

MAY 2023-ISSUE 253

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

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THE NEW YORK CITY JAZZ RECORD

BOB STEWART
TUBOB

TUBA
ISSUE!



JOSE
DAYILA

BEN
STAPP

PER-ÅKE
HOLMLANDER

RAY
DRAPER

Managing Editor:
Laurence Donohue-Greene
[Co-Founder/Editor Emeritus: Andrey Henkin]

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

Laurence Donohue-Greene:
ldgreene@nycjazzrecord.com

Nate Dorward (Copy Editor):
ndorward@nycjazzrecord.com

Advertising:
advertising@nycjazzrecord.com

Keith Hoffman
(Event Calendar Manager):
calendar@nycjazzrecord.com

Suzanne Lorge (VOXNews):
voxnews@nycjazzrecord.com

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money order to the address above
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Staff Writers
Dan Bilawsky, Stuart Broomer,
Marco Cangiano, Pierre Crépon,
Ken Dryden, Phil Freeman,
Pierre Giroux, Kurt Gottschalk,
Tom Greenland, George Grella,
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Contributing Writers
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Contributing Photographers
Caroline Conejero, Catherine Hammond,
Sherry Rubel, Luciano Rossetti,
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IN CORRECTION (April 2023 issue)

We regret the following error...
In the Globe Unity album review column,
the Dieter Ilg Ravel cover image was
incorrect.

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THE NEW YORK CITY JAZZ RECORD

MAY 2023 – ISSUE 253

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Letter from the Editor

Welcome to *TNYCJR*'s first-ever "TUBA ISSUE"! The jazz tuba (and its close relative the sousaphone) has historically served as the pre-acoustic bass-line backbone, but over the years and decades its practitioners have taken the instrument to places previously unimaginable. A "shortlist" of the weighty instrument's practitioners – from traditional old school to modern day players who have developed extended techniques, freeing the tuba from being just a simple brass bass and making it into a veritable solo instrument – would have to include such key players as: Tom Abbs, John Altieri, Hayes Alvis, Joe Bär, Bill Barber, Dave Barger, John Baylies, Kenny Bentley, Roger Bobo, Pete Briggs, Velvet Brown, Lawson Bruford, Todd Burdick, Don Butterfield, Red Callender, Sérgio Carolino, Theon Cross, Charles Daellenbach, Joe Daley, Jose Davila, Oscar De Caro, Aaron Dodd, Jonathan Dorn, Ray Draper, Jesse Dulman, Rafael Escudero, Joe Exley, "Tuba Phil" Frazier, Clark Gayton, Vince Giordano, Michel Godard, Amair Gonzalez, Andy Grappy, David Grego, Jon Gross, Ralph Hamperian, Robin Hayward, Tom Heasley, Daniel Herskedal, Per-Åke Holmlander, Carl Ludwig Hübsch, Allan Jaffe, Jack Jeffers, Howard Johnson, Nedra Johnson, Kirk Joseph, John Kirby, Andy Kirk, Cal Kleinstuber, Anthony "Tuba Fats" Lacen, Dorian Lawrence, Tom Malone, Gus Mancuso, Oren Marshall, Chink Martin, Michel Massot, Rich Matteson, Gene Mayl, Earl McIntyre, Melvyn Moore, Pinguin Moschner, Brian Nalepka, Nora Nalepka, David Ostwald, Dan Peck, Matt Perrine, Sam Pilafian, Marcus Rojas, William Roper, Ibanda Ruhumbika, Jon Sass, Giancarlo Schiaffini, Jim Self, Jim Shearer, Peder Simonsen, Cyrus St. Clair, Ben Stapp, Bob Stewart, Joe Tarto, François Thuillier, Bill Troiano, Jesse Tucker and John White, among others!

