd is credited with bringing other cultures to his own music long before it was trendy, including collaborations with Greek singer Maria Farantouri and Brazilian vocalist Gilberto Gil. He left the jazz scene for a decade, then returned in the '80s and has continued pushing the boundaries ever since.

His latest offering is *Trios: Chapel*, the first of three planned trios with different musicians in different settings. It is yet another masterpiece. Emphasizing collaboration and support between the musicians, this live recording from the Coates Chapel, Southwest School of Art in San Antonio, TX takes a bare-bones approach to the melodies.

The liner notes begin with a quote from Lloyd. "From the beginning, meaning has been assigned to numbers—practical, powerful, fanciful, philosophical, mystical, spiritual... For Pythagoras, 3 was considered the perfect number, the number of harmony, wisdom and understanding. It was also the number of time—past, present, future; birth, life, death; beginning, middle, end – it was the number of the divine."

The five tracks vary in length from 7:14 (Cuban song "Ay Amor") to 12:16 ("Dorotea's Studio", dedicated to the studio of his creative partner, filmmaker/painter Dorothy Darr). Darr has a number of credits on the recording: co-producer, cover art, photos, design and management for the Forest Farm Music and Art. Truly a collaborative team!

Billy Strayhorn wrote the first song, "Blood Count", in the hospital before his May 1967 death. Lloyd lingers on the plaintive melody, ably supported by guitarist Bill Frisell. The clarity is mesmerizing in this slow-tempo song, perhaps a direct tribute to Phil Schaap, the New York warrior for the documentation of the music, who died in September 2021 and to whom the album is dedicated. Lloyd's "Song My Lady Sings" begins with a duet between bassist Thomas Morgan and Frisell before Lloyd enters. The song was included on the 1964 album *Cannonball Adderley Live!*, in which Lloyd took part. "Ay Amor" was written by the multilingual, black, gay, Cuban pianist and singer Villa Fernández Ignacio Jacinto, also known as Bola de Nieve. The melody is distinctly Caribbean and Lloyd infuses his playing with this sentiment in an acknowledgment of his global impulses. "Beyond Darkness" and "Dorotea's Studio" are also Lloyd originals. The former features Lloyd on flute while the latter evokes the spirit of his partner and soulmate, opening with solo guitar before Lloyd brings the piece to a climax. A fitting end to a beautiful concert.

In a 2015 interview with Darr following a screening of her film about him, *Arrows into Infinity*, Lloyd stated simply, "I am in service to be a music maker. That has always interested me more than the marketplace." He has once again demonstrated that simple but powerful truth.

For more information, visit bluenote.com. Lloyd is at Sony Hall Jun. 26th as part of Blue Note Jazz Festival. See Calendar.

DROP THE NEEDLE



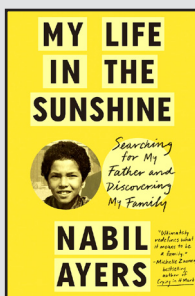
+Eleven
Art Pepper (Contemporary-Acoustic Sounds)
 by Duck Baker

When Contemporary released *Art Pepper Meets The Rhythm Section* in 1957 (with Red Garland, Paul Chambers and Philly Joe Jones), it solidified Pepper's reputation as one of the best modern alto players on the scene. Owing largely to the chaotic nature of Pepper's personal life it was another couple of years before the label could record a followup and this time the idea was to present him in a different context, basically a two-horn quintet—the other featured horn is the brilliant trumpeter Jack Sheldon, who is in fantastic form—with six horns added (drawn from a pool of Pete Candoli, Al Porcino, trumpets; Dick Nash, trombone; Bob Enevoldsen, trombone, tenor saxophone; Vince de Rosa, French horn; Herb Geller, Charlie Kennedy, Bud Shank, alto saxophones; Richie Kamuca, Bill Perkins, tenor saxophones; Med Flory, baritone saxophone) and a rhythm section of Russ Freeman, Joe Mondragon and Mel Lewis to play streamlined big band charts. Almost no one else ever solos and the performances all clock in between three to four minutes. Arrangements were provided by Marty Paich who, like Pepper, came up in the late '40s in southern California. Their shared history included several mid '50s recording dates and during 1959 they were practically joined at the hip; in addition to the record under consideration, Pepper worked on no less than eight other records for which Paich did the arrangements that year. Busy though he may have been, the charts Paich fashioned here were anything but slapdash.

The tunes are all jazz classics and many had already been recorded in medium to large-group situations. Paich sometimes references the original recordings, as he does at the beginning of the opener, Denzil Best's "Move". The intro and A sections are close to what John Lewis wrote for the *Birth Of The Cool* sessions, but the bridge is different, drums more prominent and tempo more relaxed. Pepper solos on tenor here, perhaps as a salute to Lester Young, who influenced him nearly as much as Charlie Parker. Next up is "Groovin' High" and the 1946 recording by Dizzy Gillespie and Parker is invoked in high style as the saxophone section plays a harmonized version of Parker's solo right after the head, much in the same vein Supersax would mine in the early '70s. Sheldon follows with a nifty muted solo before Pepper takes two inspired boppish choruses. Another Gillespie/Parker classic, "Shaw Nuff", demonstrates the sharp teeth these supposedly laid-back West Coasters had. It is played at an even faster tempo than the original and worth several listens just to savor the almost explosive statement of the theme by the lead horns, as well as their stratospheric solos. In addition to playing tenor on a couple of tracks, Pepper is on clarinet for "Anthology", making one wish he had done this much more often. The rest of the set is uniformly strong and the chance to hear all the detail on this beautifully produced 180-gram vinyl LP will delight audio buffs who only know the music from lower-fidelity releases.

For more information, visit store.acousticsounds.com

IN PRINT



My Life in the Sunshine: Searching for My Father and Discovering My Family
Nabil Ayers (Viking)
by Kevin Canfield

Nabil Ayers has worked in the music industry for 30 years, so it is only natural that his perceptive new book would reserve a key role for a famed musician. But this isn't a biography or a work of criticism. Instead, the president of American operations for Beggars Group's record labels has written a memoir focused on a paradox: How has his "nonexistent father"—the genre-spanning vibraphonist Roy Ayers, who has never sought a relationship with him—"maintained so much presence in my life, despite only a handful of human interactions"? *My Life in the Sunshine: Searching for My Father and Discovering My Family* takes its name from a line in Roy Ayers' "Everybody Loves the Sunshine", a prototypical '70s slow jam. But the title bears an ironic bite, for Ayers' oft-idyllic youth and substantial career were forged with neither help nor attention from the elder Ayers.

"My mother remembers distinctly that when she met Roy, she said to herself, 'This is the person I'm going to have a baby with,'" Ayers writes. This happened at a Manhattan jazz club—the since-defunct Village Gate—in 1970. After Louise Braufman and Roy Ayers went on a few dates, she told him she wanted to have his child. "He agreed," Ayers writes, "but he also made it clear that if she did get pregnant, she'd be on her own." She raised her son—with help from her jazz saxophonist brother Alan Braufman—in Massachusetts, New York and Utah. His father's absence, Ayers recalls, was a nonissue in a "perfect" boyhood lived alongside other families headed by impressive single mothers. "Many of my friends were also of mixed race," he writes, describing his hair and skin tone as "somewhere in between" The Beatles and Stevie Wonder. As an aspiring musician, he sometimes felt he had "no one to directly emulate".

Ayers' earliest memory of Roy dates to 1980, when he visited his father at a Manhattan recording studio: "The only thing he said was 'You want some tempura?'" During his teens and 20s, Ayers didn't see Roy at all. But this is a magnanimous and insightful memoir. Roy's absence inspired him "to break a pattern and to be a male connector in the family", forging relationships with relatives he didn't meet until middle age.

Meanwhile, this book celebrates Louise's attentive and fun parenting style—they saw a KISS concert when he was seven—and chronicles Ayers' own rise from music-mad kid and 20-something rock drummer to record-store owner and label executive. As an 11-year-old and lifelong East Coaster who had just moved with his mother to Salt Lake City, he developed the eccentric habit of calling the Sam Ash music store in Midtown Manhattan and asking about instruments he knew he would never buy. Music, he writes, was "in my blood".

For more information, visit penguinrandomhouse.com. A release event is at Ace Hotel Brooklyn Jun. 7th at 7 pm.



Welcome To My Dream
Neal Kirkwood (s/r)
by George Kanzler

Burton Lane's, with Alan Jay Lerner's lyrics, "On A Clear Day" is not exactly a big favorite among standards for jazz musicians. Yet Neal Kirkwood leads off this short, delightful piano recital of eight standards with it and the results are truly memorable. For Kirkwood, a composer and bandleader (his Octet had a weekly residency at the midtown Savoy Club in the '90s), this album is a rare excursion into repertoire.

The track begins with a romantic, sumptuously two-handed rubato prelude suggesting a stormy maelstrom, subsiding as treble tinkles sparsely imply the familiar "on a clear day" refrain notes of the song. It is full-blown impressionism, continuing as the rest of the melody emerges in the middle register while the "clear day" tinkling continues. A full rendition of the song gives way to a midtempo improvisation straight out of the modern mainstream era before receding to a finale of the spare melody. Lane's "How About You" follows in a short take that stylistically echoes the "On A Clear Day" improvised section.

Kirkwood luxuriates in an impressionist manner on two other ballads. The Jimmy Van Heusen-Johnny Burke title track presents the refrain unadorned, then sprinkles on chords in a more developed reprise. Richard Rodgers and Oscar Hammerstein's "Some Enchanted Evening" unabashedly stresses the enchantment of the melody. On more uptempo tracks, Kirkwood explores aspects of jazz piano style and history, invoking both stride and Thelonious Monk-ian hesitation on Frank Loesser's "I've Never Been in Love Before" and applying a tango template to Richard Rodgers-Lorenz Hart's "Nobody's Heart" before taking it to Memphis in an improvisation redolent of barrelhouse blues. And there are winks of Erroll Garner on Rodgers-Hart's "There's a Small Hotel", as well as stride.

For more information, visit nealkirkwood.com. This project is at Soapbox Gallery Jun. 22nd. See Calendar.



3 Trios (Live at Miller Symphony Hall)
Gene Perla/Adam Nussbaum (PM)
by Scott Yanow

Veteran bassist Gene Perla planned *3 Trios* as a good excuse to play with his old friend drummer Adam Nussbaum and to feature three different pianists in trios. The project was recorded at the height of the pandemic (Nov. 20, 2020) at Miller Symphony Hall in Allentown, PA. Perla had the pianists choose their tunes and, as it turned out, their playing and their song selections are quite complementary to one another. Perla and Nussbaum take occasional short solos but the focus is on the pianists, each of whom fare well.

In his four songs, Davis Whitfield creates a particularly stimulating mini-set, which contains a few surprises. "The Japanese Sandman", a sentimental

Richard Whiting-Raymond Egan ballad recorded in the 1920s by Paul Whiteman and Isham Jones, is taken at a blazing tempo that Oscar Peterson could have utilized although the pianist sounds closer to Thelonious Monk and Bud Powell. It has probably never been recorded in this way and really cooks. Whitfield also performs his tribute to the late pianist Jaki Byard ("John Arthur") without making an attempt to sound like him; Harry T. Burleigh's "Deep River", which begins in an abstract fashion before getting quite heated; and Perla's "For All The Other Times". The latter, a minor blues, is a change of pace for it has alto saxophonist Dan Twaddell and tenor saxophonist Dan Wilkins sitting in with the trio and displaying original tones during their postbop explorations.

Leo Genovese, the best known of the pianists, stretches out on three folk songs. Sounding very much like McCoy Tyner, he utilizes a similar approach on each of his performances, taking "The Wayfaring Stranger", "Go Down Moses" and "House Of The Rising Sun" at much faster tempos than one would expect, generating a great deal of heat and passion along the way.

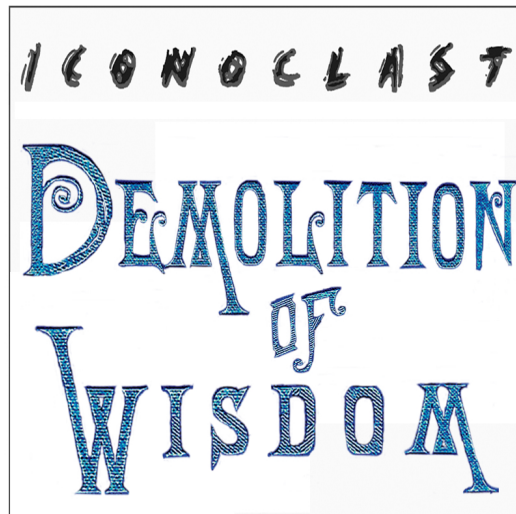
Oscar Williams II performs Gus Edwards-Will D. Cobb's '50s R&B hit "School Days" (which Dizzy Gillespie enjoyed playing at the time) as a midtempo blues, gives Harry Carroll-Joe McCarthy's "I'm Always Chasing Rainbows" a very slow and heartfelt treatment before swinging it at a medium tempo and revives Lorenz Hart-Franz Lehár-Leo Stein-Viktor Léon's "Vilia", the latter a fairly obscure standard John Coltrane had recorded in 1963 and which appeared on the 2018 release *Both Directions at Once: The Lost Album*.

For more information, visit pmrecords.com. Perla and Nussbaum are at Nublu 151 Jun. 30th. See Calendar.

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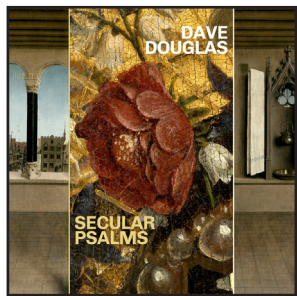
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Secular Psalms
Dave Douglas (Greenleaf Music)
 by Jim Motavalli

Prolific trumpeter Dave Douglas was commissioned by Handelsbeurs Concert Hall in Ghent, Belgium to write and arrange the music on *Secular Psalms*. The inspiration for the pieces was the polyptych altar art “The Adoration of the Mystic Lamb” by Jan and Hubert van Eck, hanging in the city’s St. Bavo’s Cathedral.

The monumental art work was begun in the 1420s, so the music celebrates its sexacentennial. As played, it is pandemic music—recorded separately/remotely between May 2020-August 2021—by Douglas, Berlinde Deman (tuba, voice, serpent), Marta Warelis (piano, prepared piano, pump organ), Frederik Leroux (guitar, lute, electronics), Tomeka Reid (cello) and Lander Gyselinck (drums, electronics). Texts come from the Latin Mass, the Psalms, the Italian-born writer Christine de Pizan who served the French court in the late 14th Century-early 15th Century and Marvin Gaye!

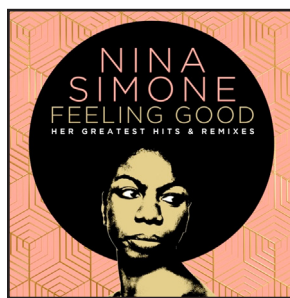
Deman intones many of the texts, rather low in the mix. Some of the singing is fairly atonal and has more in common with Gregorian chant than anything like jazz. But “If I’m in Church More Often Now” is cast as a contemporary jazz ballad and Deman’s singing is lovely. The “her” of the song probably refers—at least overtly—

to the Virgin Mary, but it could also be about a secret love, de Pizan sounding very contemporary in this case.

“Hermits and Pilgrims”, a standout track, makes effective use of haunting cello before segueing into a propulsive processional, which could be those pilgrims making their way to the Holy Land, with a bit of Sun Ra’s swing and great drumming. Douglas also solos very effectively. “Righteous Judges” is a tuba workout with skittery electronics.

“Ah Moon” is a somewhat lugubrious listen, but de Pizan’s words—criticizing the moon’s light for revealing too much to a lover—are gorgeous, reminiscent of Rumi. The album closes with “Edge of Night”, an elegy for the end of a pandemic day with Douglas’ very contemporary words about the arduous making of the album over years of lockdown. A fitting and enduring closer. Ideally, this music would be recorded live by these players in the cathedral, with the van Ecks’ work behind them.

For more information, visit greenleafmusic.com. Douglas is at *The Stone at The New School* Jun. 22nd. See Calendar.



Feeling Good: Her Greatest Hits & Remixes
Nina Simone (UMe/Verve)
 by John Pietaro

Midway to the turn of another year, the casual listener could wonder why there is room for another repackaging of Nina Simone hits. We in the know, particularly after the biopic and documentary features on the High Priestess of Soul, can revel in this two-CD celebration. Perhaps it is just the packaging, but these iconic songs seem fortified by renewed reach, brandishing a sonorous brilliance and warmth and carrying an awareness of the story and relevance of Simone. And the album credits offer insight into these sessions, even if the mystery of who played the tenor solo on “I Put a Spell on You” sadly continues (King Curtis? Probably, but no one seems to know). The album’s specific uniqueness, however, lies in the final seven cuts, remixes all by noted DJs. With full transparency, this writer must admit that the names were unfamiliar, yet such reimaginings add a new urgency to classic material.

Taken as a whole, the selections herein are essential, opening with Anthony Newley-Leslie Bricusse’s “Feeling Good”, which experienced a rebirth as a commercial jingle, its moving breathiness pouring from televisions in the height of lockdown. This cut, like most of the material here, features not only Simone’s wealth of voice and her pianistics of full emotional command and classical pedigree, but also the accompaniment of her regular trio: guitarist Rudy Stevenson (doubling, at points, on flute), bassist Lisle Atkinson and drummer Bobby Hamilton as well as the orchestration of producer Hal Mooney. By the late ‘50s, the latter already held acclaim in music circles from work with Sarah Vaughan, Kay Starr, Bing Crosby, Billy Eckstine and Judy Garland, his career initially flourishing within the big band era.

Most of Simone’s “greatest hits” are here, from the legendary “I Put a Spell on You” (“Screamin’ Jay” Hawkins) and *Hair* medley “Ain’t Got No/I Got Life” (Galt MacDermot-James Rado-Gerome Ragni) to the swinging “Love Me or Leave Me” and “My Baby Just Cares for Me” (both Walter Donaldson-Gus Kahn) and her wonderfully incendiary original “Mississippi Goddamn”. Slightly lesser-known titles include

brehtaking traditional ballad “Black is the Color”, Abel Meeropol-Billie Holiday’s “Strange Fruit”, “Don’t Let Me Be Misunderstood” (Bennie Benjamin-Horace Ott-Sol Marcus), Nat Adderley’s “Work Song”, Duke Ellington’s “Mood Indigo” and the Gershwin’s “I Loves You Porgy”, but somehow the compilers left off “I Wish I Knew How It Feels to be Free”, “Why (The King of Love is Dead)” and Simone’s moving adaptations of Bob Dylan, The Bee Gees and others.

The seven remixes often rely on the sheer electronics of the moment, albeit the new take on “Sinnerman” (by Sofi Tukker) is true to the song’s rhythmic texture and well carries the message baked into Simone’s cutting lyric. “My Baby Just Cares for Me” as remixed by Honne, features his bass guitar up front, with Simone’s low, smoky vocal taken precariously down a step and rhythmically deposited into spacious, funky backing. Similarly, Rudimental’s “Take Care of Business” makes great use of the original recording’s large ensemble, heard now at a distorted, cloudy distance from the vocal and drum programming, pulsating but not harsh. On the other hand, “I Put a Spell on You” as remixed by Floorplan, is banished into Giorgio Moroder clichés with ceaseless electronic hi-hat and bass drum under Simone sample repetitions. So reconstructed, the mix actually severs the record’s very sensuality, something never sought. Happily, album closer “Be My Husband” is a gripping remix by Hot Chip, not only preserving the integrity of the original vocal (and aspects of the original piano solo), here bathed in reverb, an evocative span, but perhaps increasing its original emotion and the strength of the Simone legend.

For more information, visit veroverecords.com. A Simone tribute with the Harlem Gospel Choir is at *Sony Hall* Jun. 29th as part of *Blue Note Jazz Festival*. See Calendar.