That's a lot of tuba, you might say and in this issue we have mightily tried our best to cover a wide swathe of the above, some of whom even have local concerts this month, including three guiding lights of tuba: Bob Stewart (Cover Story) at Sistas' Place, Jose Davila (Interview Feature) at Mark Morris Dance Center and Ben Stapp (Artist Feature) at Downtown Music Gallery, Terraza 7 and Freddy's Bar. Also be sure to check out our front-loaded section of Album Reviews (p. 12-16) dedicated to recent releases either led by or featuring tubists. James Brown famously shouted, "Give the drummer some". Well, we bellow: Give the tubas some!

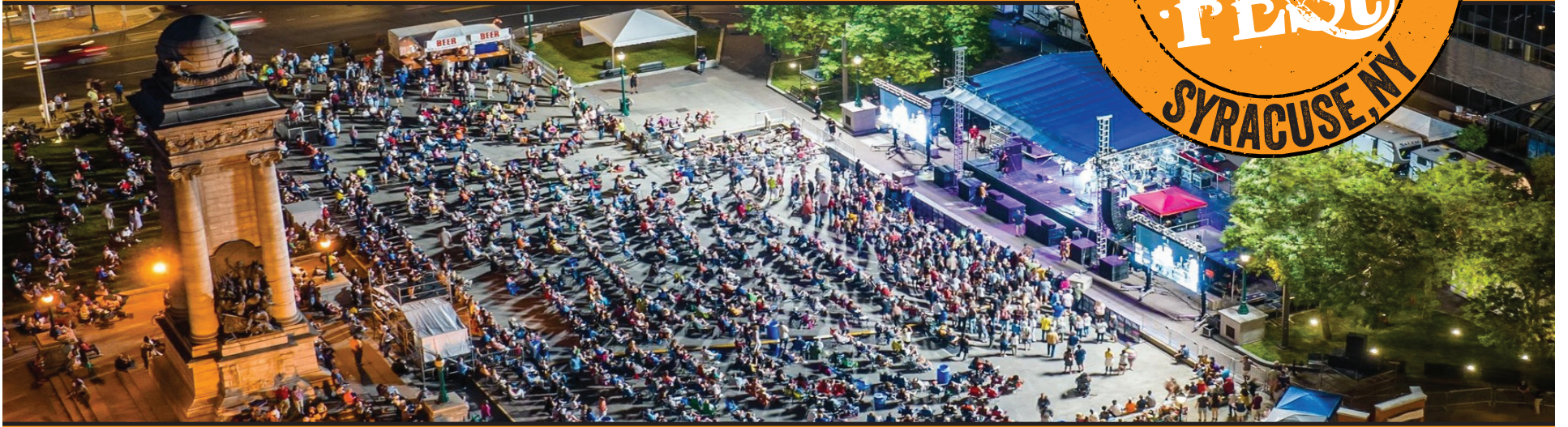
Onwards and outwards, happy reading and listening – and see you out at the shows...

On The Cover: Bob Stewart (photos Luciano Rossetti©PHOCUSAGENCY)

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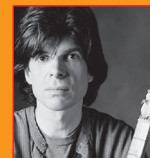
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May 20-21

Mays has long been regarded as a musician's musician among jazz cognoscenti. For 15 years, he worked in the studios of Hollywood and with the West Coast's leading musicians, from Frank Sinatra to Frank Zappa. Mays moved to the East Coast in 1984 to focus on his jazz playing, becoming a fixture on the New York scene.

For his new trio, Mays recruited two musicians with whom he had more than 35 years of musical experience, though they had never performed in trio together: bassist Dean Johnson and drummer Ron Vincent.