CHARLIE MOON SIMPLICITY

OUT
 MAY 27th



Singer-guitarist **Charlie Moon**, called Ireland’s rising star of jazz by *The Irish Times*, presents his debut album, *Patchwork*. Augmenting his quartet with the addition of tenor and trumpet, The Charlie Moon Sextet plays original arrangements of compositions from the likes of Monk, Ellington and modern electronic artists such as Thom Yorke and James Blake, as well as some of Moon’s own on this innovative new release. The sound and instrumentation of the album are inspired by classic Blue Note recordings combined with influences of modern piano trios.

visit dottimerecords.com for more info

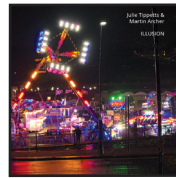
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Aeolian

Keith Tippett/Matthew Bourne (Discus-Music)
Mahogany Rain

**Keith Tippett, Julie Tippetts, Philip Gibbs,
Paul Dunmall (Duns-577 Records)**

Illusion

Julie Tippetts/Martin Archer (Discus-Music)
by John Sharpe

Pianist Keith Tippett, who died two years ago this month at 72, cast a multifaceted light across the UK jazz scene as a bandleader, improviser and composer of both jazz and contemporary music.

A format that he revisited on several occasions was the piano duo, with his first venture being a 1976 encounter with celebrated UK elder Stan Tracey, followed in 1981 by a pairing with peer Howard Riley. His last foray into the configuration was with Matthew Bourne, 30 years his junior, yielding *Aeolian*, a double album comprising live and studio sessions from 2019. In spite of the generational differences, they constitute an empathetic combination, in which concordance rules, as they change tack in tandem, one finishing the other's lines. It often sounds like a dialogue taking place where they agree on most things. That is particularly marked on the eight studio duets. But it doesn't equate to anodyne listening, as the trade in rolling figures, clipped gestures, unconventional textures, music box sonorities and more arrives complete with departures into the unexpected, as when Tippett's clanking modifications insert a dose of magic or Bourne's sudden staccato motifs break up the flow. The first disc finishes with a beautiful elegiac torch song extemporized by Tippett alone who, when someone in the studio asks what that was, replies self-deprecatingly with what became the title: Oh just "Something I Made Up". While on the studio date the references that come to mind are as often classical—minimalism, Satie, Beethoven, Cage—as jazz, on the single 38-minute concert track they are more jazz adjacent, angular and rhythmic, touching on country blues, bop and folk. It is a mesmerizing double act.

On *Mahogany Rain*, a reissue from 2005, Tippett is part of an unfettered foursome who embark on an hour-long, largely introspective, journey: wife/vocalist Julie Tippetts (he dropped the final 's' from his birth name for performance); reedplayer Paul Dunmall, his partner in the freewheeling quartet Mujician; and another regular associate in guitarist Philip Gibbs. Like the others, Tippett puts himself at the service of an egalitarian group ethos that is variously playful, impulsive but above all reactive, ever ready to latch onto promising gambits. With his composer's ear, he also adds structural elements, like the intermittent harpsichord-sound-alike lilt he reiterates in the central part of the slow moving, spacious communion. The open transparent, often melodic, sound could be described as meditative except that there are a few too many uneasy moments, which roughen the grain and give it greater traction. There are some lovely episodes too. One comes early on when Dunmall holds a long sustain while Tippetts' ethereal vocals oscillate around it, shimmering deliciously between consonance and dissonance. Another arrives later as stark piano chording earths squalling soprano, presaging the assertive concluding passage in which Tippett's bursts of brooding melody and bass register rattling converge with Dunmall's airy phrases, as one answers the other in a lyric call-and-response.

Illusion Suite is ambient experimental music of a different kind, recorded between 2014 and 2021, by Julie Tippetts (who turns 75 this month) and Martin Archer on whose Discus imprint the double-album

appears. Archer not only co-wrote much of the music but also contributes keyboards and all the reeds, alongside an extended cast list. It is the fifth collaboration between the pair, but the first in six years and probably the most ambitious. At the heart of the 140-minute project are Tippetts' mysterious lyrics, exploring the notion of escaping the humdrum and the transformative allure of running away with the circus. Musically it is panoramic, encompassing avant-pop, jazz-rock, ballads, noise and electronica, often in multiple guises at the same time. That is particularly the case on the first CD, the titular suite, which contains three layers: Tippetts' frequently overdubbed vocal arrangements, which range from abstract to soulful to sublime ("Bare Back Rider"); the accompanying ensemble, which embraces a squad of young UK talent including guitarist Anton Hunter, trumpeter Charlotte Keefe and vibraphonist Corey Mwamba; and an electronic foundation, assembled by Archer from separate soundscapes resulting from chance procedures by four different players. So although Tippetts' vocals most grab the attention, they sit atop a dizzying kaleidoscope of sound. Although much smaller permutations drawn from the ensemble with guests are responsible for the 13 tracks on the second CD, *Circle Of Whispers*, the outcomes are often still densely woven backdrops to Tippetts' shapeshifting voice and the songs remain primarily vehicles for the words, rather than solo fireworks. Nonetheless, anyone with open ears will find much to savor.

For more information, visit discus-music.co.uk and 577records.com



Just Justice
Jones Jones (ESP-Disk')
by Robert Bush

Jones Jones seems like such a pedestrian name for a trio of decidedly revolutionary dimensions but these players manage to transcend. Saxophone trios are nothing new in the music, dating back to the '50s, but when one combines Larry Ochs (tenor and soprano saxophones), Mark Dresser (bass) and Vladimir Tarasov (drums, turning 75 this month) sparks will fly. This collectively improvised album was recorded on Jan. 12th, 2020 at Studio B on the campus of UC-San Diego, where Dresser is a professor, just prior to the COVID-19 pandemic.

The pedigrees of each member of Jones Jones is quite impressive: Ochs is the O in the ROVA Saxophone Quartet; Dresser came to fame as a 10-year member of the Anthony Braxton Quartet; and Tarasov is best known as a member of the Ganelin Trio.

The album begins with an almost orchestral vibration, courtesy of deep drum tones. Dresser attacks his instrument from every direction other than what is expected and Ochs stokes the fire with a garrulous bellicosity. Dresser sets up "Bali Hai Jones" with a rough-sawn arco that could leave splinters, as Ochs pitches and yaws over the defiantly non-metronomic pulse of the drums. Many of these tracks are seamlessly performed with great variety without running out of steam. On "Call Of The Jones", the bassist heralds a hair-raising dissonant drone with the bow, virtually daring Tarasov into a hailstorm of activity, reminiscent of Rashied Ali's explosive contributions to John Coltrane's *Interstellar Space*, especially when Ochs launches into a series of screaming, squealing multiphonics. The bassist and drummer conjure up a

sensational groove with pizzicato pluck and feathery brushes on "Jones Free Jones", enabling Ochs to warble in a joyously gruff exploration bringing to mind prime Archie Shepp (think *On This Night*, for reference.) Tarasov opens "RBG Jones" by tattooing an infectious beat on snare as Dresser injects bi-tonal tapping and Ochs swings for the fences with a blistering caterwaul. The penultimate selection, "Further Adventures of Ms. Microtonal Jones", highlights the almost impossibly rich sound of arco bass in contrast to shimmering cymbals and soaring soprano commentary.

Anyone who loves the work of a truly exploratory saxophone trio that extrapolates the revolutionary templates of the '60s would be wise to seek this out.

For more information, visit espdisk.com



Dolphylogy (Complete Eric Dolphy for Solo Guitar)
Samo Salamon (Samo)
by Tom Greenland

Slovenian guitarist Samo Salamon, inspired by Miles Okazaki's *WORK*, the complete compositions of Thelonious Monk for solo guitar, transcribed and recorded Eric Dolphy's entire oeuvre (except "Out There", co-credited to Charles Mingus), employing a variety of approaches on acoustic guitar. All tracks are live, with no dubbing or digital 'scrubbing', so you can hear him sniffing and exhaling, a chair squeaking, cat mewling, string noises, even small 'mistakes'—what you would notice sitting in a room listening to him—all of which lends intimacy and immediacy.

Like Dolphy (Jun. 20th, 1928-Jun. 29th, 1964), Salamon is essentially a formalist, using musical structures as points of departure to create improvisations, which, though they can sound random or 'out', nevertheless adhere to strict logic, serving as alternate pathways to the same endpoint. He carefully nurtures ideas but is also extremely adaptive, not averse to branching these ideas in tangential directions like dendrites on a neuron. He is not trying to orchestrate the songs for guitar à la Ted Greene or Joe Pass, though tracks like "Springtime" show a nice balance of complementary parts, but generally eschew steady basslines and repeated vamps in favor of unhindered single-note runs punctuated by small but suggestive chord clusters, harmonics and low-string punches, giving him flexibility to pursue longer phrases.

Sometimes, like early country blues musicians, he contracts or extends the form according to whim. On "Springtime" and "Hat and Beard", for example, he is so immersed in his solo that he temporarily abandons form and groove. Not as articulate a technician as Dolphy, he renders his fastest passages with legato hammer-ons, generating considerable excitement in the unusual shape of his lines, which mix rhythms, often contain internal rhymes and zigzag or leap unexpectedly. There is a hint of blues and more than a dollop of swing. Even his most abstract and complex ideas, delivered with tumbling urgency, almost tripping over themselves, still retain rhythmic bounce. 5 of the 28 tracks are played on 12-string acoustic guitar, 1 on mandolin, but the predominant timbre is 6-string acoustic, making the double-CD set a long listen for a single sitting. However, the tracks are generally short and Salamon's eclectic approach to each song and his pervading creativity ensure time well spent.

For more information, visit samosalamon.com

BOXED SET



The Chicago Symphonies
Wadada Leo Smith's Great Lakes Quartet (TUM)
by Franz Matzner

The Chicago Symphonies is a tome. This is not surprising for trumpeter Wadada Leo Smith, whose history spans seven decades. He has never constrained the ambitious scope of his output yet *The Chicago Symphonies* is a four-disc set reflecting the almost manic pace at which Smith is presently releasing material, almost as if racing against time to give form to the seemingly endless fount of creative spirit churning in his mind.

Performed by Smith, John Lindberg (bass), Henry Threadgill (alto saxophone, flute and bass flute), Jack DeJohnette (drums) and Jonathan Haffner (saxophones), the four symphonies, *Gold*, *Diamond*, *Pearl* and *Sapphire: The Presidents and Their Vision for America*, revolve around the influence of significant Chicago-based composers, from early progenitors such as Louis Armstrong and Lil Hardin to present-day masters. Each is filled with light, grace, density, etherealness and rhythmic alteration, all articulated

by Smith's unique language of sound-rhythm units. These function as key building blocks for dynamically fluid, psycho-emotional musical constructions.

Approaching the evolutionary timeline of Chicago's creative music, the set is roughly three hours. "Creative Music: West End Blues and the Sonic Weather Bird: Louis Armstrong, Earl Hines, Lil Hardin and Baby Dodds" utilizes pared-down sections, drum beats evocative of horse hooves and a constantly shifting focus on each player's tonal voice to delve into the confluence of influences and individuals that birthed jazz proper in the 1920s. Smith addresses another turning point in creative music's evolution, the genesis of which he was a part, through the especially textural "Muhil Richard Abrams: Levels and Degrees of the Light Spectrum; A New Culture: The Association for the Advancement of Creative Music". Sonorous flute, the subtlest of cymbal work and tantalizing snare, coupled with discreet bass and periodic trumpet interruptions, fuel the composition's multiple strata. The piece also is notable for the solo space captured by each musician, reaffirming in microcosm the ingenuity of Smith's structures and their embodiment in the instantaneous invention and seamless interaction among the quartet. Particularly distinguishable on this piece, but also remarkable across much of the boxed set, master colorist DeJohnette's inimitable style adds much to the proceedings. Smith also pays tribute to Sun Ra with "Heliocentric Sun Ra's Energy ad Particles of Light", flute rising to the fore, establishing an aural ligature between past and present, a pattern that repeats throughout the set.

To appreciate Smith's music fully, it also is important to understand that the lengthy titles

should not be interpreted literally or linearly. They are pathways to deepen interpretation and examples of Smith's method of interpolation; musical and non-musical themes unfold in many shapes and multiple time spheres simultaneously, not just metrically but at every level of the composition's presentation.

Sapphire perhaps most clearly epitomizes this phenomenon. Four of its five movements are tied to either Abraham Lincoln or Barack Obama, the fifth dedicated to both. The ample accompanying materials include Lincoln's Gettysburg address and Obama's 2015 speech at Selma. In its entirety *Sapphire* utilizes an intersection of mediums and methods to establish a conceptual and sonic statement of historic circularity, political warning and the power of hope. Musically, "Abraham Lincoln, the 16th President of the United States of America" begins with march-like snare and spacious, redolent bass, which are constant throughout the piece, upholding trumpet calls like a firm spine. "Barack Hussein Obama at Selma: The Bridge of Transformation" starts in a similar fashion but the pulse is looser, inlaid with funk and jazz swing; the notes tinged blue and then clarion clear.

It is impossible not to notice some repetition sneaking into Smith's oeuvre. This may be inevitable considering the volume of Smith's recent output, but also shows a consistency of trajectory extending over many decades. Smith's art demands vigilant observation to discern the subtle shifts and swells that live within the superstructures of each composition, let alone across an entire project.

For more information, visit tumrecords.com. Smith receives a Lifetime Achievement Award and will appear at Vision Festival Jun. 21st. See Calendar.

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CALENDAR

Wednesday, June 1

- **Highline:** Alyssa Venora, Emily Gaggiano, Mark Farnum, Nick Gordon, Jared Graveley
The Atlantic BKLN 8:30 pm \$20
- **Adam O'Farrill**
Bar Bayeux 8, 9:30 pm
- **Blacksalt:** Lucian Ban/Abraham Burton
Bar Lunático 8:30, 10 pm \$10
- **David Ostwald's Louis Armstrong Eternity Band**
Birdland 5:30 pm \$30
- **Randy Brecker, Dave Liebman, Marc Copland, Drew Gress, Joey Baron**
Birdland 7, 9:30 pm \$40
- **Frank Vignola's Guitar Night with John DiMartino, Gary Mazzaroppi, Vince Cherico and guest Houston Person**
Birdland Theater 8:30 pm \$30
- **DOM/JD Beck**
Blue Note 8, 10:30 pm
- **Pete Malinverni**
Bryant Park 12:30 pm
- **Saul Rubin Trio**
Cellar Dog 7 pm \$10
- **Pam Brennan Quartet**
Chelsea Table & Stage 7 pm \$35
- **Keith Chasin Quintet with Andrew Carson, Colin Walters, Pat Oberstaedt, Donovan Pope**
Chelsea Table & Stage 9:30 pm \$40
- **Joe Block Trio with Kimon Karoutzos, Anwar Marshall and Quintet with Noah Halpern, Chris Lewis, Nathan Pence, Christian McGhee; Miki Yamanaka Trio**
Dizzy's Club 7:30, 9:30 pm \$35
- **John Dokes with Steve Einerson, Malik McLaurine, Curtis Boller, Curtis Nowosad; Emily Braden with Irwin Hall, Mishia Piatigorsky, Danton Collier, Curtis Nowosad**
The Django 7:30, 10:30 pm
- **Jazzmobile: T.K.Blue with Santi DeBriano and Arkestra Bembe**
Grants Tomb 7 pm
- **Eddie Palmieri Salsa Orchestra**
Josie Robertson Plaza at Lincoln Center 7:30 pm
- **Marta Sanchez Quartet with Grey McMurray, Trevor Dunn, Tom Rainey**
Lowlands 8 pm
- **Alberto Pibiri**
Mezzrow 7:30, 9 pm \$20
- **Will Bernard Pond Life with Tim Berne, Chris Lightcap, Ches Smith**
Nubli 151 7 pm \$20
- **Rossano Sportiello/Harry Allen**
Pangea 7 pm \$25
- **Peter Brainin and Friends**
Room 623 at B2 Harlem 8 pm \$15
- **Miles Okazaki's Trickster with Matt Mitchell, Anthony Tidd, Sean Rickman**
SEEDS 8 pm \$20
- **Sam Dillon**
Smalls 7:30, 9 pm \$20
- **Cathy Segal-Garcia, Jim Ridl, Dean Johnson, Tim Homer**
Soapbox Gallery 8 pm \$25
- **Eugene Chadbourne, Kresten Osgood, Jeb Bishop**
The Stone at The New School 8:30 pm \$20
- **Mike Rodriguez Quintet with John Ellis, Gary Versace, Carlos Henriquez, Obed Calvaire**
Village Vanguard 8, 10 pm \$40
- **Blue Note Jazz Festival: Robert Glasper**
Washington Square Park 7 pm
- **Wayne Tucker and The Bad Mothas**
Wild Birds 9 pm
- **Terry Waldo's Gotham City Band**
Zinc Bar 8, 9:45 pm \$20

Thursday, June 2

- **Steve Coleman**
The Atlantic BKLN 7:30 pm \$20-25
- **Marta Sanchez**
Bar Bayeux 5:30 pm
- **Adam Kolker/Jeremy Stratton and guest Aubrey Johnson**
Bar Bayeux 8, 9:30 pm
- **Randy Brecker, Dave Liebman, Marc Copland, Drew Gress, Joey Baron**
Birdland 7, 9:30 pm \$40
- **Ty Stephens**
Birdland Theater 8:30 pm \$30
- **Kenny Garrett**
Blue Note 8, 10:30 pm \$35
- **Robert Glasper**
Blue Note 12 am
- **Pete Malinverni/Gary Smulyan**
Bryant Park 12:30 pm
- **Frank Lacy Quartet**
Cellar Dog 7 pm \$10
- **Jonathan Saraga Sextet with Sam Dillon, Max Light, Martha Kato, Nick Jozwiak, Peter Kronreif**
Culture Lab LIC 7 pm
- **Papo Vazquez Mighty Pirate Troubadours with Jose Mangual, Ivan Renta, Rick Germanson, Ariel Robles, Alvester C. Garnett, Carlos Maldonado, Jose Claussell**
Dizzy's Club 7:30, 9:30 pm \$40
- **Ken Fowser Quintet with Jeremy Pelt; ELEW Electro Acoustic Trio with Conrad Korsch, Allan Mednard**
The Django 7:30, 10:30 pm
- **Underground Horns**
Groove Bar & Grill 7:30 pm
- **Robin Verheyen, Sebastian Ammann, Michael Bates, Jeff Davis; Emitime: Tobí P., Santiago Leibson, Santiago Lamisovski, Samir Böhringer**
beam Brooklyn 9, 10:30 pm \$20
- **Roy Hargrove Big Band**
The Jazz Gallery 7:30, 9:30 pm \$30-40
- **Danny Jonokuchi and The Revisionists with Alexa Barchini, Chris Lewis, Robert Edwards, Joshua Lee, Jocelyn Gould, Sean Mason, Brandi Disterheft, Kevin Congleton**
Josie Robertson Plaza at Lincoln Center 7:30 pm
- **John Dokes; Ray Gallon**
Mezzrow 7:30, 9, 10:30 pm \$20
- **Mario Diaz de Leon's Heart Thread with Laura Cocks**
Roulette 8 pm \$25
- **Solina: Eepi Ursin, Olli Hirvonen, Kaisa Mäensivu, Joe Peri**
Scandinavia House 7:30 pm \$15
- **Miles Okazaki's Trickster with Matt Mitchell, Anthony Tidd, Sean Rickman**
SEEDS 8 pm \$20
- **Adam Niewood**
Smalls 7:30, 9 pm \$20
- **Blue Note Jazz Festival: Madeleine Peyroux**
Sony Hall 8 pm \$50-95
- **Eugene Chadbourne, Kresten Osgood, Jah-Rohm Parker Wells**
The Stone at The New School 8:30 pm \$20
- **Void Patrol: Colin Stetson, Elliott Sharp, Billy Martin, Payton MacDonald**
The Sultan Room 7 pm \$25
- **Mike Rodriguez Quintet with John Ellis, Gary Versace, Carlos Henriquez, Obed Calvaire**
Village Vanguard 8, 10 pm \$40
- **Itai Kriss**
Wild Birds 9 pm