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MAY 20-21



Sunnyside

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Twenty years after the U.S. invasion of Iraq, the destructive after-effects of which remain to this day, Amir ElSaffar's *Two Rivers*, with guest vocalist Hamid Al-Saadi, played a somber yet triumphant set at DROM (Apr. 2). Representing the jazz 'river' were Ole Mathisen (tenor), Carlo DeRosa (bass) and Nasheet Waits (drums); representing the Iraqi Maqam 'river' were Al-Saadi, Tareq Abboushi (bazuq) and Zafer Tawil (oud, violin, doumbek). ElSaffar (trumpet, santur, vocals) is fluent in both musical traditions. The set opened with an ominous thundering drum solo that subsided into the mournful melody of "The Great Dictator". ElSaffar's keening vocal was alternately answered by improvised taqasim on oud, bazuq and santur. "El-Sha'ab" began with a rolling march beat and featured a strong trumpet solo in the upper range, while "Khosh Reng" displayed a provocative confluence of inside-outside jazz (from sax and trumpet) within the rhythm and melodic context of Iraqi maqam. Al-Saadi, a living repository of Baghdadi sung poetry, joined the quintet for the show's second half, beginning with poems sung in maqams awj, gulguli and medmi, drawing the band deeply into the waters of traditional Iraqi music. As his heavy voice limbered up, right thumb rotating orange beads across his palm as if in constant prayer, a spell of sorrowful yet triumphant remembrance was cast. It suggested a musical metaphor for cultural resilience in the face of obstruction—what ElSaffar referred to as, "an ancient form of musical psychotherapy." — *Tom Greenland*



Amir ElSaffar and Hamid Al-Saadi @Drom

PHOTO: CAROLINE CONEIRO

As part of Greenwich House Music School's Uncharted concert series, bassist **Endea Owens & The Cookout** (Apr. 6) turned the performance space into a revival meeting of sorts. The Cookout has a revolving cast of musicians—in this instance, Kevin Oliver Jr. (alto), Jeff Miller (trombone), Jon Lampley (trumpet), Maya Kronfeld (piano) and Chris Beck (drums), with vocals by Shenel Johns and J. Hoard. Owens featured many of her compositions, each making a bold statement. Unabashedly asserting that she is her own favorite composer, her "Feel Good" and "Where the Nubians Grow" arrived with declarations of her views and philosophy of life. Later, playing out with her "Before I Let Go", an uptempo piece with vocals, she had the audience clapping, dancing and hollering. Owens is an aggressive player—sometimes to the point of making you wonder if she's going to pull the strings clean off the bass. But she produces a solid, unequivocal sound and works with top-class musicians. The most successful number of the set was Bobby Timmons' "Moanin'", not only for its energetic call-and-response through-line in the melody, but because it allowed the full band to display their chops as a unit and as soloists. Both vocalists favored a keening, pseudo-rap style, which distorted the melody on tunes such as Nina Simone's "Four Women" (with Johns), Owens' "Someday We'll All Be Free" and Pharoah Sanders/Leon Thomas' "The Creator Has A Master Plan" (both with Hoard). — *Marilyn Lester*



Endea Owens @Greenwich House Music School

ADRIEN H. TILLMANN

Although one could initially trace her influences to mainstream figures such as Sonny Rollins, **Melissa Aldana's** recent work has begun to show a more personal stamp, owing in part to her close collaboration with guitarist Lage Lund who has arranged and co-written many of her recent compositions. Her early quintet set at the Village Vanguard (Apr. 5) featured Lund, Fabian Almazan (piano), Pablo Menares (bass) and Kush Abadey (drums); it included two tunes from her recent Blue Note Records debut and three even newer ones. "Introspection", the opener, threaded a flowing melody within Lund's warm-toned counter-lines; Aldana developed her solo with baroque ornaments and unexpected jolts and pauses. "Impulse", more tenuous and abstract, found her bobbing up and down in her trademark half-crouch, the physical facsimile of her musical gestures. Her solo over "A Story" began with urgency, later showing a certain restraint, as if she was following an inner dictum to play not the first but the second (or even third) musical idea that occurred to her. Abadey proved a vigorous yet sympathetic accompanist, his rim shots rippling like gunfire, his toms dropping like bombs. "Bluest Eye" showed amazing rapport between Almazan and Aldana: lightning fast, unpredictable, tightly synced. "Emilia", the closer, showcased Menares' beautiful tone (difficult to hear elsewhere) and melodic sensibility. (TG)

For the first of a four-night curation of different trios at The Stone at The New School's Glass Box Theatre, pianist **Micah Thomas** produced an hour of completely improvised music with Kalia Vandever (trombone) and Lesley Mok (drums) on Apr. 2. The three had played together once before and were comfortable exploring '50s free form, avant garde jazz, with a dose of John Cage thrown in. They successfully broke down conventions of tempo and chord changes, while often entering into states of indeterminacy—periods of silence among one, two or all players. As per Cage's comment that music seemed like talking to him, this work was highly conversational. The trio's disparate instrumental voices expressed moods from harmony to anxiety to annoyance and more. Dynamic tension often created an atmospheric push-pull. An exception was an extended period when the trio entered a Zen-like meditative state. Thomas has already been noted for his futuristic leanings in traditional jazz playing. He took that dynamic to the outer edge here, demonstrating a range of impeccable technique throughout, at one point reaching into the piano to pluck its strings. Using mainly mallets, with some sticks and brushes, Mok provided subtle and intuitive support, while, without melody or chordal structure, Vandever produced a wide range of sound emanating from her trombone. Is it "jazz"? "Jazz" comes from the slang word, "jasm", meaning spirit and vitality. By that account, yes. (ML)

A sold-out, standing-room-only crowd packed the Blue Note for the second day (Apr. 12) of a two-night stand by the **Karl Denson Project**, a powerhouse unit featuring the versatile saxophonist/flutist bandleader and trumpeter Nicholas Payton in the front line, with the fiery rhythm section of James Francies (piano, keyboards), Burniss Earl Travis (bass) and Blaque Dynamite (drums). The evening featured 21st-century funkified renditions of Denson's works from the '90s. The first set got started with him blowing a solo tenor intro to his "Dinosaurs" before Payton joined in; the horns traded phrases of the soulful melody over alternating backbeats and straight-ahead rhythms. Stratospheric trumpet, brawny tenor and sparkling piano solos followed. "D' as in David" was a similarly multifaceted piece, with a North African tinged melodic line that swung at medium uptempo. Travis, walking tough, drove the in-the-tradition solos by Denson, Payton (who started his Miles-ian excursion quoting the melody to the trumpeter's composition "Nardis") and Francies, who demonstrated an awesome, wide-ranging command of the jazz piano tradition. Denson switched to alto on his "Shuff Mountain", playing tart winding bebop lines following a hard-hitting drum solo opening. Travis was featured on the charming "Honey Lemon Tea". The set ended with the leader on alto flute for a *tour de force* mashup of his Tiny Universe adaptation of the Beastie Boys' "Sure Shot" and Payton's "The Backward Step". — **Russ Musto**

When most jazz listeners think of the musical washboard, it's as a folk instrument—often in connection with Cajun music or as an awkward replacement for a drumkit in traditional New Orleans music. In the avantgarde and new music circles, however, Newman Taylor Baker has proven the naysayers wrong. And while there haven't been many local takers in the realm of straight-ahead jazz, France's own **Stéphane Séva** has been filling this void for decades. "I began as a drummer, but decided I didn't want to play so much!", he said with a laugh at his gig at Swing 46 (Apr. 4). Regardless, the drummer's inner metronome was still present, as Séva shushed and swayed over cool songs (adding many vocals) and galloping uptempo pieces. Thimbles on each finger allowed him to play brush-like figures on his washboard and also the spare traps attached to its wooden stand (temple blocks and a 12" cymbal). Mysteriously, this anti-kit creates the illusion of a driving, swinging hi-hat, particularly in the company of young bassist Wallace Stelzer, who bathed the standards in gorgeous Charlie Haden-esque counterpoint and a strong pulse. Tenor saxophonist/clarinetist Danny Lipsitz encompassed the heritage of '30s forebears, Ben Webster to Benny Goodman, although his vocals were reminiscent of Chet Baker; he blended with pianist David Zaks' Swing era impressionism (i.e., Jess Stacy and Duke) to the room's grand approval. Speaking of the room, not only does Swing 46 boast the perfect atmosphere for the music of an earlier day, but the staff, food and libations were just as perfect. — **John Pietaro**