Friday, June 3

- **Burt Bacharach Reimagined: Camille Thurman and the Darrell Green Quartet with Michael Wolff, Romero Lubambo, Buster Williams**
The Appel Room 7, 9:30 pm \$65-85
- **Steve Coleman**
The Atlantic BKLN 7:30 pm \$20-25
- **Peter Watrous**
Bar Bayeux 5 pm
- **Sarah Elizabeth Charles**
Bar Bayeux 8, 9:30 pm
- **Spirits Rebellious: Itai Kriss, Saul Rubin, Arthur Kell, Dennis Bulhões**
Bar Lunático 8:30, 10 pm \$10
- **Kathleen Supove**
Bargemusic 7 pm \$35
- **Birdland Big Band**
Birdland 5:30 pm \$30
- **Randy Brecker, Dave Liebman, Marc Copland, Drew Gress, Joey Baron**
Birdland 8:30, 10:30 pm \$40
- **Gil Gutierrez Trio**
Birdland Theater 7, 9:30 pm \$30
- **Kenny Garrett**
Blue Note 8, 10:30 pm \$35
- **Pete Malinverni**
Bryant Park 12:30 pm
- **Dave Gibson Organ Quartet; Matt Martinez Quartet**
Cellar Dog 7, 11:30 pm \$10
- **George Braith**
Clove Lakes Park 6 pm
- **Gerald Cannon Septet with Steve Turre, Eddie Henderson, Joe Lovano, Sherman Irby, Dave Kikoski, Lenny White**
Dizzy's Club 7:30, 9:30 pm \$45
- **Dave Stryker Quartet with Joe Doubleday, Jared Gold, McCleinty Hunter; Marianne Solivan with Marianne Solivan, Leandro Pellegrino, Steve Wood, Jay Sawyer**
The Django 7:30, 10:30 pm
- **Anais Maviel's Before before & After after**
JACK 8 pm
- **Alexis Cuadrado's Silent Film Scores for Social Justice with Linda Briceño, Román Filiú, Caroline Davis, Ryan Keberle, Sara Caswell, Yuhán Su, Ed Cherry, Martha Kato, Shirazette Tinnin**
The Jazz Gallery 7:30, 9:30 pm \$25-35
- **Colin Heshmat/Yuma Takagi**
Knickerbocker Bar & Grill 9 pm \$3.50
- **Donald Vega**
Mezzrow 7:30, 9 pm \$20

- **Phil Young and The Harlem Hip**
Minton's 7, 9:30 pm \$20
- **Craig Harris**
Mount Morris Ascension Presbyterian Church 7 pm \$20
- **Caleb Wheeler Curtis**
Neighborhood Church of Greenwich Village 8, 9:30 pm
- **Marc Mommaas, Kenny Wessel and guest**
New York Jazz Workshop 9:15 pm \$20
- **Wendy Eisenberg**
The Owl Music Parlor 8 pm \$12
- **Nathan Farrell; Carlos Abadie**
Room 623 at B2 Harlem 7, 8:30, 10 pm \$18-25
- **Miles Okazaki's Trickster with Matt Mitchell, Anthony Tidd, Sean Rickman**
SEEDS 8 pm \$20
- **John Bailey**
Smalls 7:30, 9 pm \$20
- **Kate McGarry**
Soapbox Gallery 8 pm \$25
- **Blue Note Jazz Festival: Madeleine Peyroux**
Sony Hall 8 pm \$50-95
- **Eugene Chadbourne, David Licht, Jah-Rohm Parker Wells, Jeb Bishop**
The Stone at The New School 8:30 pm \$20
- **Blue Note Jazz Festival: Kenny G**
Town Hall 8 pm \$45-95
- **Mike Rodriguez Quintet with John Ellis, Gary Versace, Carlos Henriquez, Obed Calvaire**
Village Vanguard 8, 10 pm \$40

Saturday, June 4

- **Burt Bacharach Reimagined: Camille Thurman and the Darrell Green Quartet with Michael Wolff, Romero Lubambo, Buster Williams**
The Appel Room 7, 9:30 pm \$65-85
- **Angelica Sanchez/Adam Kolker**
Bar Bayeux 6 pm
- **Vinnie Sperrazza Trio with Ravi Coltrane, Sean Conly**
Bar Bayeux 8, 9:30 pm
- **Randy Brecker, Dave Liebman, Marc Copland, Drew Gress, Joey Baron**
Birdland 8:30, 10:30 pm \$40
- **Gil Gutierrez Trio**
Birdland Theater 7, 9:30 pm \$30
- **Kenny Garrett**
Blue Note 8, 10:30 pm \$35
- **Sorin Zlat Trio with Ashley Pezzotti**
Blue Note 12:30, 2:30 pm \$15
- **Ron Granger Quartet; Michael Sarian Quartet**
Bronx River Art Center 4:30, 7 pm \$10
- **Grant Stewart Quartet; Miki Yamanaka Quartet**
Cellar Dog 7, 11:30 pm \$10
- **Gerald Cannon Septet with Steve Turre, Eddie Henderson, Joe Lovano, Sherman Irby, Dave Kikoski, Lenny White**
Dizzy's Club 7:30, 9:30 pm \$50
- **Saul Rubin Quartet; Joe Farnsworth**
The Django 7:30, 10:30 pm
- **Susan Hodgdon with Jack Bashkow, Sean Conly, Dwayne Cook Broadnax**
Don't Tell Mama 4 pm \$10
- **Mike Stern Band**
Drom 7 pm \$25
- **Jazz by the Water: Joe Chambers; Frozen Earth with Paul Brown; Justin Robinson Quartet; Phil Young Jazz Experience**
Governors Island 1 pm
- **Eve Packer/Daniel Carter**
Hudson Park Library 2 pm
- **Anais Maviel's Before before & After after**
JACK 8 pm
- **Alexis Cuadrado's Silent Film Scores for Social Justice with Linda Briceño, Román Filiú, Caroline Davis, Ryan Keberle, Sara Caswell, Yuhán Su, Ed Cherry, Martha Kato, Shirazette Tinnin**
The Jazz Gallery 7:30, 9:30 pm \$25-35
- **Colin Heshmat/Trevor Robertson**
Knickerbocker Bar & Grill 9 pm \$3.50
- **Donald Vega**
Mezzrow 7:30, 9 pm \$20
- **Animal Intelligence with Entertaining Science: CompCord Ensemble with Jennifer DeVore, Paul Carlton, Gene Pritsker, Geoffrey Burleson, Jay Elfenbein, Gerry Brown, David Cossin, Adriana Valdes**
Michiko Studios 7 pm \$30
- **Christos Rafalides and Manhattan Vibes with Manuel Valera, Lorin Cohen**
Minton's 7, 9:30 pm \$20
- **Harish Raghavan solo; Matt Aronoff Quartet with Jason Rigby, Yago Vazquez, Ross Pederson**
The Owl Music Parlor 8 pm \$12
- **Andreas Arnold**
Rockwood Music Hall Stage 3 10:30 pm \$10
- **Miles Okazaki's Trickster with Matt Mitchell, Anthony Tidd, Sean Rickman**
SEEDS 8 pm \$20
- **Hank Bolden/Greg Lewis**
Sistas' Place 9, 10:30 pm \$25
- **John Bailey**
Smalls 7:30, 9 pm \$20
- **Cecil McBee Quartet with Phillip Golub, Kai Burns, Mario Fabrizio**
Soapbox Gallery 8 pm \$25
- **Eugene Chadbourne, Jim McHugh, David Menestries, David Licht, Jeb Bishop**
The Stone at The New School 8:30 pm \$20
- **Mike Rodriguez Quintet with John Ellis, Gary Versace, Carlos Henriquez, Obed Calvaire**
Village Vanguard 8, 10 pm \$40

Sunday, June 5

- **Stéphane Wrembel**
Barbès 8 pm \$20
- **Will Bernard's Pond Lige with Trevor Dunn, Ches Smith**
Barbès 10 pm \$20
- **Greg Ruvolo Big Band**
Birdland 5:30 pm \$30
- **Arturo O'Farrill and The Afro Latin Jazz Orchestra**
Birdland 8:30, 10:30 pm \$30
- **Gil Gutierrez Trio**
Birdland Theater 7, 9:30 pm \$30
- **Abe Rábade**
Blue Note 12:30, 2:30 pm \$15
- **Kenny Garrett**
Blue Note 8, 10:30 pm \$35
- **Ed Cherry Trio**
Cellar Dog 7 pm \$10
- **Gerald Cannon Septet with Steve Turre, Eddie Henderson, Joe Lovano, Sherman Irby, Dave Kikoski, Lenny White**
Dizzy's Club 5, 7:30 pm \$45
- **BronX Banda**
Father Gigante Plaza 3:30 pm
- **Swing Out: Caleb Teicher with Eyal Viner Big Band**
Joyce Theater 7:30 pm
- **Welf Dorr, Elias Meister, Zach Swanson, Dalius Naujo**
The Keep 9 pm
- **Kristina Koller**
Mezzrow 7:30, 9 pm \$20
- **Louis Fouché Quartet with Luques Curtis, Anwar Marshall**
Minton's 7, 9:30 pm \$20
- **Teri Roiger Trio with Steve Berger, John Menegon**
North Square Lounge 12:30, 2 pm
- **Martin Nevin; Timo Vollbrecht**
The Owl Music Parlor 7 pm \$25-30
- **Jeremy Danneman and The Down On Me with Anders Nilsson, Joe Exley**
Pete's Candy Store 9:30 pm
- **Mimi Jones and Friends**
Room 623 at B2 Harlem 6 pm \$15
- **Noah Baerman, Henry Lugo, Jay Sawyer**
Saint Peter's Church 5 pm
- **Shrine Big Band**
Shrine 8 pm
- **John Schneider; Hillel Salem**
Smalls 7:30, 9, 10:30 pm \$20
- **Samara Joy with Chico Pinheiro**
The Speakeasy at Jaffe Drive 6 pm
- **Mike Rodriguez Quintet with John Ellis, Gary Versace, Carlos Henriquez, Obed Calvaire**
Village Vanguard 8, 10 pm \$40
- **Victor Goines' Woodlawn Suite**
Woodlawn Cemetery 5 pm

Monday, June 6

- **Nicole Zuraitis**
Birdland 7 pm \$30
- **Dizzy Gillespie Afro-Latin Experience**
Blue Note 8, 10:30 pm \$35
- **George Gee Make-Believe Ballroom Orchestra**
Bond 45 8 pm \$25
- **Marc Devine, Michi Fuji, Hide Tanaka**
Bryant Park 12:30 pm
- **Steve Kroon Latin Jazz Sextet with Igor Atalita, Ruben Rodriguez, James Shipp, Craig Rivers, Diego Lopez and guest Ron Blake**
Dizzy's Club 7:30, 9:30 pm \$35
- **Mingus Big Band**
The Django 7:30, 10:30 pm
- **Jeremy Manasia**
Mezzrow 7:30, 9 pm \$20
- **George Coleman**
Smalls 7:30, 9 pm \$20
- **Emilio Teubal solo**
Soapbox Gallery 8 pm \$25
- **Vanguard Jazz Orchestra**
Village Vanguard 8, 10 pm \$40

Tuesday, June 7

- **Ben Monder, Gary Wang, Diego Voglino**
Bar Bayeux 8 pm
- **Kevin Harris/Fabio Rojas**
Bar Lunático 8:30, 10 pm \$10
- **Yellowjackets: Russell Ferrante, Bob Mintzer, Dane Alderson, Will Kennedy**
Birdland 7, 9:30 pm \$40
- **Gabrielle Stravelli Trio**
Birdland Theater 5:30 pm \$20
- **Al Di Meola**
Blue Note 8, 10:30 pm \$55
- **Vince Giordano and The Nighthawks**
Bond 45 8 pm \$25
- **Marc Devine, Michi Fuji, Hide Tanaka**
Bryant Park 12:30 pm
- **The Anderson Brothers: Will and Peter Anderson, Jeb Patton, Neal Miner, Chuck Redd**
Dizzy's Club 7:30, 9:30 pm \$35
- **The Mini Q's: Luke Carlos O'Reilly, Ben O'Neill, Anwar Marshall; Alexander Claffy**
The Django 7:30, 10:30 pm
- **Thomas Heberer, Tomas Ulrich, Phil Haynes; Max Kutner, Briggan Krauss, Kevin Shea**
Downtown Music Gallery 6:30, 7:30 pm
- **The Jazz Gallery 7:30, 9:30 pm \$25-35**
- **Gerald Clayton**
- **Kevin Sun Trio with Walter Stinson, Matt Honor**
Lowlands 8, 9:30 pm
- **Neil Podgurski**
Mezzrow 7:30, 9 pm \$20
- **Isabel Crespo Pardo's Desbordandome with Lester St. Louis, Henry Fraser**
Roulette 8 pm \$25
- **Miles Okazaki's Trickster with Matt Mitchell, Anthony Tidd, Sean Rickman**
SEEDS 8 pm \$20
- **George Coleman**
Smalls 7:30, 9 pm \$20
- **Linda May Han Oh's The Glass Hours with Mark Turner, Fabian Almazan, Sara Serpa, Obed Calvaire**
Village Vanguard 8, 10 pm \$40
- **Sol Liebeskind; Alex Asher**
Wild Birds 7, 9 pm
- **Geoffrey Keezer Trio with Liany Mateo, Savannah Harris**
Zinc Bar 7, 8:30 pm \$25

Wednesday, June 8

- **Marc Ribot's The Jazz-Bins with Greg Lewis, JT Lewis**
The Atlantic BKLN 9 pm \$20
- **Jerome Sabbagh Trio with Joe Martin, Al Foster**
Bar Bayeux 8, 9:30 pm
- **Chris Dingman Trio with Keith Witty, Allan Mednard**
Bar Lunático 8:30, 10 pm \$10
- **David Ostwald's Louis Armstrong Eternity Band**
Birdland 5:30 pm \$30
- **Yellowjackets: Russell Ferrante, Bob Mintzer, Dane Alderson, Will Kennedy**
Birdland 7, 9:30 pm \$40
- **Frank Vignola's Guitar Night with John DiMartino, Gary Mazzaroppi, Vince Cherico and guest Olli Soikkeli**
Birdland Theater 8:30 pm \$30
- **Al Di Meola**
Blue Note 8, 10:30 pm \$55
- **Marc Devine, Michi Fuji, Hide Tanaka**
Bryant Park 12:30 pm
- **Ehud Asherie Trio**
Cellar Dog 7 pm \$10
- **Billy Valentine**
Chelsea Table & Stage 7 pm \$35
- **Brianna Thomas with Conun Pappas, Jr., Marvin Sewell, Ryan Berg, Fernando Saci**
Dizzy's Club 7:30, 9:30 pm \$35
- **Lady Bri and the Time to Swing Trio with Davis Whitfield, Joe Farnsworth; Danny Jonokuchi and The Revisionists with Alexa Barchini, Jay Ratman, Robert Edwards, Josh Lee, Tim Brey, Brandi Disterheft, Kevin Congleton**
The Django 7:30, 10:30 pm
- **HSA A Train Arts Festival: Curtis Stewart**
Harlem School of the Arts 6:30 pm \$15
- **Gerald Clayton**
The Jazz Gallery 7:30, 9:30 pm \$25-35
- **Noah Garabedian Trio with Stacy Dillard, Aaron Seeber**
Lowlands 8 pm
- **Hendrik Meurkens**
Mezzrow 7:30, 9 pm \$20
- **Low Tabackin Trio**
Michiko Studios 7 pm \$20
- **Judy Marie Canterino Trio with Steve Lamattina, Conal Fowkes**
Pangea 7 pm \$25
- **Phil Young Experience**
Pier 84 7 pm
- **Kamasi Washington**
Prospect Park Bandshell 6 pm
- **Peter Brainin and Friends**
Room 623 at B2 Harlem 8 pm \$15
- **Miles Okazaki's Trickster with Matt Mitchell, Anthony Tidd, Sean Rickman**
SEEDS 8 pm \$20
- **Jordan Young**
Smalls 7:30, 9 pm \$20
- **Blue Note Jazz Festival: Rakim with guest Ravi Coltrane**
Sony Hall 8 pm \$40-95
- **Cecilia Lopez, Brandon Lopez, Zeena Parkins**
The Stone at The New School 8:30 pm \$20
- **Linda May Han Oh's The Glass Hours with Mark Turner, Fabian Almazan, Sara Serpa, Obed Calvaire**
Village Vanguard 8, 10 pm \$40
- **Wayne Tucker and The Bad Mothas**
Wild Birds 9 pm
- **Terry Waldo's Gotham City Band**
Zinc Bar 8, 9:45 pm \$20

Thursday, June 9

- **Marta Sanchez**
Bar Bayeux 5:30 pm
- **Adam Kolker/Jeremy Stratton and guests Jerry Bergonzi, Anthony Pinciotti**
Bar Bayeux 8, 9:30 pm
- **Itai Kriss and Telavana**
Bar Lunático 8:30, 10 pm \$10
- **Miss Maybell and The Jazz Age Artists with Charlie Judkins, Brian Nalepka**
Barbès 8 pm \$20
- **Ronnie Whyte Quintet with Ron Horton, Cecilia Coleman, Boots Maleson, Ray Marchia**
Birdland 8:30 pm \$30
- **Yellowjackets: Russell Ferrante, Bob Mintzer, Dane Alderson, Will Kennedy**
Birdland 7, 9:30 pm \$40
- **Al Di Meola**
Blue Note 8, 10:30 pm \$55
- **Marc Devine, Michi Fuji, Hide Tanaka**
Bryant Park 12:30 pm
- **Brandi Disterheft Quartet**
Cellar Dog 7 pm \$10
- **Sam Dillon and Nick Biello's Push**
Culture Lab LIC 5 pm
- **Artie Shaw Tribute: James Langton New York All Star Big Band with Dan Levinson**
The Cutting Room 7 pm \$25-30
- **Brianna Thomas with Conun Pappas, Jr., Marvin Sewell, Ryan Berg, Fernando Saci**
Dizzy's Club 7:30, 9:30 pm \$40
- **Ken Fowser Quintet with Jeremy Pelt; Steve Davis Quartet with Abena Koomson-Davis, Rick Germanson, Nat Reeves, Eric McPherson**
The Django 7:30, 10:30 pm
- **Variations: Joan Forsyth, Jai Jeffries, Taka Kigawa, Eugene McBride, Daniel Palkowski, David Saperstein, David See, Kathy Supove, Christopher Vassiliades, Christina Kay**
Greenwich House Music School 7 pm \$30
- **HSA A Train Arts Festival: Yolanda Wyns**
Harlem School of the Arts 7:30 pm \$15
- **Dave Liebman Trio with Brandon Lopez, Willy Rodriguez and guest Ellery Eskelin**
The Jazz Gallery 7:30, 9:30 pm \$25-35
- **Stéphane Wrembel's Django New Orleans**
Joe's Pub 7, 9:30 pm \$35-45
- **Ed Cherry**
Mezzrow 7:30, 9 pm \$20
- **Annette St. John**
Riverbank State Park 12 pm
- **The Forest: Andrew Drury, Gustavo Aguilar, Leah Bowden, Lesley Mok, Michael Wimberly and guests Warren Smith, JD Parran**
Roulette 8 pm \$25
- **Elsa Nilsson's Thyme with Santiago Leibson, Marty Kenney, Rodrigo Recabarren**
Scandinavia House 7:30 pm \$15
- **Miles Okazaki's Trickster with Matt Mitchell, Anthony Tidd, Sean Rickman**
SEEDS 8 pm \$20
- **Jean-Michel Pilc Trio with François Moutin, Ari Hoenig**
Smalls 7:30, 9 pm \$20
- **Glass Triangle: Ryan Sawyer, Mette Rasmussen, Zeena Parkins and guest Craig Tabor**
The Stone at The New School 8:30 pm \$20
- **Linda May Han Oh's The Glass Hours with Mark Turner, Fabian Almazan, Sara Serpa, Obed Calvaire**
Village Vanguard 8, 10 pm \$40

Friday, June 10

- Arto Lindsay The Atlantic BKLN 9 pm \$20
- Peter Watrous Bar Bayeux 5 pm
- Tomoko Omura, Glenn Zaleski, Pablo Menares, Jay Sawyer Bar Bayeux 8, 9:30 pm
- Birdland Big Band Birdland 5:30 pm \$30
- Yellowjackets: Russell Ferrante, Bob Mintzer, Dane Alderson, Will Kennedy Birdland 8:30, 10:30 pm \$40
- Al Di Meola Blue Note 8, 10:30 pm \$55
- Marc Devine, Michi Fuji, Hide Tanaka Bryant Park 12:30 pm
- Richard Clements Quartet; James Austin Quartet Cellar Dog 7, 11:30 pm \$10
- Dion Parson 21st Century Band with Ron Blake, Melvin Jones, Carlton Holmes, Reuben Rogers, Victor Provost, Alioune Faye Dizzy's Club 7:30, 9:30 pm \$45
- Jon Beshay Quartet with Davis Whitfield, Dylan Shamat, Curtis Nowosad; Charles Turner and Uptown Swing with Christopher McBride, Jeffery Miller, Sean Mason, Felix Molesohm, Charles Goold The Django 7:30, 10:30 pm
- HSAA Train Arts Festival: Majid Khalif Harlem School of the Arts 5 pm \$15
- JP Schlegelmilch beam Brooklyn 8:30 pm \$15
- Gabriel Chakarji Immigrant Tales with Jasper Dutz, Dayna Stephens, Ben Tiberio, Eviatar Slivnik, Rubén Rengel The Jazz Gallery 7:30, 9:30 pm \$25-35
- Stéphane Wrembel's Django New Orleans Joe's Pub 10:30 pm \$35-45
- Hyuna Park Knickerbocker Bar & Grill 9 pm \$3.50
- David Hazeltine Mezzrow 7:30, 9 pm \$20
- Marcos Varela Quartet with John Ellis, Dan Teper, Kush Abadey Minton's 7, 9:30 pm \$20
- We Free Strings: Melanie Dyer, Charles Burnham, Ken Filiano Mount Morris Ascension Presbyterian Church 7 pm \$20
- Stephane San Juan, Eduardo Belo, Vitor Gonçalves Nublu 151 7 pm \$20
- Alex Laurenzi Trio; Ozmosys: Rachel Z/Omar Hakim Room 623 at B2 Harlem 7, 8:30, 10 pm \$18-25
- The Best of Duke Ellington: Jazz at Lincoln Center Orchestra Rose Theater 8 pm \$55-160
- Connor Evans Trio Scholes Street Studio 8 pm
- Miles Okazaki's Trickster with Matt Mitchell, Anthony Tidd, Sean Rickman SEEDS 8 pm \$20
- Jean-Michel Pilc Trio with François Moutin, Ari Hoening Smalls 7:30, 9 pm \$20
- Brian Willson Quartet Soapbox Gallery 8 pm \$25
- Blue Note Jazz Festival: Fabrizio Sotti with guests Ice T, M1 Sony Hall 8 pm \$45-90
- Glass Triangle: Ryan Sawyer, Mette Rasmussen, Zeena Parkins and guest Brandon Lopez The Stone at The New School 8:30 pm \$20
- John Zorn's New Masada Quartet with Julian Lage, Jorge Roeder, Kenny Wollesen The Sultan Room 7 pm \$40
- Linda May Han Oh's The Glass Hours with Mark Turner, Fabian Almazan, Sara Serpa, Obed Calvaire Village Vanguard 8, 10 pm \$40

Saturday, June 11

- The Octet with Samara Joy The Atlantic BKLN 9 pm \$15
- Javon Jackson + Nikki Giovanni BAMCafé 9:30 pm
- Russ Lossing/Adam Kolker Bar Bayeux 6 pm
- Elsa Nilsson Quartet with Sebastian Noelle, Matt Aronoff, Matt Wilson Bar Bayeux 8, 9:30 pm
- Yellowjackets: Russell Ferrante, Bob Mintzer, Dane Alderson, Will Kennedy Birdland 8:30, 10:30 pm \$40
- David Ostwald's Louis Armstrong Eternity Band Birdland Theater 7, 9:30 pm \$30
- Clovis Nicolas Freedom Suite with Scott Wendholt, Grant Stewart, Jason Tiemann Blue Note 12:30, 2:30 pm \$15
- Al Di Meola Blue Note 8, 10:30 pm \$55
- Tejase: Arthur Rotfeld/Ann Casapini; Annette A. Aguilar and Stringbeans Bronx River Art Center 4:30, 7 pm \$10
- Abraham Burton Quartet; Ai Murakami Quartet Cellar Dog 7, 11:30 pm \$10
- Blue Note Jazz Festival: Herbie Hancock; Keyon Harold Central Park Summerstage, Rumsey Playfield 7 pm
- Dion Parson 21st Century Band with Ron Blake, Melvin Jones, Carlton Holmes, Reuben Rogers, Victor Provost, Alioune Faye Dizzy's Club 7:30, 9:30 pm \$50
- Yotam Silberstein Trio with Brian Charette, Ari Hoening; Leslie Harrison with Ron Jackson, Kyle Koehler, Russell Carter The Django 7:30, 10:30 pm
- Joel Ross; Cumbia River Band; DJ Rekha; Gentlemen of Soul Gantry Plaza State Park 3 pm
- Kelly Green/Luca Soul Rosenfeld Green Soul Studios 6:30 pm
- Yoko Yates Quintet Greenwich House Music School 8 pm \$25
- HSAA Train Arts Festival: Adegoke Steve Colson Octet with Iqua Colson, Freddie Hendrix, JD Parran, Mariene Rice, Bryan Carrott, Luke Stewart, Pheeroan akLaff Harlem School of the Arts 7 pm \$15
- Jazz Power Youth Performance Workshop; Eli Yamin and Zahi Jazz Power Singers Hispanic Society Museum and Library 3 pm
- Wildebeest Wind Quintet: Michel Gentile, Katie Scheele, Mike McGinnis, Sara Schoenbeck beam Brooklyn 8, 9:30 pm \$20
- Gabriel Chakarji Immigrant Tales with Jasper Dutz, Dayna Stephens, Ben Tiberio, Eviatar Slivnik, Rubén Rengel The Jazz Gallery 7:30, 9:30 pm \$25-35
- Pretty for the People with Bruce Harris Josie Robertson Plaza at Lincoln Center 5 pm
- Mohi Sasaki Knickerbocker Bar & Grill 9 pm \$3.50
- David hazeltine Mezzrow 7:30, 9 pm \$20
- Hugo Sanbone Pagode Orchestra Minton's 7, 9:30 pm \$20
- Irreversible Entanglements: Moor Mother, Keir Neuringer, Aquiles Navarro, Luke Stewart, Tcheseer Holmes National Sawdust 9 pm \$25
- Jeremy Danneman and The Down On Me with Anders Nilsson, Joe Exley Rockwood Music Hall Stage 3 7 pm \$10
- The Best of Duke Ellington: Jazz at Lincoln Center Orchestra Rose Theater 8 pm \$55-160
- Miles Okazaki's Trickster with Matt Mitchell, Anthony Tidd, Sean Rickman SEEDS 8 pm \$20
- Bruce Williams Smalls 7:30, 9 pm \$20
- Glass Triangle: Ryan Sawyer, Mette Rasmussen, Zeena Parkins The Stone at The New School 8:30 pm \$20
- Linda May Han Oh's The Glass Hours with Mark Turner, Fabian Almazan, Sara Serpa, Obed Calvaire Village Vanguard 8, 10 pm \$40

Sunday, June 12

- Santiago Leibson Quartet with Marty Ehrlich, Matt Pavolka, Satoshi Takeishi Bar Lunático 8:30, 10 pm \$10
- Stéphane Wrembel Barbès 8 pm \$20
- Olli Soikkeli Trio with Paul Sikivie, Dani Danor Barbès 10 pm \$15
- Terraza Big Band Birdland 5:30 pm \$30
- Arturo O'Farrill and The Afro Latin Jazz Orchestra Birdland 8:30, 10:30 pm \$30
- Jamile and Tony Davis Birdland Theater 7, 9:30 pm \$30
- Yumi Ito Blue Note 12:30, 2:30 pm \$15
- Al Di Meola Blue Note 8, 10:30 pm \$55

- Neal Miner Trio Cellar Dog 7 pm \$10
- John Yao's Triceratops with Billy Drewes, Mitch Marcus, Robert Sabin, Mark Ferber; Corina Bartra with Steve Sandberg, Dave Morgan, Noah Garabedian, Perico Diaz, Pablo Eluchans Culture Lab LIC 5, 7 pm
- Dion Parson 21st Century Band with Ron Blake, Melvin Jones, Carlton Holmes, Reuben Rogers, Victor Provost, Alioune Faye Dizzy's Club 5, 7:30 pm \$35
- William Hooker and guests Ayumi Ishito, Hans Tammen, Francois Minaux Funkadelic Studios 1 pm
- Welf Dorr, Elias Meister, Dmitry Ishenko The Keep 9 pm
- Danny Fox Mezzrow 7:30, 9 pm \$20
- Leandro Pellegrino Quintet with Peter Slavov, Nick Biello, E.J. Stickland, Vanessa Pera Minton's 7, 9:30 pm \$20
- Jane Irving Trio with Ron Affif, Kevin Hailey North Square Lounge 12:30, 2 pm
- Dan Weiss Starebaby with Craig Taborn, Matt Mitchell, Ben Monder, Trevor Dunn Nublu 151 8 pm \$20
- Miri Jones and Friends Room 623 at B2 Harlem 6 pm \$15
- Andrea Wolper, Michael Howell, Ken Filiano Saint Peter's Church 5 pm
- Moor'd: Rema Hasumi, Jessica Ackerley, Maureen Kelly, Yuko Togami Scholes Street Studio 8 pm
- Charles Owens Smalls 7:30, 9 pm \$20
- Julieta Eugenio Group The Speakeasy at Jaffe Drive 6 pm
- Linda May Han Oh's The Glass Hours with Mark Turner, Fabian Almazan, Sara Serpa, Obed Calvaire Village Vanguard 8, 10 pm \$40

Monday, June 13

- Boldt: Trevor Dunn, Phillip Greenleaf, Michael Vatcher Barbès 7 pm \$15
- George Gee Make-Believe Ballroom Orchestra Bond 45 8 pm \$25
- Isaac ben Ayala Bryant Park 12:30 pm
- Trombone Shorty's Voodoo Threaxdown; Tank and The Bangas; Big Freedia; Cyril Neville's The Uptown Ruler; George Porter, Jr.; The Soul Rebels Central Park Summerstage, Rumsey Playfield 6 pm \$65-90
- BMI Jazz Composers Big Band led by Andy Farber Dizzy's Club 7:30, 9:30 pm \$40
- Mingus Dynasty The Django 7:30, 10:30 pm
- Ari Hoening Group Fifth Hammer 6:30 pm
- Neal Miner/Warren Vaché Mezzrow 7:30, 9 pm \$20
- Lexiglass: Alexis Marcelo/Will Glass and guest Lee Odom Morris Jumel Mansion 6:30 pm
- Ed Neumeister Smalls 7, 9:30 pm \$20
- Eian Mehler, Michael Blake, Paul Defiglia Soapbox Gallery 8 pm \$25
- Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40
- Peter Bernstein and Paul Bollenback with Jason Clotter, Joe Farnsworth Zinc Bar 7, 8:30 pm \$25

Tuesday, June 14

- Stacy Dillard, Rob Duguay, Diego Vogliano Bar Bayeux 8 pm
- Frank Catalano Quartet Birdland 7, 9:30 pm \$40
- Gabrielle Stravelli Trio Birdland Theater 5:30 pm \$20
- José James Blue Note 8, 10:30 pm \$35
- Vince Giordano and The Nighthawks Bond 45 8 pm \$25
- Isaac ben Ayala Bryant Park 12:30 pm
- David Nichtern/Matt Oestreicher's Dharma Moon Orchestra with guests Randy Brecker, Ada Rovatti, John Miller, Jerry Marot The Cutting Room 7 pm \$20-25
- Youngjoo Song Quartet with Alan Ferber, Brandon Lee, John Ellis, Mark Ferber Dizzy's Club 7:30, 9:30 pm \$35
- Elio Villafranca Quartet with Vincent Herring, Adam Olszewski, Domo Branch; Lulada Club: Andrea Chavarro, Katherine Ocampo, Melissa Baena, Julia Chen, Dawn Drake, Paula Winter, Daniela Sema The Django 7:30, 10:30 pm
- Camilla Nebbia, Jessica Ackerley, Camilo Angeles, Lesley Mok; Juju Lia Downtown Music Gallery 6:30, 7:30 pm
- Generations XI: Franz Hackl, Alevtina Polyakova, Gottfried Stoger, Scott Hoefling, Alon Nechushtan, Laurence Goldman, Joe Abba Goddard Riverside's Bernie Wohl Center 7 pm \$30
- Aaron Seeber Quartet with Kevin Sun, Sullivan Fortner, Ugonna Okegwo, Aaron Seeber Lowlands 8, 9:30 pm
- Tom Beckham Mezzrow 7:30, 9 pm \$20
- Brandon Seabrook, Cooper-Moore, Gerald Cleaver Public Records 7 pm
- Miles Okazaki's Trickster with Matt Mitchell, Anthony Tidd, Sean Rickman SEEDS 8 pm \$20
- Dan Weiss Smalls 7:30, 9 pm \$20
- Mark Turner Quartet with Jason Palmer, Joe Martin, Jonathan Pinson Village Vanguard 8, 10 pm \$40
- Sol Liebeskind; Alex Asher Wild Birds 7, 9 pm
- Peter Beets Quartet with Eric Alexander, Alex Claffy, Joe Farnsworth Zinc Bar 7, 8:30 pm \$25

Wednesday, June 15

- The Adventures of Prince Achmed: Bill Ware, Sam Bardfield, Steven Bernstein, Phillip Mayer, John Murchison The Atlantic BKLN 7:30 pm \$20
- Johnathan Blake Bar Bayeux 8, 9:30 pm
- Billy Mohler Quartet with Chris Speed, Shane Endsley, Nate Wood Bar Lunático 8:30, 10 pm \$10
- David Ostwald's Louis Armstrong Eternity Band Birdland 5:30 pm \$30
- Frank Catalano Quartet Birdland 7, 9:30 pm \$40
- Frank Vignola's Guitar Night with John DiMartino, Gary Mazzaroppi, Vince Cherico and guest Ken Peplowski Birdland Theater 8:30 pm \$30
- José James Blue Note 8, 10:30 pm \$35
- Isaac ben Ayala Bryant Park 12:30 pm
- Tamar Korn Quartet Cellar Dog 7 pm \$10
- Ted Nash Chelsea Table & Stage 7 pm \$45
- Ross Kratter Orchestra Chelsea Table & Stage 9:30 pm \$45
- Jazz at Lincoln Center Youth Orchestra; Jazz Houston Youth Orchestra Dizzy's Club 7:30, 9:30 pm \$40
- Richard Cortez with Gabe Medd, Noah Halpern, Ruben Fox, Saul Dautch, Robert Edwards, Evan Main, Alex Tremblay, Eric Hallenbeck The Django 10:30 pm
- Summer Klezmer Extravaganza: Frank London's Klezmer Brass Allstars and Jake Shulmen-Ment's Fidl Kapelye with guests Zhenya Lopatnik, Sarah Gordon, Margot Leverett, Lorin Sklamberg; Dance Party with Steve Weintraub; Klezmer Jam Session with Pete Rushefsky, Yoshie Fruchter, David Licht, Dan Blacksberg, Brian Drye, Aaron Alexander Drom 7 pm \$25
- Bill Frisell/Luke Bergman; Gyan Riley The Greene Space 7:30 pm \$20
- Mickey Davidson and Friends; Jazz Power Swingtet: Eli Yamin, James Zollar, Claire Daly, Jason Curry, Michael Blake, Michael Rorby, Jason Clotter, David F. Gibson Interchurch Center 7 pm
- Dierk Peters' Riptide with Walter Stinson, Stephen Boegehold Lowlands 8 pm
- Gary Versace Mezzrow 7:30, 9 pm \$20

- Jihye Lee National Sawdust 12:20 pm
- Lauren White with Quinn Johnson, Ed Howard, Tim Homer Pangea 7 pm \$25
- Ari Hoening, Gabriel Chakarji, Edward Perez Pelham Fritz Recreation Center 5:30 pm
- Peter Brainin and Friends Room 623 at B2 Harlem 8 pm \$15
- Danny Mixon Roy Wilkins Recreation Center 2 pm
- Miles Okazaki's Trickster with Matt Mitchell, Anthony Tidd, Sean Rickman SEEDS 8 pm \$20
- Patrick Cornelius Smalls 7:30, 9 pm \$20
- Julian Lage/Jason Moran The Stone at The New School 8:30 pm \$20
- Julius Rodriguez The Sultan Room 7 pm \$25
- Mark Turner Quartet with Jason Palmer, Joe Martin, Jonathan Pinson Village Vanguard 8, 10 pm \$40
- Wayne Tucker and The Bad Mothas Wild Birds 9 pm
- Terry Waldo's Gotham City Band Zinc Bar 8, 9:45 pm \$20
- Black Whole: Scott Tixier, Walter Kemp III, Brent Birkhead, Rishon Odel, Allan Mednard Zürcher Gallery 8 pm \$20

Thursday, June 16

- Marc Ribot solo The Atlantic BKLN 7 pm \$20
- Marta Sanchez Bar Bayeux 5:30 pm
- Adam Kolker/Jeremy Stratton and guest Isaac Wilson Bar Bayeux 8, 9:30 pm
- Danilo Pérez and His Global Messengers Birdland 7, 9:30 pm \$40
- Sandy Stewart/Bill Charlap Birdland Theater 8:30 pm \$30
- José James Blue Note 8, 10:30 pm \$35
- Isaac ben Ayala Bryant Park 12:30 pm
- Jade Synstelien Quartet Cellar Dog 7 pm \$10
- Steven Feifke Big Band Dizzy's Club 7:30, 9:30 pm \$40
- Ken Fowser Quintet with Jeremy Pelt; Mark Whitfield Quartet with Stacy Dillard, Barry Stephenson, Evan Sherman The Django 7:30, 10:30 pm
- Badi Assad, Vernon Reid, Laraji The Greene Space 7:30 pm \$20
- Mutual Mentorship for Musicians (M³): Michele Rowesoman Textured Trio with Bob Stewart, Liberty Ellman; Maya Keren's Careful In the Sun; Lesley Mok's The Living Collection Greenwich House Music School 6 pm
- MAW: Frank Meadows, Jessica Ackerley, Eli Wallace beam Brooklyn 7:30 pm \$15
- Ohad Talmor Back to the Land with Joel Ross, Chris Tordini, Eric McPherson The Jazz Gallery 7:30, 9:30 pm \$15-25
- BJ Khaled Little Island 12:30 pm
- Spike Wilner Mezzrow 7:30, 9 pm \$20
- Billy Mohler, Nate Wood, Chris Speed, Shane Endsley Nublu 151 7 pm \$20
- Ilhan Ersahin, Trevor Dunn, Kenny Wollesen Nublu 151 10 pm 12 am \$20
- Sebastien Ammann's Color Wheel with Adam Kolker, Sebastien Ammann, Pablo Menares, Russ Meissner; Richard Sears The Owl Music Parlor 8 pm \$12
- Joonas Haavisto Trio with Antti Lötjönen, Joonas Ripppa Scandinavia House 7:30 pm \$15
- Infrequent Seams Fest: Joy Guidry/Pauline Kim Harris; Forever House: Meaghan Burke, James Moore, James Ilgenfritz, Pete Wise; Forbes Graham solo; Ty Citerman, Jen Baker, Shayna Dunkelmann Scholes Street Studio 8 pm
- Miles Okazaki's Trickster with Matt Mitchell, Anthony Tidd, Sean Rickman SEEDS 8 pm \$20
- Scott Neumann; David Gibson Smalls 7:30, 9, 10:30 pm \$20
- Julian Lage/Kris Davis The Stone at The New School 8:30 pm \$20
- Mark Turner Quartet with Jason Palmer, Joe Martin, Jonathan Pinson Village Vanguard 8, 10 pm \$40

Friday, June 17

- Peter Watrous Bar Bayeux 5 pm
- Ember: Caleb Curtis, Noah Garabedian, Vinnie Sperrazza Bar Bayeux 8, 9:30 pm
- Pedro Giraudo Tango Quartet Barbès 8 pm \$20
- Birdland Big Band Birdland 5:30 pm \$30
- Danilo Pérez and His Global Messengers Birdland 7, 9:30 pm \$40
- Joey Calderazzo Quartet Birdland Theater 7, 9:30 pm \$30
- José James Blue Note 8, 10:30 pm \$35
- Hilliard Greene solo Broadway Presbyterian Church 7:30 pm
- Juneteenth Legacy Project Bronx River Art Center 7 pm \$10
- Isaac ben Ayala Bryant Park 12:30 pm
- Eric Wheeler Quartet; Carol Morgan Quartet Cellar Dog 7, 11:30 pm \$10
- Bobby Sanabria Multiverse Big Band with Darwin Noguera, Leo Traversa, Oreste Abrantes, Matthew Gonzalez, Takao Heisho, David Jejeus, Andrew Gould, Peter Brainin, Jeff Lederer, Danny Rivera, Max Darché, Shareef Clayton, Mike Sailors, Andrew Neesley, Dave Miller, Tim Sessions, Armando Vergara, Chris Washburne, Gabrielle Garo, Ben Sutin and guests Janis Siegel, Antoinette Montague, Jennifer Jade Ledesna Dizzy's Club 7:30, 9:30 pm \$40
- Grant Stewart's The Lighting of the Lamps with Bruce Harris, Tardo Hammer, Paul Sikivie, Philip Stewart; Vanisha Gould and Lucy Yeghiazaryan with Chris McCarthy, David Wong, Evan Sherman The Django 7:30, 10:30 pm
- Bird Flight—Honoring Phil Schaap and Charlie Parker: Queens Jazz Orchestra led by Antonio Hart Flushing Town Hall 8 pm \$20-45
- Mutual Mentorship for Musicians (M³): Jen Shyu's Zero Grasses; Miriam Elhaji; Caroline Davis' Portals Greenwich House Music School 6 pm
- Phillip Greenleaf, Angelica Sanchez, Tom Rainey beam Brooklyn 7:30 pm \$15
- Oz Noy Trio with Jimmy Haslip, Dennis Chambers Iridium 8 pm \$30
- Illegal Crowns: Taylor Ho Bynum, Benoît Delbecq, Mary Halvorson, Tomas Fujiwara The Jazz Gallery 7:30, 9:30 pm \$25-35
- Jon Davis Knickerbocker Bar & Grill 9 pm \$3.50
- Geoffrey Keezer Mezzrow 7:30, 9 pm \$20
- Kristen Lee Sergeant with Ted Nash, Adam Birnbaum, Hannah Marks, TJ Reddick Minton's 7, 9:30 pm \$20
- Sebastian Rios Mount Morris Ascension Presbyterian Church 7 pm \$20
- Marc Mommaas, Kenny Wessel and Jeroen Vierdag New York Jazz Workshop 9:15 pm \$20
- Brian Landrus, Ron Blake, Nir Felder, Davis Whitfield, Lonnie Plaxico, Billy Hart Nublu 151 7 pm \$20
- Birs Chatterjee; Wen-Ting Wu Room 623 at B2 Harlem 7, 8:30, 10 pm \$18-25
- Vadim Nesselovsky's Odesa Salmagundi Club 7:30 pm \$15
- Infrequent Seams Fest: Anastasia Clarke solo; JD Parran, Ras Moshe, James Ilgenfritz, Payton MacDonald, Nava Dunkelmann; Bob Kenny/Teerapat Pammongkol; Josh Sinton/Jonathan Finlayson; Monika Weiss Scholes Street Studio 8 pm
- Miles Okazaki's Trickster with Matt Mitchell, Anthony Tidd, Sean Rickman SEEDS 8 pm \$20
- Helen Sung Smalls 7:30, 9 pm \$20
- Lafayette Harris, Jr./Joseph Webb Soapbox Gallery 8 pm \$25
- Blue Note Jazz Festival: Chief Adjua Christian Scott Sony Hall 8 pm \$35-70
- Julian Lage/Jorge Roeder The Stone at The New School 8:30 pm \$20
- Tyrone Birkett's Emancipation! Symphony Space Leonard Nimoy Thalia 7:30 pm \$25
- Mark Turner Quartet with Jason Palmer, Joe Martin, Jonathan Pinson Village Vanguard 8, 10 pm \$40
- Ed Cherry Trio Williamsbridge Oval 3 pm

Saturday, June 18

- ★ Aaron Goldberg/Adam Kolker Bar Bayeux 6 pm
- ★ Anwar Marshall Bar Bayeux 8, 9:30 pm
- ★ Danilo Pérez and His Global Messengers Birdland 7, 9:30 pm \$40
- Joey Calderazzo Quartet Birdland Theater 7, 9:30 pm \$30
- Small Kingdom with Melanie Scholtz Blue Note 12:30, 2:30 pm \$15
- José James Blue Note 8, 10:30 pm \$35
- Willie Williams Quartet Bronx River Art Center 7 pm \$10
- James Burton; Clovis Nicholas Cellar Dog 7, 11:30 pm \$10
- ★ Bobby Sanabria Multiverse Big Band with Darwin Noguera, Leo Traversa, Oreste Abrantes, Matthew Gonzalez, Takao Heisho, David Dejesus, Andrew Gould, Peter Brainin, Jeff Lederer, Danny Rivera, Max Darché, Shareef Clayton, Mike Sailors, Andrew Neesley, Dave Miller, Tim Sessions, Armando Vergara, Chris Washburne, Gabrielle Garo, Ben Sutin and guests Janis Siegel, Antoinette Montague, Jennifer Jade Ledesna Dizzy's Club 7:30, 9:30 pm \$45
- ★ Dmitry Baevsky Quartet with Jeb Patton, Clovis Nicolas, Craig Handy and 2nd Line Smith with Matt Chertkoff, Kyle Koehler, Clark Gayton, Jerome Jennings The Django 7:30, 10:30 pm
- Mutual Mentorship for Musicians (M³): Aden; Fay Victor; Samantha Boshnack; Cleo Reed Greenwich House Music School 7:15 pm
- Max Kutner beam Brooklyn 8:30 pm \$15
- Oz Noy Trio with Jimmy Haslip, Dennis Chambers Iridium 8 pm \$30
- Zacchaeus Paul The Jazz Gallery 7:30, 9:30 pm \$25-35
- Jon Davis Knickerbocker Bar & Grill 9 pm \$3.50
- Geoffrey Keezer Mezzrow 7:30, 9 pm \$20
- Richard Cortez Minton's 7, 9:30 pm \$20
- Alexis Marcelo/Will Glass Penny Jo's 8 pm
- Matt Malanowski Trio Rockwood Music Hall Stage 3 10:30 pm \$10
- Sam Dillon Room 623 at B2 Harlem 8 pm \$25
- ★ Christian Wolff with Joey Baron, Robyn Schulkowsky, Robert Black Roulette 8 pm \$35
- ★ Scholes Street Studio 8 pm
- ★ Miles Okazaki's Trickster with Matt Mitchell, Anthony Tidd, Sean Rickman SEEDS 8 pm \$20
- Mike Ledonne Smalls 7:30, 9 pm \$20
- Blue Note Jazz Festival: Chris Botti Sony Hall 10 pm \$65-125
- Dwayne "Cook" Broadnax South Oxford Park 2 pm
- ★ Julian Lage/Jo Lovano The Stone at The New School 8:30 pm \$20
- ★ Mark Turner Quartet with Jason Palmer, Joe Martin, Jonathan Pinson Village Vanguard 8, 10 pm \$40
- Infrequent Seams Fest: Ben Richter, Muzassar Kurdi solo; Julie Herndon; Margaret Lancaster/Chris Nappi; Davor Vince; Jessica Ackery, James Ilgenfritz, Eli Wallace; Hypersurface: Drew Wesely, Lester St. Louis, Carlo Costa; Tom Law, Kevin Cheli, Sandy Ewen; Jen Kutler/Quintan Ana Wikswo Willow Place Auditorium 6:30 pm

Sunday, June 19

- Tamangoh's Jazzamazon with Lafayette Harris, Jr., Jennifer Vincent, Herman Jay Rodriguez The Atlantic BKLN 6 pm \$20
- ★ Stéphane Wrembel Barbès 8 pm \$20
- ★ Jazztopad Festival: Kamil Piotrowicz, Tomasz Dabrowski, Tim Berne, Kate Gentile Barbès 10 pm \$20
- New London Big Band Birdland 5:30 pm \$30
- ★ Arturo O'Farrill and The Afro Latin Jazz Orchestra Birdland 8:30, 10:30 pm \$30
- Joey Calderazzo Quartet Birdland Theater 7, 9:30 pm \$30
- Waking Vision: Martin Valhøra, John Shannon, Peter Slavov Blue Note 12:30, 2:30 pm \$15
- José James Blue Note 8, 10:30 pm \$35
- Dan Aran Trio Cellar Dog 7 pm \$10
- ★ Bobby Sanabria Multiverse Big Band with Darwin Noguera, Leo Traversa, Oreste Abrantes, Matthew Gonzalez, Takao Heisho, David Dejesus, Andrew Gould, Peter Brainin, Jeff Lederer, Danny Rivera, Max Darché, Shareef Clayton, Mike Sailors, Andrew Neesley, Dave Miller, Tim Sessions, Armando Vergara, Chris Washburne, Gabrielle Garo, Ben Sutin and guests Janis Siegel, Antoinette Montague, Jennifer Jade Ledesna Dizzy's Club 7:30, 9:30 pm \$35
- ★ Bruce Lee Gallanter Birthday Bash Downtown Music Gallery 6 pm
- Welf Dorr; Elias Meister, Dmitry Ishenko The Keep 9 pm
- Billy Mintz Mezzrow 7:30, 9 pm \$20
- Greg Osby's Juneteenth! With Miki Hayama, Richie Goods, Dwayne "Cook" Broadnax Minton's 7, 9:30 pm \$20
- Alex Leonard Trio with Al Gafa, Jay Leonhart North Square Lounge 12:30, 2 pm
- Mimi Jones and Friends Room 623 at B2 Harlem 6 pm \$15
- ★ Mara Rosenbloom/Melanie Dyer Saint Peter's Church 5 pm
- Bruce Harris Smalls 7:30, 9 pm \$20
- Blue Note Jazz Festival: Chris Botti Sony Hall 10 pm \$65-125
- ★ Mark Turner Quartet with Jason Palmer, Joe Martin, Jonathan Pinson Village Vanguard 8, 10 pm \$40
- Sean Mason Quintet Woodlawn Cemetery 3 pm

Monday, June 20

- Jerome Sabbagh Quartet with Ben Monder, Joe Martin, Otis Brownie III Bar Lunático 8:30, 10 pm \$10
- George Gee Make-Believe Ballroom Orchestra Bond 45 8 pm \$25
- Charlie Judkins Bryant Park 12:30 pm
- Connie Han Trio with guest Rich Perry Dizzy's Club 7:30, 9:30 pm \$30
- ★ Mingus Orchestra The Django 7:30, 10:30 pm
- ★ Alan Broadbent Mezzrow 7:30, 9 pm \$20
- ★ Max Johnson's Charm Factory with Anna Elder, Leah Asher, Lauren Cauley, Carrie Frey, Helen Newby, Sam Newsome, Michael Attias, Jon Irabagon, Jeff Davis Roulette 8 pm \$25
- Ari Hoenig Trio with Gadi Lehavi, Ben Tiberio Smalls 7:30, 9 pm \$20
- Albert Marquies Soapbox Gallery 8 pm \$25
- ★ Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40

Tuesday, June 21

- Mike Flythe Archie Spigner Park 6 pm
- ★ Steve Cardenas, Ugonna Okegwo, Diego Voglino Bar Bayeux 8 pm
- Samuel Torres Bar Lunático 8:30, 10 pm \$10
- Stacey Kent Birdland 7, 9:30 pm \$50
- Gabrielle Stravelli Trio Birdland Theater 5:30 pm \$20
- ★ Dave Holland/Kenny Barron Trio with Johnathan Blake Blue Note 8, 10:30 pm \$45
- ★ Vince Giordano & The Nighthawks Bond 45 8 pm \$25
- Combo Chimbata; Red Baraat! Brooklyn Bowl 7:30 pm \$40
- Charlie Judkins Bryant Park 12:30 pm
- ★ Jazztopad Festival: James Brandon Lewis/Lutoslawski Quartet: Szymon Krzeszowiec, Marcin Markowicz, Artur Rozmyslowicz, Maciej Mlodawski; Kamil Piotrowicz Sextet with Krzysztof Szmarinda, Tomasz Dabrowski, Andrzej Świąś, Kuba Więcek, Piotr Chępek Dizzy's Club 7:30, 9:30 pm \$35
- Jerardo Flamenca: Cristian Puig, Marilia Quevedo, Gary Kelly, Peter Bogdanos; Gerardo Contino and Los Habaneros with Axel Tosca, John Benitez, Yusnier Sánchez, Carlos Maldonado The Django 7:30, 10:30 pm
- Chet Doxas solo; Dustin Carlson/Sivan Arbel Downtown Music Gallery 6:30, 7:30 pm
- Kevin Sun Trio with Walter Stinson, Matt Honor Lowlands 8, 9:30 pm
- Yuval Amihai Mezzrow 7:30, 9 pm \$20

- ★ Billy Mintz Quartet with Scott Robinson, Roberta Picket, Don Falzone Omithology Jazz Club 9 pm
- ★ Vision Festival: Wadada Leo Smith—Celebrating a Lifetime of Achievement: Wadada Leo Smith/Pheeroan akLaff; RedKoral Quartet: Shalini Vijayan, Mona Thian, Andrew McIntosh, Ashley Walters; Wadada Leo Smith's Purple Kikuyu with Pheeroan akLaff, Erika Dohi, Sylvie Courvoisier and & RedKoral Quartet with Shalini Vijayan, Mona Thian, Andrew McIntosh, Ashley Walters; Wadada Leo Smith's Purple Kikuyu with Pheeroan akLaff, Erika Dohi, Sylvie Courvoisier; Thulani Davis with Wadada Leo Smith and RedKoral Quartet with Shalini Vijayan, Mona Thian, Andrew McIntosh - viola, Walters; Wadada Leo Smith/Pheeroan akLaff Roulette 7 pm \$15-75
- Jochen Rueckert Smalls 7:30, 9 pm \$20
- ★ Fred Hersch Trio with Drew Gress, Joey Baron Village Vanguard 8, 10 pm \$40
- Sol Liebeskind; Alex Asher Wild Birds 7, 9 pm
- ★ Alan Broadbent Trio with Harvie S, Billy Mintz Zinc Bar 7, 8:30 pm \$25

Wednesday, June 22

- ★ The Jazz Passengers The Atlantic BKLN 7:30 pm \$20
- Emilio Valdes Trio The Atlantic BKLN 9 pm \$15
- Nikara Warren Group Bar Bayeux 8, 9:30 pm
- ★ David Ostwald's Louis Armstrong Eternity Band Birdland 5:30 pm \$30
- Stacey Kent Birdland 7, 9:30 pm \$50
- ★ Frank Vignola's Guitar Night with John DiMartino, Gary Mazzaroppi, Vince Cherico and guest Janis Siegel Birdland Theater 8:30 pm \$30
- ★ Dave Holland/Kenny Barron Trio with Johnathan Blake Blue Note 8, 10:30 pm \$45
- Charlie Judkins Bryant Park 12:30 pm
- Ehud Asherie Trio Cellar Dog 7 pm \$10
- ★ Jazztopad Festival: James Brandon Lewis/Lutoslawski Quartet: Szymon Krzeszowiec, Marcin Markowicz, Artur Rozmyslowicz, Maciej Mlodawski; Kamil Piotrowicz Sextet with Krzysztof Szmarinda, Tomasz Dabrowski, Andrzej Świąś, Kuba Więcek, Piotr Chępek Dizzy's Club 7:30, 9:30 pm \$35
- Champion Fulton Trio with Hide Tanaka, Fukushi Tainaka; Sachal Vasandani with Victor Gould, Alex Claffy, Domo Branch The Django 7:30, 10:30 pm
- Florian Herzog's Splinter with Jeremy Viner, Dierk Peters Lowlands 8 pm
- Freddie Bryant Mezzrow 7:30, 9 pm \$20
- ★ Eddie Henderson's Sunburst Nublu 151 10 pm \$20
- Jim Ridd Trio Pangea 7 pm \$25
- Antoine and Kojo Roney Trio Pier 84 7 pm
- Peter Brainin and Friends Room 623 at B2 Harlem 8 pm \$15
- ★ Vision Festival: Matthew Shipp Quartet with Jason Kao Hwang, Michael Bisio, Jay Rosen; Staircase in Space: Whit Dickey, Rob Brown, Mat Maneri, Brandon Lopez; KERNEL: Davalois Fearon/Mike McGinnis; Heart Trio: William Parker, Hamid Drake, Cooper-Moore; Ned Rotherberg, Sylvie Courvoisier, Hamid Drake Roulette 7 pm \$15-75
- Jared Gold Smalls 7:30, 9 pm \$20
- Neal Kirkwood solo Soapbox Gallery 8 pm \$25
- ★ Blue Buddha: Dave Douglas, Louie Belogenis, Bill Laswell, Kate Gentile The Stone at The New School 8:30 pm \$20
- ★ Fred Hersch Trio with Drew Gress, Joey Baron Village Vanguard 8, 10 pm \$40
- Wayne Tucker and The Bad Mothas Wild Birds 9 pm
- Terry Waldo's Gotham City Band Zinc Bar 8, 9:45 pm \$20

Thursday, June 23

- ★ Marta Sanchez Bar Bayeux 5:30 pm
- Adam Kolker/Jeremy Stratton and guest Gary Versace Bar Bayeux 8, 9:30 pm
- Stacey Kent Birdland 7, 9:30 pm \$50
- ★ Allison Miller/Carmen Staaf's Nearness with guest Anat Cohen Birdland Theater 8:30 pm \$30
- ★ Dave Holland/Kenny Barron Trio with Johnathan Blake Blue Note 8, 10:30 pm \$45
- Charlie Judkins Bryant Park 12:30 pm
- Zaid Nasser Quartet Cellar Dog 7 pm \$10
- Yvonnick Prene Quintet Chelsea Table & Stage 7 pm \$35
- ★ The Cookers: Billy Harper, Donald Harrison, Eddie Henderson, David Weiss, George Cables, Cecil McBee, Billy Hart Dizzy's Club 7:30, 9:30 pm \$40
- Ken Fowser Quintet with Jeremy Pelt; Lee Taylor The Django 7:30, 10:30 pm
- Jazz Composers' Showcase Vol. 16: Stephen Harvey, Courtney Wright and Rafael Piccolotto de Lima with Ben Kono, Ethan Helm, Quinsin Nachoff, Jasper Dutz, Courtney Wright, Roger Garcia, Jr., Jonathan Challoner, David Adamumi, Andrew Wagner, Nick Grindler, Nick Vayenas, Evan Amoroso, Jennifer Wharton, Olli Hirvonen, Martha Kato, Evan Gregor, Jared Schonig The Jazz Gallery 7:30, 9:30 pm \$15-25
- Behn Gilece Mezzrow 7:30, 9 pm \$20
- ★ Al Foster's Three of a Mind Nublu 151 8 pm \$20
- JP Schlegelmilch, Adam Schneit, Max Goldman, Kenny Warren, Myk Freedman, Andrew Dow, Danny Fox Trio with Chris van Voort van Beest, Max Goldman The Owl Music Parlor 8 pm \$12
- ★ Vision Festival: Yoshiko Chuma and The School of Hard knocks with Miriam Parker, Emily Mare Pope, Jason Kao Hwang, Steve Swell, Aiya Uitan; C'est Trois: Jaimie Branch, Luke Stewart, Tcheser Holmes; Unnameable Element: Leo Chang, Chris Williams, Lester St. Louis, Miriam Parker; Red Lily Quartet: James Brandon Lewis, Kurt Knuffke, William Parker, Chad Taylor; Nicole Mitchell's Dreams of Awakening with Joshua White, Ken Filiano, Terri Lyne Carrington, Val Jeanty Roulette 6:30 pm \$15-75
- Sunna Gunnaugs Trio with Tag Jonsson, Scott McLemore Scandinavia House 7:30 pm \$15
- Rodney Chapman's Gnosis Shrine 10 pm
- David Smith Smalls 7:30, 9 pm \$20
- Markus Rutz Trio Soapbox Gallery 8 pm \$25
- ★ Jazztopad Festival: Kamil Piotrowicz Sextet with Krzysztof Szmarinda, Tomasz Dabrowski, Andrzej Świąś, Kuba Więcek, Piotr Chępek Soup & Sound 8 pm \$20
- Blue Note Jazz Festival: Con Tumbao with Issac Delgado, Alain Perez, Oscar Hernandez, Pedrito Martinez, Tony Succar, Robby Armeen, Conrad Herwig, Juan Munigua, Mike Rodriguez, Bobby Franceschini Sony Hall 9 pm \$45-80
- ★ Louie Belogenis, Roberta Picket, Rubin Kodheli, Billy Mintz The Stone at The New School 8:30 pm \$20
- ★ Fred Hersch Trio with Drew Gress, Joey Baron Village Vanguard 8, 10 pm \$40
- ★ Orrin Evans' Terreno Comum with Alexia Bomtempo, Luques Curtis, Clarence Penn, Leandro Pellegrino The Atlantic BKLN 8 pm \$25
- Peter Watrous Bar Bayeux 5 pm
- ★ George Garzone and The Fringe Bar Bayeux 8, 9:30 pm
- Kalí Rodríguez-Peña's Mélange Bar Lunático 8:30, 10 pm \$10
- Birdland Big Band Birdland 5:30 pm \$30
- ★ Stacey Kent Birdland 8:30, 10:30 pm \$50
- ★ Allison Miller/Carmen Staaf's Nearness with guest Michelle Dorrance Birdland Theater 8:30 pm \$30
- ★ Dave Holland/Kenny Barron Trio with Johnathan Blake Blue Note 8, 10:30 pm \$45
- Charlie Judkins Bryant Park 12:30 pm
- Greg Glassman; Courtney Wright Cellar Dog 7, 11:30 pm \$10
- Aggeliki with Dayramir Gonzalez, Dennis Pol, Dean Torrey, Jared Schoenig and guests Chelsea Table & Stage 7 pm \$35
- ★ The Cookers: Billy Harper, Donald Harrison, Eddie Henderson, David Weiss, George Cables, Cecil McBee, Billy Hart Dizzy's Club 7:30, 9:30 pm \$40

Friday, June 24

- Liam Sutcliffe Quartet; Jenn Jade Stet The Django 7:30, 10:30 pm
- Dead Composers Club: Noah Preminger, Gary Versace, Kim Cass, Rob Garcia beam Brooklyn 8, 9:30 pm \$20
- Micah Thomas Trio with Kanoa Mendenhall, Eric McPherson The Jazz Gallery 7:30, 9:30 pm \$25-35
- Sterling Cozza/Mikey Migliore Knickerbocker Bar & Grill 9 pm \$3.50
- Jonny King Mezzrow 7:30, 9 pm \$20
- Richard Baskin Minton's 7, 9:30 pm \$20
- Rod Williams Mount Morris Ascension Presbyterian Church 7 pm \$20
- ★ James Francies, Joel Ross, Blaque Dynamite Nublu 151 10 pm \$20
- ★ Jazztopad Festival: Uri Caine and Lutoslawski Quartet; Kamil Piotrowicz Quartet with guest Jamie Baum The Owl Music Parlor 8 pm \$20
- Jordyn Davis; Duane Eubanks Room 623 at B2 Harlem 7, 8:30, 10 pm \$18-25
- ★ Vision Festival: Isaiah Collier's Chosen Few with Jordan Williams, Luke Stewart, Tcheser Holmes; SPARKS: Eri Yamamoto, William Parker, Chad Fowler, Steve Hirsh; Ahmed Abdullah and Francisco Mora Catlett's Diaspora Meets AfroHORN with Monique Ngozi Nri, Sam Newsome, Don Chapman, Bob Stewart, James Hurt, Radu ben Judah, Roman Diaz, Angelica Sanchez, Michael Formanek, Hamid Drake; Fay Victor's SoundNoiseFUNK with Sam Newsome, Joe Morris, Reggie Nicholson and guest Eddy Kwon Roulette 6:30 pm \$15-75
- Dmitry Baevsky Smalls 7:30, 9 pm \$20
- Lizzie Thomas Trio with John DiMartino, Noriko Ueda Soapbox Gallery 8 pm \$25
- ★ Ikue Mori, Louie Belogenis, Sylvie Courvoisier The Stone at The New School 8:30 pm \$20
- ★ Fred Hersch Trio with Drew Gress, Joey Baron Village Vanguard 8, 10 pm \$40
- Orrin Evans' Terreno Comum with Alexia Bomtempo, Luques Curtis, Clarence Penn, Leandro Pellegrino The Atlantic BKLN 8 pm \$25
- Sebastien Ammann/Adam Kolker Bar Bayeux 6 pm
- Rogério Boccato Trio with Vinicius Gomes, Julian Shore Bar Bayeux 8, 9:30 pm
- Miles Tucker Bar Lunático 8:30, 10 pm \$10
- Stéphane Wrembel Barbès 8 pm \$20
- ★ Stéphane Wrembel Barbès 8 pm \$20
- ★ Jazztopad Festival: Michael Bates's Acrobat with Marty Ehrlich, Mazz Swift, Alden Banta, Michael Sarin with guests The Lutoslawski Quartet: Szymon Krzeszowiec, Marcin Markowicz, Artur Rozmyslowicz, Maciej Mlodawski Barbès 8 pm \$20
- Stacey Kent Birdland 8:30, 10:30 pm \$50
- ★ Allison Miller/Carmen Staaf's Nearness with guest Dayna Stephens Birdland Theater 7, 9:30 pm \$30
- Jan Smigmatore Blue Note 12:30, 2:30 pm \$15
- ★ Dave Holland/Kenny Barron Trio with Johnathan Blake Blue Note 8, 10:30 pm \$45
- ★ Gabriel Chakarji Quintet; Papo Vázquez Octet Bronx River Art Center 4:30, 7 pm \$10
- Wayne Escoffery; Stefano Doglioni Cellar Dog 7, 11:30 pm \$10
- ★ The Cookers: Billy Harper, Donald Harrison, Eddie Henderson, David Weiss, George Cables, Cecil McBee, Billy Hart Dizzy's Club 7:30, 9:30 pm \$45
- Joe Magnarelli Quintet with Robert Edwards, Anthony Wonsey, Clovis Nicolas, Willie Jones; Nick Hempton Quartet with Peter Bernstein, Kyle Koehler, Fukushi Tainaka The Django 7:30, 10:30 pm
- Kelly Green/Luca Soul Rosenfeld Green Soul Studios 6:30 pm
- VEER Quartet: Sarah Bernstein, Sana Nagano, Leonor Falcón, Nick Jozwiak Greenwich House Music School 4 pm \$10-20
- Steven Oquendo Latin Jazz Orchestra; Jason Clotter Quintet Hispanic Society Museum and Library 3 pm
- Stephan Crump solo beam Brooklyn 8 pm \$15
- ★ Jonathan Finlayson Trio with Anthony Tidd, Tim Angulo The Jazz Gallery 7:30, 9:30 pm \$25-35
- Jonathan Scales Fourchestra Joe's Pub 9:30 pm \$15
- Tommaso Perazzo/Mikey Migliore Knickerbocker Bar & Grill 9 pm \$3.50
- Jonny King Mezzrow 7:30, 9 pm \$20
- ★ Iconoclast: Julie Joslyn/Leo Ciesia Michiko Studios 7 pm \$20
- Lee Burgos with Henry Burgos, Leroy Thompson, Devone Allison, Mario Castro Minton's 7, 9:30 pm \$20
- ★ Bernard "Pretty" Purdie Allstars with Ray Anderson, Kirk Knuffke, Adam Lane Nublu 151 7 pm \$20
- Craig Harris' Breathe Rockefeller Park 4 pm
- ★ Vision Festival: Jason Kao Hwang Myths of Origin for 30 Strings; Knife & Rose: Patricia Nicholson, Ellen Christl, Jean Carla Rodea, Francisco Mela; Watershed: Steve Swell, Karen Borca, Rob Brown, Melanie Dyer, Bob Stewart, Michael Thompson and guest Dave Burrell; Monique Ngozi Nri/Ahmed Abdullah; Natural Information Society: Joshua Abrams, Lisa Alvarado, Jason Stein, Mikel Patrick Avery and guests William Parker, Hamid Drake Roulette 5 pm \$15-75
- Xavier del Castillo Scholes Street Studio 8:30 pm
- Dmitry Baevsky Smalls 7:30, 9 pm \$20
- ★ Ben Allison Quartet with Chico Pinheiro, Steve Cardenas, Allan Mednard Soapbox Gallery 8 pm \$25
- ★ Twice Told Tales: Louie Belogenis, Trevor Dunn, Ryan Sawyer The Stone at The New School 8:30 pm \$20
- ★ Fred Hersch Trio with Drew Gress, Joey Baron Village Vanguard 8, 10 pm \$40
- Tony Middleton 88th Birthday Celebration with Tadataka Unno, Jim Cammack, Dwayne "Cook" Broadnax Zinc Bar 7:30 pm \$30
- Ron Aprea Big Band Birdland 5:30 pm \$30
- ★ Arturo O'Farrill and The Afro Latin Jazz Orchestra Birdland 8:30, 10:30 pm \$30
- ★ Allison Miller/Carmen Staaf's Nearness Birdland Theater 7, 9:30 pm \$30
- Joonas Haavisto Trio Blue Note 12:30, 2:30 pm \$15
- ★ Dave Holland/Kenny Barron Trio with Johnathan Blake Blue Note 8, 10:30 pm \$45
- Ned Goold Trio Cellar Dog 7 pm \$10
- ★ Carmen Staaf solo Chelsea Factory 2 pm
- ★ Vision Festival: Oliver Lake—Celebrating a Lifetime of Achievement: MIM Student Ensemble led by William Parker, Michael TA Thompson, Daro Behrooz; JD Parran Spirit Stage 2 with Gwendolyn Laster, Kelyn Bell, Bill Lowe, Hilliard Greene, Gene Lake, Patricia Nicholson, Jason Jordan, Miriam Parker, Davalois Fearon, Amir Bey; Oliver Lake and Sonic Liberation Front with Elliot Levin, Veronica Jurkiewicz, Matt Engle, Kevin Diehl, Jameka Gordon, Chaela Harris, Ravi Seenerine, Shanon Chua; Oliver Lake, Andrew Cyrille, Reggie Workman; World Saxophone Quartet: David Murray, James Carter, Greg Osby, Bruce Williams Clemente Solo Velez Cultural Center 4 pm \$15-75
- Noah Rott Culture Lab LIC 5 pm
- Rodney Whitaker Sextet Dizzy's Club 7:30, 9:30 pm \$35
- Welf Dorr; Elias Meister, Dmitry Ishenko The Keep 9 pm
- Lauren Henderson Mezzrow 7:30, 9 pm \$20
- Jazz Pride Singer Showdown Ball Minton's 7, 9:30 pm \$20
- Naama Gheber Trio with Greg Ruggiero, Dave Baron North Square Lounge 12:30, 2 pm
- Spaceman Patterson Roberto Clemente State Park 1 pm
- Mimi Jones and Friends Room 623 at B2 Harlem 6 pm \$15
- Andrea Wolper, Virg Dzurinko, Judith Insell Saint Peter's Church 5 pm
- Chris Byars Smalls 7:30, 9 pm \$20
- ★ Blue Note Jazz Festival: Charles Lloyd Chapel Trio with Bill Frisell; Thomas Morgan; Charles Lloyd New Quartet with Jason Moran, Reuben Rogers, Eric Harland and guests Bill Frisell, Thomas Morgan Sony Hall 7:30 pm \$49.50-99.50
- ★ Fred Hersch Trio with Drew Gress, Joey Baron Village Vanguard 8, 10 pm \$40

100 MILES OUT

CONNECTICUT

6/9 (6:30 pm) Greenwich Jazz Festival: Bennie Wallace; Samara Joy; Emmet Cohen; Peter Washington; Herlin Riley
Back Country Jazz Greenwich, CT www.backcountryjazz.org

6/1, 6/15 (6:30 pm) Corinthian Dixieland Jazz Band
 6/3, 6/10, 6/17, 6/24 (7 pm) Bill's All-Star Jazz Band
Bill's Seafood Westbrook, CT www.billsseafood.com

6/9 (8 pm) Dwoznet: Matt Dwonszyk, Shenel Johns, Kris Allen, Andrew Renfro, Taber Gable, Jonathan Barber
 6/21 (6:30 pm) Ed Fast and Congabop
Butler-McCook House Hartford, CT www.ctlandmarks.org/properties/butler-mccook-house-garden

6/10 (8 pm) Dwoznet: Matt Dwonszyk, Shenel Johns, Kris Allen, Andrew Renfro, Taber Gable, Jonathan Barber
Buttonwood Tree Performing Arts Center Middletown, CT www.buttonwood.org

6/24 (8:30 pm) Bob Ahern Trio with Dawn Dumas
Carmine's Stage Bar and Grill East Hartford, CT www.carmines389.com

6/3 (8:30 pm) Ben Wolfe Trio with Joel Ross, Aaron Kimmel
 6/10 (8:30 pm) Jessica Pavone String Ensemble with Aimee Niemann, Abby Swidler
Firehouse 12 New Haven, CT www.firehouse12.com

6/24 (8 pm) Oz Noy Trio with Jimmy Haslip, Dennis Chambers
Infinity Hall Hartford, CT www.infinityhall.com

6/2 (7 pm) Phil LoPresti Jazz Quartet with Bill Crow, Roger Post, Joe McWilliams
 6/8 (7 pm) Jeff McGill Quartet with Lou Pappas, Tom Devino, Kris Jensen
 6/16 (7 pm) Tim DeHuff Quartet with Rob Aries, Dave Anderson, Tyger MacNeal
 6/22 (7 pm) Arthur Lipner Trio
La Zingara Bethel, CT www.lazingara.com

6/1, 6/8, 6/15, 6/22, 6/29 (9 pm) Hawkins Jazz Collective
Owl Shop New Haven, CT www.owlshopcigars.com

6/17 (8 pm) Yellowjackets
Palace Theater Stamford, CT www.palacestamford.org

6/3 (7:30 pm) Christos Rafalides' Manhattan Vibes
Palace Theater Poli Club Waterbury, CT www.palacetheaterct.org/shows/jazz

6/2 (8:30 pm) Jon Cleary
 6/3 (8:30 pm) Curtis Brothers CUBOP!
 6/4 (8:30 pm) Kristina Koller Quartet
 6/10 (8:30 pm) Steve Davis Quintet with Abena Koomson-Davis, Rick Germanson, Nat Reeves, Jonathan Barber
 6/11 (8:30 pm) Olli Soikkeli Trio with Alberto Pibiri, Ethan O'Reilly
 6/16 (8:30 pm) Sean Mason Quintet with Felix Moseholm, Domo Branch, Tony Glausi, Chris Lewis
 6/17 (8:30 pm) Kind Folk: John Raymond, Alex LoRe, Noam Wiesenberg, Colin Stranahan
 6/18 (8:30 pm) Ted Rosenthal Trio with Noriko Ueda, Tim Horner
 6/24 (8:30 pm) Kevin Hays Trio
 6/25 (8:30 pm) Timothy Norton Quintet with Jerome Sabbagh, Victor Gould, Adam Arruda
Side Door Old Lyme, CT www.oldlymeinn.com/TheSideDoorJazzClub.html

6/9 (6:30 pm) Joe Carter Samba Trio with Harvie S, Graciliano Zamboni
Southbury Public Library Southbury, CT www.southburylibrary.org

6/6, 6/20 (6:30 pm) Nat Reeves
The Local - Parkville Market Hartford, CT www.parkvillemarket.com/vendor/the-local

NEW JERSEY

6/3 (7:30 pm) Greg Bufford Band
 6/10 (7:30 pm) Willie Martinez Quartet
 6/17 (7:30 pm) Steve Turre Quartet
 6/24 (7:30 pm) TK Blue and Band Bluu
Brothers Smokehouse Ramsey, NJ www.brotherssmokehousenj.com

6/4 (3:30 pm) Carl Barlett, Jr.
 6/11 (3:30 pm) Farid Barron
 6/18 (3:30 pm) Akiko Tsuruga
 6/25 (3:30 pm) Joe Ford
Candlelight Lounge Trenton, NJ www.candlelighteventsjazz.com

6/16 (7:30 pm) Jazz Jams hosted by James Austin
Clement's Place Newark, NJ www.njpac.org

6/23 (7:30 pm) Calvin Hill Group
 6/30 (7:30 pm) Darryl Yokley Band
Englewood Public Library Englewood, NJ www.Englewoodlibrary.org

6/12 (2 pm) Tri-State Jazz Society presents Midiri Brothers with Joe Holt
Haddonfield United Methodist Church Haddonfield, NJ www.tristatejazz.org

6/4 (12-6 pm) Nation Beat; Lezlie Harrison; David Kikoski Trio; Winard Harper & Jeli Posse; Andreas Arnold Quintet; Santi Debriano's Arkestra Bembe with TK Blue; Little Johnny Rivero
 6/5 (12-8 pm) Sounds of A&R; Walter Parks & The Unlawful Assembly; Gonzalo Bergara, Aurora Nealand and The Royal Roses; Julian Lage; Johnny Rodriguez and The Dream Team
Jersey City Jazz Festival Jersey City, NJ www.riverviewjazz.org/jersey-city-jazz-festival

6/3 (8 pm) Victor Wooten
Kean Stage Enlow Recital Hall Union, NJ www.keanstage.com

6/1 (7 pm) Danny Tobias Trio
 6/2 (7 pm) Meant To Be Quartet: Glen Merritt, Alan Hayes, Pete Omelio, John Higgins
 6/3 (7:30 pm) Bernard "Pretty" Purdie
 6/4 (7 pm) Eric Olsen Revision Trio

6/8 (7 pm) Warren Vaché Quartet with Earl Sauls, Vinnie Corrao, Eddie Monteiro
 6/9 (7 pm) Alex Laurenzi
 6/10 (7/9:15 pm) Grover Kemple/Jerry Vezza Quartet with Hal Slapin, John Vourtsis
 6/16 (7 pm) Adrian Cunningham Trio
 6/17 (7 pm) Victor Provost/Dion Parson Group
 6/23 (7 pm) Olli Soikkeli Trio with Paul Sikivie, Joe Peri
 6/24 (7/9:15 pm) Dave Stryker Trio
Shanghai Jazz Madison, NJ www.shanghaijazz.com

6/11 (8 pm) Bria Skonberg Quartet
South Orange Performing Arts Center South Orange, NJ www.sopacnow.org

6/5 (11 am) Jerry Weldon Duo
 6/12 (11 am) Dave Stryker Duo
 6/19 (11 am) Charlie Sigler Duo
 6/26 (11 am) Alex Collins Duo
Stage House Tavern Somerset, NJ www.stagehousetavern.com/somerset/index.html

6/2 (7/8:45 pm) Virginia Mayhew Quartet
 6/7 (7/8:45 pm) Ariana Sowa Quartet
 6/9 (7/8:45 pm) Nat Adderley, Jr. Quartet
 6/14 (7/8:45 pm) C.J. Margolis Quartet
 6/16 (7/8:45 pm) Behn Gilce Quartet
 6/21 (7/8:45 pm) Frankie Midnight Quartet
 6/23 (7/8:45 pm) Ryan Devlin Quartet
 6/28 (7/8:45 pm) John Pachnos Quartet
 6/30 (7/8:45 pm) Akiko Tsuruga Quartet
Tavern on George New Brunswick, NJ www.tavernongorge.com

6/3 (8 pm) Robert Glasper
 6/4 (8 pm) Madeleine Peyroux
 6/10 (8 pm) Mike Stern Band with Randy Brecker, Leni Stern, Edmond Gilmore, Dennis Chambers
 6/12 (7 pm) Yellowjackets
The Vogel at Count Basie Center for the Arts Red Bank, NJ www.thebasie.org

NEW YORK

6/11, 6/25 (7:30 pm) Leslie Pintchik Trio
Alvin & Friends New Rochelle, NY www.alvinandfriendsrestaurant.com

6/2 (7 pm) Deanna Kirk with Peter Einhorn, John Menegon, Matt Garrity
 6/5 (12 pm) Joel Harrison Trio with Gary Kelly, Aaron Johnson
 6/19 (11 am) Christine & Elliot Spero: (8pm) Brubeck Brothers
 6/26 (11 am) Karl Berger/Kirk Knuffke Quartet
Bearsville Theater Woodstock, NY www.bearsvilletheater.com

6/5 (2 pm) Slide Attack with Howard Levy, Alan Goidel
 6/12 (2 pm) Judi Silvano
 6/19 (2 pm) Joe Vincent Tranchina
 6/26 (2 pm) Supercluster with Neil Alexander
The Brewery at Orange County Hops Walden, NY www.orangecountyhops.com

6/19 (4 pm) "Celebrate Juneteenth" featuring Abiah
Caramoor Jazz Katonah, NY www.caramoor.org

6/2 (7 pm) Steve Frieder Quartet with Kelly Green, Luca Rosenfeldon, Evan Hyde
 6/4 (7:30 pm) Slide Attack with Alan Goidel, Howard Levy
 6/9 (7 pm) Paul Connors Organ Groove with Jon Doty, Dave Kain
 6/16, 6/23, 6/30 (7 pm) Paul Connors Organ Groove with Jesse Lewis
 6/18 (7 pm) Steve Shapiro Combo with Aaron Heck, Tim Ferguson, Bill Dobrow
Elk's Lodge Ossining, NY www.jazzatthelodge.com

6/10 (8 pm) Bria Skonberg Quartet
Emelin Theatre Mamaroneck, NY www.emelin.org

6/2 (7 pm) David Amram Quartet
 6/4 (7 pm) Ed Palermo Big Band
 6/5 (7 pm) Allan Harris
 6/12 (7 pm) Jean-Michel Pilc, François Moutin, Ari Hoenig
 6/15 (7 pm) Levin Brothers: Pete and Tony Levin
 6/16 (7 pm) Oz Noy Trio with Jimmy Haslip, Dennis Chambers
 6/19 (7 pm) Eric and Houston Person
 6/26 (7 pm) Ben Allison Quartet with Steve Cardenas, Chico Pinheiro, Allan Mednard
The Falcon Marlboro, NY www.liveatthefalcon.com

6/3 (7:30 pm) Nicole Henry
Forestburgh Playhouse Forestburgh, NY www.fbplayhouse.org

6/12 (7 pm) Sean Mason
Hamptons JazzFest @Southampton Arts Center Southampton, NY www.hamptonsjazzfest.com

6/3 (7/9:30 pm) Bill Charlap Trio with Peter Washington, Kenny Washington
 6/4-6/5 (4/6 pm) Delbert Anderson Trio
 6/10 (7/9:30 pm) John Pizzarelli Trio Jazz
 6/11-6/12 (4/6 pm) Amina Figarova Quartet with Bart Platteau, Freddie Hendrix, Yasushi Nakamura, Rudy Royston

6/17-6/18 (7/9:30 pm) Monty Alexander Trio
 6/19 (4/6 pm) Steve Davis Quintet with Abena Koomson-Davis, Rick Germanson, Nat Reeves, Jonathan Barber
 6/24-6/25 (7/9:30 pm) Michael Camilo solo
 6/26 (4/6 pm) Tony Jefferson
Jazz Forum Arts Tarrytown, NY www.jazzforumarts.org

6/1 (1 pm) Tom Manuel and Young at Heart Trio Harry Warren Tribute
 6/2-6/3 (7 pm) Jazz Loft Big Band performs Duke Ellington's Far East Suite
 6/4 (7 pm) Noah Preminger Quartet with Mark Light, Kim Cass, Dan Weiss
 6/16 (7 pm) Big Little Band with Madeline Kole, Richie Iacona
 6/17 (7 pm) Hyeson Hong Jazz Orchestra
 6/18 (7 pm) Havana Night with Manuel Tomas Cuban Troubadors
 6/23 (7 pm) Interplay Jazz Orchestra with Joe Devassy, Gary Henderson
The Jazz Loft Stony Brook, NY www.thejazzloft.org

6/23 (7 pm) Timothy Hill/Michael Bisio
The Lace Mill Kingston, NY www.facebook.com/TheLaceMill

6/4 (8 pm) Ben Sher Trio
 6/11 (7 pm) Ron Horton/Tim Regusis Quartet with Lew Scott, Jeff Siegel
 6/18 (7 pm) Tom DePetris Quartet
Lydia's Café Stone Ridge, NY www.lydias-cafe.com

6/3 (8 pm) Paul Jost Quartet
 6/4 (8 pm) Ray Levier
 6/4, 6/24 (10 pm) David Budman
 6/10 (8 pm) Neal Caine Quartet with Jerry Weldon
 6/12 (1 pm) David Budway & Friends
 6/17 (8/9:30 pm) Dwayne Dolphin/Don Aliquo Quintet with Duane Eubanks, David Budway, George Heid III
 6/25 (8/9:30 pm) Bill Heid Trio with Peter Bernstein
Maureen's Jazz Cellar Nyack, NY www.maurensjazzcellar.com

6/6 (8:30 pm) Paul Kogut Trio with Drew Gress
 6/13 (8:30 pm) Sonic Openings Under Pressure: Patrick Brennan, Hilliard Greene, Michael T.A. Thompson
 6/20 (8:30 pm) Richard Bonnet with Michaël Attias, Sylvain Darrifourcq
 6/27 (8:30 pm) Eric Person's Duoscope with Bob Meyer
Quinn's Beacon, NY www.facebook.com/QuinnsBeacon

6/3 (7 pm) Thurman Barker Trio
 6/4, 6/11, 6/18, 6/25 (3 pm) Hal Galper Trio
Rafter's Tavern Callicoon, NY www.raferstavern.com

6/3 (7 pm) Orange County Arts Council presents Judi Silvano
Safe Harbors Green Newburgh, NY www.safe-harbors.org

6/5 (7 pm) Amirtha Kidambi/Matteo Liberatore
Tubby's Kingston, NY www.tubbyskingston.com

6/6, 6/13, 6/20, 6/27 (8 pm) Monday Jazz Sessions with John Richmond
 6/16 (7:30 pm) Pete Levin, Tony Levin, Ali Ryerson, Jeff Siegel
Turning Point Café Piermont, NY www.piermont.club

6/11 (7 pm) Beyond Jazz Junior with Steve Rubin, J Brunka, Ed Littman, Ian Smitt
Up Front Exhibition Space Port Jervis, NY www.artistsmarketcc.com/UpfrontGallery.html

6/4 (6 pm) Tony Jefferson Quartet
 6/11 (6 pm) TK Blue Trio with Akiko Tsuruga, Orion Turre
 6/18 (6 pm) Nelson Riveros "Latin Side of Wes Montgomery" with Hector Martignon, Andy McKee, Tony Cintron
Bean Runner Café Peekskill, NY www.beanrunnercafe.com

PENNSYLVANIA

6/2 (8/9:30 pm) Oliver Mayman Quartet
 6/3 (8/10 pm) Alexander Claffy Trio with Taylor Eigsti, Jimmy Macbride
 6/4 (8/10 pm) Matthew Rotker Lynn Quintet with Jon Davis, Alexander Claffy, Anwar Marshall, Ariana Stefanidis
 6/9 (8/9:30 pm) Tony Miceli/Chris Farr Quartet
 6/10 (8/10 pm) Orrin Evans Captain Black Big Band
 6/11 (8/10 pm) Lucy Yeghiazaryan Quintet with Houston Person
 6/17 (8/10 pm) Joe Block Quintet with Shabnam Abedi, Abdias Armenteros, Kimon Karoutzos, Anwar Marshall
 6/18 (8/10 pm) Ken Fowser & His New York Showcase with Anaïs Reno
 6/24-6/25 (8/10 pm) Ari Hoenig Trio with Gadi Lehavi, Ben Tiberio
Chris' Jazz Café Philadelphia, PA www.chrisjazzcafe.com

6/11 (7:30 pm) Ruth Naomi Floyd with Craig Handy
 6/22 (7:30 pm) Carol Riddick with Gerald Veasley
Clef Club Philadelphia, PA www.clefclubofjazz.org

6/2, 6/9, 6/16, 6/23, 6/30 (7 pm) Bill Washer & Friends
 6/3 (7 pm) Eric Mintel Quartet with Nelson Hill, Dave Antonow, Dave Mohr
 6/4 (7 pm) Marianne Solivan Trio
 6/5 (5 pm) Stephen Fuller Quintet with Dave Braham, Alex Gressel, Vern Mobley, Oloye Karade
 6/10 (7 pm) Jerry Vivino Quartet
 6/11 (7 pm) Lynette Washington with Amina Figarova, Tony Marino, Bill Goodwin
 6/12 (5 pm) Nancy Reed Quartet with Joe Ballantyne, Tony Marino, Dan Wilkins
 6/17 (7 pm) Hell's Kitchen Funk Orchestra with Bill Warfield, Matt Owens, Matt Hong, Dave Riekenberg, Carl Maraghi, Cecilia Coleman, Matt Chertkoff, Steve Count, Scott Neumann
 6/18 (7 pm) Harry Allen Trio with John DiMartino, Vince Dupont
 6/19 (5 pm) Cathy Segal-Garcia with Marc Copland, Drew Gress, Michael Stephens
 6/24 (7 pm) Michèle Bautier
 6/25 (7 pm) Ken Peplowski Quartet
 6/26 (5 pm) Corinne Mammanna Quartet with Patrick Kerksen, Gene Perla, Adam Nussbaum
 6/27 (7:30 pm) Water Gap Jazz Orchestra with Matt Vashlishan
Deer Head Inn Delaware Water Gap, PA www.deerheadinn.com

6/7-6/12 (7:30 pm) Freestyle Love Supreme
 6/12 (7 pm) Bria Skonberg
Kimmel Center @MillerTheater Philadelphia, PA www.kimmelculturalcampus.org

6/6, 6/13, 6/20, 6/27 (5:30-9:30 pm) Tony Williams Jazz Quartet
La Rose Jazz Club Philadelphia, PA www.jazzclublarose.com

6/2 (7/9 pm) Lawrence "Weas" Newton
 6/3-6/4 (7/9 pm) ELEW
 6/11-6/12 (7/9 pm) The Cookers: Billy Harper, Eddie Henderson, David Weiss, Donald Harrison, George Cables, Cecil McBee, Billy Hart
 6/17-6/18 (7/9 pm) Arpeggio Jazz Ensemble: Sherry Wilson Butler & Warren Cooper
 6/19 (2:30, 5, 7 pm) Arpeggio Jazz Ensemble: Sherry Wilson Butler & Warren Cooper
South Jazz Club Philadelphia, PA www.southjazzkitchen.com

6/15 (8 pm) Phillip Greenleaf/Trevor Dunn/Michael Vatcher Trio + Oarsman
The Rotunda Philadelphia, PA www.firemuseumrepresents.com

6/3 (8 pm) Joshua Abrams Natural Information Society
 6/4 (8 pm) Sun Ra Arkestra
Union Transfer Philadelphia, PA www.utphilly.com

Monday, June 27

- Theo Croker Love Quantum with Mike King, Eric Wheeler, Shekwoaga Ode
Blue Note 8, 10:30 pm \$35
- George Gee Make-Believe Ballroom Orchestra
Bond 45 8 pm \$25
Bryant Park 12:30 pm
- Kuni Mikam
- Bryan Carter Jazz at Pride Orchestra with Ella Bric, Richard Cortez, Nathan Farrell, J Hoard, Vuyo Sotashe, Charles Turner, Charenee Wade
Dizzy's Club 7:30, 9:30 pm \$40
The Django 7:30, 10:30 pm
- ★Mingus Big Band
- ★Gordon Grdina, Matt Mitchell, Jim Black
Drom 7 pm \$15
Fifth Hammer 6:30 pm
Iridium 8:30 pm \$25
Mezzrow 7:30, 9 pm \$20
Smalls 7:30, 9 pm \$20
Soapbox Gallery 8 pm \$25
Village Vanguard 8, 10 pm \$40
Zinc Bar 7, 8:30 pm \$25
- Ari Hoenig Group
- ★Ed Palermo Big Band
- Spike Wilner
- Jason Brown
- Arcoiris Sandoval solo
- Vanguard Jazz Orchestra
- Ron Affif/Mark Whitfield

Tuesday, June 28

- Diego Voglino
- ★Ralph Alessi Quartet with Angelica Sanchez, Chris Lightcap, Tom Rainey
Bar Bayeux 8 pm
Bar Lunático 8:30, 10 pm \$10
Birdland 7, 9:30 pm \$40
- ★Tuck and Patti
- Gabrielle Stravelli Trio
- Theo Croker Love Quantum with Mike King, Eric Wheeler, Shekwoaga Ode
Blue Note 8, 10:30 pm \$35
- ★Vince Giordano & The Nighthawks
Bond 45 8 pm \$25
Bryant Park 12:30 pm
- Kuni Mikami
- Luisito Quintero and 3rd Element with Felipe Fournier, Doug Beavers, Gabriel Chakarji, Roman Lajara, Robert Quintero, Gabriel Vivas
Dizzy's Club 7:30, 9:30 pm \$35
- Carlos Abadie's Latin Jazz Express with Alex De Lazzari, Alex Apolo Ayala, Bobby Sanabria; Maria Raquel with Itai Kriss, Gabriel Chakarji, David Alastre, Pablo Bencid
The Django 7:30, 10:30 pm
- T.J. Borden, Brandon Lopez, James McKain, Joey Sullivan; Shu Odamura, Nick West, Shigeto Kamada
Downtown Music Gallery 6:30, 7:30 pm
- Kevin Sun/Christian Li
- Dave Lalama
- Adam Birnbaum Trio
- ★Steve Nelson
- ★Paul Jost Quartet
- ★Ethan Iverson Trio with Ben Street, Nasheet Waits
Village Vanguard 8, 10 pm \$40
Wild Birds 7, 9 pm
- Sol Liebeskind; Alex Asher

Wednesday, June 29

- Eric Wyatt/Christina Carminucci
- Theo Bleckmann
- Robin Verheyen Trio with Drew Gress, Billy Hart
Bar Bayeux 8, 9:30 pm
- Rogério Boccato, Vinicius Gomes, Gili Lopes
Bar Lunático 8:30, 10 pm \$10
- ★David Ostwald's Louis Armstrong Eternity Band
Birdland 5:30 pm \$30
Birdland 7, 9:30 pm \$40
- ★Tuck and Patti
- ★Frank Vignola's Guitar Night with John DiMartino, Gary Mazarropi, Vince Cherico and guest Jimmy Bruno
- Theo Croker Love Quantum with Mike King, Eric Wheeler, Shekwoaga Ode
Blue Note 8, 10:30 pm \$35
Bryant Park 12:30 pm
Cellar Dog 7 pm \$10
- Kuni Mikami
- Job Patton Trio
- Michael Sarian Quartet
- Haruna Fukazawa Quintet with Steve Wilson, David DeMotta, Bill Moring, Steve Johns
The Cutting Room 7 pm \$20-25
- Michele Rosewoman's New Yor-Uba with Alex Norris, Román Filiu, Stacy Dillard, Chris Washburne, Gegg August, Robby Ameen, Román Díaz, Mauricio Herrera, Rafael Monteagudo, Abraham Rodriguez
Dizzy's Club 7:30, 9:30 pm \$35
- Johnny O'Neal Trio with Luke Selleck, Ben Zweig; C. Anthony Bryant
The Django 7:30, 10:30 pm
Drom 6:45 pm
- Laura Perrudin/Fabian Almazan
- ★Kavita Shah Quintet
- Kenny Warren Quartet with Joanna Mattrey, Camilo Angeles, Brandon Lopez
Lowlands 8 pm
Mezzrow 7:30, 9 pm \$20
Pangea 7 pm \$25
- Alex Wintz
- Erik Leuthäuser
- Chloe Perrier and The French Heart Jazz Band
- Peter Brainin and Friends
- Brandon McCune
- Blue Note Jazz Festival: Nina Simone Tribute with Harlem Gospel Choir
Sony Hall 8 pm \$35-55
- Vadim Neselovskyi's Odesa
The Stone at The New School 8:30 pm \$20
- ★Ethan Iverson Trio with Ben Street, Nasheet Waits
Village Vanguard 8, 10 pm \$40
- Wayne Tucker and The Bad Mothas
Wild Birds 9 pm
- Terry Waldo's Gotham City Band
Zinc Bar 8, 9:45 pm \$20

Thursday, June 30

- ★Marta Sanchez
- Adam Kolker/Jeremy Stratton and guest Billy Drewes
Bar Bayeux 5:30 pm
Bar Bayeux 8, 9:30 pm
Birdland 7, 9:30 pm \$40
Bryant Park 12:30 pm
Bushwick Inlet Park 6:30 pm
Cellar Dog 7 pm \$10
- ★Itai Kriss and La Guarancharanga
- Michele Rosewoman's New Yor-Uba with Alex Norris, Román Filiu, Stacy Dillard, Chris Washburne, Gegg August, Robby Ameen, Román Díaz, Mauricio Herrera, Rafael Monteagudo, Abraham Rodriguez
Dizzy's Club 7:30, 9:30 pm \$40
- Ken Fowser Quintet with Jeremy Pelt; Ian Hendrickson-Smith
The Django 7:30, 10:30 pm
Drom 8 pm \$30
- Pedrito Martinez
- Queen Esther's The Black Rose of Texas with Kat Edmonson, Synead Sidney Nichols
Josie Robertson Plaza at Lincoln Center 7:30 pm
Mezzrow 7:30, 9 pm \$20
- Randy Ingram
- ★The Lighthouse Project: Dave Liebman, Jerry Bergonzi, Gene Perla, Adam Nussbaum
Nublu 151 8, 10 pm \$20
- Erik Plaks Trio with Adam Lane, Tscheser Holmes
Shrine 8 pm
Smalls 7:30, 9, 10:30 pm \$20
- Itamar Borochoy; David Gibson
- Lorin Cohen Trio with grant Richards, Donald Edwards
Soapbox Gallery 8 pm \$25
- Blue Note Jazz Festival: Dizzy Gillespie Big Band
Sony Hall 8 pm \$35-55
- Anonym: Simon Hanes, Sami Stevens, Evan Allen, Joanna Mattrey
The Stone at The New School 8:30 pm \$20
- ★Ethan Iverson Trio with Ben Street, Nasheet Waits
Village Vanguard 8, 10 pm \$40

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
- **The Appel Room** 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
- **Archie Spigner Park** Merrick Boulevard, Queens (212) 639-9675 Train: LIRR to St. Albans
- **The Atlantic BKLN** 333 Atlantic Avenue Subway: A, C, G to Hoyt-Schermerhorn Streets www.atlanticbkln.com
- **Austrian Cultural Forum** 11 E. 52nd Street at Madison Avenue (212-319-5300) Subway: 6 to 51st Street www.acfny.org
- **BAMCafé** 30 Lafayette Ave at Ashland Place (718-636-4139) 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
- **Bargemusic** Fulton Ferry Landing (718-624-4061) Subway: F to York Street, A, C to High Street www.bargemusic.org
- **Birdland and Birdland Theater** 315 W. 44th Street (212-581-3080) Subway: A, C, E, to 42nd Street www.birdlandjazz.com
- **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
- **Broadway Presbyterian Church** 601 W. 114th Street (212-864-6100) Subway: 1 to 116th Street-Columbia University
- **Bronx River Art Center** 1087 East Tremont Avenue (between Boston Road & E. 177th Street) (718-589-5819) Subway: 5 to East 180th Street www.bronxriverart.org
- **Brooklyn Bowl** 61 Wythe Avenue (718-963-3369) Subway: L to Bedford Avenue www.brooklynbowl.com
- **Bryant Park** 5th and 6th Avenues between 40th and 42nd Streets Subway: 4, 5, 6 to 42nd Street www.bryantpark.org
- **Bushwick Inlet Park** Kent Avenue between N. 7th and 12th Streets, Brooklyn Subway: L to Bedford Avenue
- **Cellar Dog** 75 Christopher Street at 7th Avenue (212-675-6056) Subway: 1 to Christopher Street www.cellardog.net
- **Central Park Summerstage** Rumsey Playfield 72nd Street and Fifth Avenue (212-360-2777) Subway: B, D to 72nd Street www.summerstage.org
- **Chelsea Factory** 547 W. 26th Street (917-281-6379) Subway: A, C, E to 23rd Street www.chelseafactory.org
- **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
- **Clemente Soto Velez Cultural Center** 107 Suffolk Street Subway: F, J, M, Z to Delancey Street
- **Clove Lakes Park** 1150 Clove Road, Staten Island Bus: X12
- **Culture Lab LIC** 5-25 46th Avenue, Long Island City (347-848-0030) Subway: 7 to Vernon Boulevard/Jackson Avenue www.facebook.com/culturelablic
- **The Cutting Room** 44 E. 32nd Street (212-691-1900) Subway: 6 to 33rd Street www.thecuttingroomnyc.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
- **Don't Tell Mama** 343 W. 46th Street (212-757-0788) Subway: Subway: A, C, E, F, V to 42nd Street-Port Authority www.donttellmama.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
- **Father Gigante Plaza** 871 Tiffany Street, Bronx Subway: 6 to Longwood Avenue
- **Fifth Hammer** 10-28 46th Avenue, Long Island City Subway: 7 to Vernon Boulevard/Jackson Avenue www.fifthhammerbrewing.com
- **Flushing Town Hall** 137-35 Northern Boulevard, Flushing (718-463-7700) Subway: 7 to Main Street www.flushingtownhall.org
- **Funkadelic Studios** 209 W. 40th Street (212-696-2513) Subway: 1, 2, 3, 7, A, C, E, N, Q, R to 42nd Street-Times Square www.funkadelicstudios.com
- **Gantry Plaza State Park** 49th Avenue and Center Boulevard Subway: 7 to Vernon Boulevard-Jackson Avenue
- **Goddard Riverside's Bernie Wohl Center** 647 Columbus Avenue (212-799-9400) Subway: 1 to 86th Street www.goddard.org
- **Governors Island Ferry** from Battery Maritime Building
- **Grant's Tomb** 122nd Street and Riverside Drive Subway: 1 to 125th Street
- **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
- **The Greene Space** 44 Charlton Street (646-829-4400) Subway: 1 to Houston Street www.thegreenspace.org
- **Groove Bar & Grill** 125 MacDougal Street (212-254-9393) Subway: A, B, C, D, E, F, V to W. 4th Street www.clubgroovenyc.com
- **Harlem School of the Arts** 645 St. Nicholas Avenue at 145th Street (212-926-4100) Subway: D to 145th Street www.hsany.org
- **Hispanic Society Museum and Library** 613 W. 155th Street (212-926-2234) Subway: 1 to 157th Street www.hispanicsociety.org
- **Hudson Park Library** 66 Leroy Street (212-243-6876) Subway: A, B, C, D, E, F to W. 4th Street www.nypl.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
- **Iridium** 1650 Broadway at 51st Street (212-582-2121) Subway: 1, 2 to 50th Street www.theiridium.com
- **JACK** 18 Putnam Avenue (718-388-2251) Subway: A, C to Franklin Avenue www.jackny.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
- **Josie Robertson Plaza** (at Lincoln Center) 1941 Broadway at 65th Street (212-875-5050) Subway: 1, 2 to 66th Street-Lincoln Center www.lincolncenter.org
- **Joyce Theater** 175 Eighth Avenue (212-691-9740) Subway: A, C, E, L to 14th Street

- **The Keep** 205 Cypress Avenue, Queens (718-381-0400) Subway: L to Jefferson Street www.thekeepny.com
- **Knickerbocker Bar & Grill** 33 University Place at 9th Street (212-228-8490) Subway: N, R to 8th Street-NYU www.knickerbockerbarandgrill.com
- **Little Island** Pier 55 at Hudson River Park Greenway Subway: A, C, E, L to 14th Street www.littleisland.org
- **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, 3rd Floor (212-302-4011) Subway: B, D, F, M to 47-50 Streets www.michikostudios.com
- **Minton's** 206 W. 118th Street (212-243-2222) Subway: B, C to 116th Street www.mintonsharlem.com
- **Morris Jumel Mansion** 65 Jumel Terrace, between 160th & 162nd Streets, St Nicholas & Edgecombe Avenues Subway: C to 163 Street - Amsterdam Avenue
- **Mount Morris Ascension Presbyterian Church** 15 Mount Morris Park West (212-831-6800) Subway: 2, 3 to 125 Street
- **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 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
- **Ornithology Jazz Club** 6 Suydam Street, Brooklyn (917-231-4766) Subway: J, M, Z to Myrtle Avenue www.ornithologyjazzclub.com
- **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
- **Pelham Fritz Recreation Center** 18 Mt Morris Park West (212-860-1380) Subway: 2, 3 to 125th Street
- **Penny Jo's** 3898 Broadway (646-609-2216) Subway: 1 to 168th Street-Washington Heights
- **Pete's Candy Store** 709 Lorimer Street (718-302-3770) Subway: L to Lorimer Street
- **Pier 84** W. 44th Street and Hudson River Subway: A, C, E, F, V to 42nd Street-Port Authority
- **Prospect Park Bandshell** Subway: F to Prospect Park
- **Public Records** 233 Butler Street Subway: 2, 3, 4, 5, B, D, N, Q, R to Atlantic Avenue www.publicrecords.nyc
- **Riverbank State Park** 679 Riverside Drive at 145th Street Subway: A, C, 1 to 145th Street
- **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
- **Rockefeller Park** Chambers Street and Hudson River Subway: 1, 2, 3 to Chambers Street
- **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
- **Roy Wilkins Recreation Center** 17701 Baisley Blvd, Jamaica (718-276-8686) Bus: Q85 Bus to Merrick Boulevard/Baisley Boulevard
- **St. Paul's German Lutheran Church** 315 W. 22nd Street (212-929-1695) Subway: A, C, E to 23rd Street www.stpauliny.org
- **Saint Peter's Church** 619 Lexington Avenue at 54th Street (212-935-2200) Subway: 6 to 51st Street www.saintpeters.org
- **Salmagundi Club** 47 Fifth Avenue (212-255-7740) Subway: 4, 5, 6, N, R to 14th Street-Union Square www.salmagundi.org
- **Scandinavia House** 58 Park Avenue at 37th Street (212-879-9779) Subway: 4, 5, 6 to 42nd Street-Grand Central www.scandinaviahouse.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
- **Shrine World Music** 2271 Adam Clayton Powell Boulevard (between 133rd & 134th Streets) (212-690-7807) Subway: B, 2, 3 to 135th Street www.shrineny.com
- **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
- **Sony Hall** 235 W. 46th Street (212-997-5123) Subway: N, R, W to 49th Street www.sonyhall.com
- **Soup & Sound** 292 Lefferts Avenue (between Nostrand and Rogers Avenues) Subway: 2 to Sterling Street
- **South Oxford Park** 197 S. Oxford Street (212-639-9675) Subway: 2, 3, 4, 5, B, D, N, Q, R to Atlantic Avenue
- **The Speakeasy at Jaffe Drive** Broadway at 65th Street (212-875-5050) Subway: 1, 2 to 66th Str. -Lincoln Center www.lincolncenter.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
- **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
- **Town Hall** 123 W. 43rd Street (212-997-1003) Subway: 7, B, D, F, M to 42nd Street-Bryant Park www.thetownhall.org
- **Village Vanguard** 178 Seventh Avenue South at 11th Street (212-255-4037) Subway: 1, 2, 3 to 14th Street www.villagevanguard.com
- **Washington Square Park** Subway: A, B, C, D, E, F, M to W. 4th Street
- **Wild Birds** 951 Dean Street (347-896-5056) Subway: A, C to Franklin Avenue www.wildbirdsbk.com
- **Williamsbridge Oval** 3225 Reservoir Oval E, Bronx Subway: 4 to Moshulu Parkway
- **Willow Place Auditorium** 26 Willow Place Subway: N, R, W to Court Street
- **Woodlawn Cemetery** 517 E 233rd Street (718-920-0500) Subway: 2, 5 to 219th Street www.thewoodlawncemetery.org
- **Zinc Bar** 82 W. 3rd Street (212-477-8337) Subway: A, B, C, D, E, F 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)

a higher purpose. I included him on one recording, Shekhina Big Band, and I'm so happy that I did because it's something that lasts. Thomas played bass flute, alto and baritone saxophones and was ill but had this beauty and joy that he brought to everything he did.

TNYCJR: Last month you premiered "No Pasarán" with drummer Michael Sarin who also played with Chapin.

FL: With José Davila on trombone and Marcus Rojas on tuba. I hope to do a lot more of brass trio plus percussion. I look at the World and ROVA Saxophone Quartets and ask why isn't there a brass group that does that? It came out of a dance performance I scored called *Rube G.*, as in Rube Goldberg, by Jody Oberfelder. This is all my music; it's not in a genre and goes back to my experiences with Lester Bowie. I think it will be my next album.

TNYCJR: You also curate a series at Flushing Town Hall.

FL: Under the direction of Ellen Kodadek, Flushing Town Hall had Global Mashups for years with two bands from different world traditions. My Klezmer brass band did one with a Latin boogaloo band, Spanglish Fly. There were dance instructors and Klezmer and Salsa dancing were taught. Each band does a short set and then figures out something to do together. It hearkened back to the days of Salsa meets jazz nights at the Village Gate. About a year and a half into the pandemic, to try to reopen safely, I suggested a mini version with two solo artists who represent different traditions and Ellen said, why don't you curate it? They've now extended it to the end of 2022 and I'll have programmed like 18 different concerts.

TNYCJR: How do you answer people who accuse you of cultural appropriation?

FL: No one has ever accused me of cultural appropriation, at least not to my face. Maybe it is because they know that if they did, they would be critically challenged for their assumptions? It is very good to think about and discuss this issue and it is all in the details. For instance, I had absolutely no experience of Yiddish culture directly in my youth; coming from the economically dominant popular music culture—American rock 'n' roll, soul music, etc.—not from the oppressed, denigrated Yiddish language and music, nearly wiped out by the one-two punch of the Holocaust and post-war Israeli pro-Hebrew policies. So, interestingly, if there is a culture that I am guilty of appropriating it could be Jewish and Yiddish culture. But, I would counter that everything that I know about Jewish and Yiddish culture and music came through my rigorous studies as an adult, which is equally true of my knowledge of all other musics that I have worked in for 45 years. Furthermore, just because I am an Ashkenazic Jew doesn't mean that I cannot engage in cultural appropriation of Yiddish culture. That betrays an essentialist thinking shockingly similar to Nazi-esque ideology; like 'Jews can't play Beethoven, everything a Jew does is Jewish'. This type of thinking can be used to justify eliminating, for example, African-Americans and anyone who is not white, Christian, European and perhaps male from performing in orchestras. So, yes, after study and respectful interaction, the dominant me—white, male, English-speaking—took "Yiddish music and culture" from an oppressed minority culture—Jewish, Yiddish speaking, non-white in the time and place of its creation—something that was not 'mine' except by strict literal essentialist thinking, for my own profit and benefit. There is much more to say about this and with limited space, perhaps it should become the basis of a larger discussion.

TNYCJR: *Ghetto Songs* is another recent project.

FL: It was commissioned by the Jewish community of Venice, in commemoration of the 500th anniversary of the opening of the Venice ghetto, where the term was first applied to the Jewish sector. I put together an incredible group of musicians, including guitarist/vocalist Brandon Ross, the amazing Karim Sulayman, who won the Grammy for best classical vocal performance, cantors Svetlana Kundish and Yaakov Lemmer, percussionist Kenny Wollesen, cellist Marika Hughes, bassist Gregg August and multi-instrumentalist Ilya Shneyveys. We explore music from ghettos, including everything from medieval Italian music to the band War's "The World is a Ghetto". I look at *Ghetto Songs* as a vocal recital of great vocal music from around the world. Why do we only think of the Western European classical tradition as vocal recital music?

TNYCJR: You just premiered a multimedia piece, "Prayer for Ukraine", at Barbès. Can you speak to that?

FL: During the pandemic I learned how to do home recording and very elementary video. On "Prayer for Ukraine" I was thinking about the Ukrainian flag and the two colors and it led my mind to Mark Rothko. It is a medley of Mark Rothko paintings with the Ukrainian flag, because of the simple color blocks. Conceptually, it's about abstract art and abstract music versus representational art and the same thing with music. It's a meditation on strength and energy, which is what the people there need right now to survive, along with military assistance.

TNYCJR: Another pandemic release is Adeena Karasick's long poem *Salome: Woman of Valor*.

FL: I've known Adeena for about 10 years and we said let's do this project together. I love poetry, music jazz and improvisation, like Mingus' *Scenes in the City*. In a lot of my explorations of Jewish music, I'm particular about using the traditional modes. Other people just throw together a bunch of notes, because they sort of sound exotic and say, 'listen, it's like Jewish music' and I hate that. But to liberate myself for *Salome* I use these syncretic modal scales that have elements of Jewish, Ethiopian, Indian and Arabic modes.

TNYCJR: In closing, what's in the works?

FL: I'm preparing a huge piece for the end of 2022 as part of the New York Town Hall's 100th anniversary, a new musical theater piece called *Desperately Seeking Nellie*. It is an homage to the Town Hall of the early '80s, when 42nd Street was at its most wild and crazy. They were doing Yiddish theater revivals at Town Hall every year. In this original story, a Hasidic girl runs away from home and ends up in Times Square in 1980, with all the associations of that, to audition for Nellie Casman's Yiddish theater piece *The Show Girl*, which actually played at Town Hall in 1982. She runs into her old Hasidic best friend neighbor, who's now come out as a drag performer in Times Square. I'm writing this with Michael Wex and Eleanor Reissa. ❖

For more information, visit franklondon.com. *London is at Drom Jun. 15th. See Calendar.*

Recommended Listening:

- Klezmer Conservatory Band—*Yiddische Renaissance* (Kleztone-Vanguard, 1981)
- Les Misérables Brass Band—*Manic Traditions* (Northeastern, 1988)
- The Klezmatics—*Rhythm and Jews* (Piranha, 1990)
- Hasidic New Wave—*The Complete Recordings* (Knitting Factory-Tzadik, 1993-2001)
- Frank London—*Invocations* (Tzadik, 2000)
- Frank London—*Ghetto Songs* (Felmay, 2020)

(LEST WE FORGET CONTINUED FROM PAGE 10)

Traditions in Swing programs. (Like all WKCR programmers—including, for the sake of disclosure, this author—Schaap worked at the station without pay.)

The Queens native and lifelong resident will be remembered this month in a concert by the Queens Jazz Orchestra led by saxophonist Antonio Hart, Professor of Jazz Studies in the Aaron Copland School of Music at Queens College City University of New York. He acknowledged that he only met Schaap a few times, but was an avid listener to *Bird Flight*. "It was nice to wake up to hearing Charlie Parker every morning and having some anecdotes," he said, adding that Schaap was "quite brilliant, he was like a computer in terms of his retention...He was important to the music. He kept Charlie Parker's music alive to generations that probably wouldn't have heard it."

One person who did know Schaap both on and off the air was his fellow WKCR jazz programmer Sid Gribetz, who recalled fondly his friend's devotion to the cause. "He presented the jazz musicians, great and small, as living treasures with something to say, worth reverence and a place in our ongoing heritage and not as relics of nostalgia," Gribetz said. "He also practiced a rigor of scholarship to properly research and present the music in an intelligent manner, with a concern for accuracy in the presentation. Despite the wide breadth of his knowledge, Phil had a gleeful sense of joy and wonder in his awe upon the discovery of new material"

Gribetz and Schaap were classmates when WKCR's jazz department was brought into being and was there when Schaap launched the first Charlie Parker festival on the air and extended the practice into a station tradition of birthday broadcast marathons for the greats of American music. He acknowledged that the obsessive spirit that led to programming one artist for 24 hours could also lead to some pontification on the subject, part of Schaap's uniqueness as a broadcaster. "While I wouldn't deny that he was lengthy and verbose in his commentary, the speeches were always intelligent and interesting," Gribetz said. "Those who criticized him are the ones to hold at fault. They lacked the patience to hear a whole story and the imagination and intellectual curiosity to find joy in the interesting things said. As I heard Phil put it several times. 'If you don't find it interesting that Coleman Hawkins' grandmother ran a hotel in Missouri that gave shelter to Jesse James, then the problem's with you.'" ❖

For more information, visit philschaapjazz.com. *A tribute to Schaap by the Queens Jazz Orchestra led by Antonio Hart is at Flushing Town Hall Jun. 17th. See Calendar.*

(LABEL CONTINUED FROM PAGE 11)

the making of which, Pennisi recalls, required a round of cappuccinos after each tune, for a total of 18! Moreover, there is a wealth of tapes that have been in the vault for almost 40 years waiting to be issued, such as Baker's precious 1987 live recording *Intimacy*. The covers remain very stylish, confirming once again Pennisi's taste and craftsmanship. Red is distributed in the U.S. through Stateside and can also be found on most streaming platforms, although there is no substitute for the vinyl sound. ❖

For more information, visit redrecords.it. Artists performing this month include Kenny Barron at Blue Note Jun. 21st-26th; Jerry Bergonzi at Bar Bayeux Jun. 9th and Nublu 151 Jun. 30th; Fred Hersch at Village Vanguard Jun. 21st-26th; Dave Liebman at Birdland through Jun. 4th, The Jazz Gallery Jun. 9th and Nublu 151 Jun. 30th; Steve Nelson at Smalls Jun. 29th; Dick Oatts at Village Vanguard Mondays with the Vanguard Jazz Orchestra; and Saul Rubin at Cellar Dog Jun. 1st, Bar Lunático Jun. 3rd and The Django Jun. 4th. See Calendar.

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