Karl Denson @Blue Note



Stéphane Séva @Swing 46

Celebrating the release of his new album, *The Harlem Suite*, **Jacques Schwarz-Bart** fronted a quartet with Victor Gould (piano), Ian Banno (bass) and Obed Calvaire (drums) at The Jazz Gallery (Apr. 1). Inspired by the Guadeloupean-born saxophonist's two decades in New York's uptown axis of Afro-American culture, the evening's engaging music departed from his celebrated work merging contemporary jazz with the Gwo-Ka rhythms of his Caribbean island homeland and the hip hop beats of his adopted neighborhood, charging straight ahead with arresting originality. Promising the full house, "We're going to make it real for you guys," Schwarz-Bart kicked off the set with his "Time Travel", on which his mottled-toned tenor soared over the rhythm section's modulating meters. On the winding off-kilter blues "Twisted", the band traversed hard-swinging tempo changes with virtuosic aplomb. The leader dedicated his tasty "Ambrosia", which featured Gould and Banno in a relaxed mood, to his RH Factor bandmate, late trumpeter Roy Hargrove. His exciting arrangement of the Richard Rodgers standard "Look No Further" took on an Afro-Caribbean flavor, with Calvaire's calypso rhythms prompting the appreciative audience to clap on two and four behind the leader's wailing horn. On "Central Park North", his homage to Harlem's 110th Street thoroughfare, the saxophonist was unabashedly Trane-ish. The show closed with the band racing to a finish on the fiery "Sun Salutation". (RM)

As if Barbès' dark backroom space didn't already harbor the haunts of old Weimar, **Sanda Weigl** (Apr. 6) effortlessly transformed the club into a Berlin cabaret. The vocalist is the real deal: not only an expert in the music of Brecht and Weill, and Brecht and Eisler, but a relative (and student) of actress Helene Weigel, Brecht's wife, who forged and immortalized his characters on stage and later directed the Berliner Ensemble. As the founders would have wanted it, her capture of the genre is not for purposes of repertory, but as an expansion of the rebellion born of each song.

Standing between violist Mat Maneri and pianist Lucian Ban, Weigl breathed deeply as her storied musical partners began "Alabama Song". The arrangement, as revolutionary as those times in which the song was composed, was dappled with invention, gliding through newfound polyrhythms. Maneri and Ban, longtime associates, effortlessly broke apart bits of melody between them: it was not quite call-and-response, but each filled the notes the other left tacit. The Brecht-Weill works "Pirate Jenny", "What Was Sent to the Soldier's Wife" and "Surabaya, Johnny" were heard, the latter featuring complex rhythmic shifts during which Weigl remained solidly in place though keeping deliciously apart from the floating meter. Some of Weill's Broadway hits such as "Lost in the Stars" were also featured, as was a terribly moving instrumental version of the painfully beautiful song "Speak Low". (JP)

WHAT'S NEWS

The **Jazz Journalists Association (JJA)** announced nominees for the always highly-anticipated annual JJA Awards which honor the best in the industry—from musicians to journalists and photographers. The 2023 nominees include tenor saxophonist George Coleman, drummer Terri Lyne Carrington, vocalist Samara Joy, Kris Davis and her Pyroclastic Records, Sun Ra Arkestra, trumpeter Susana Santos Silva, trombonist Michael Dease, tubist Bob Stewart (*TNYCJR* May issue Cover Story!) and, humbly, *The New York City Jazz Record* for its 17th year as nominee for "Jazz Periodical/Website of The Year". Winners will be announced by the second week of May. For more info visit jjazzawards.org.

New England Conservatory of Music (NEC) has announced that trombonist, electronicist, composer, musicologist and educator **George E. Lewis** will not only be the 2023 Commencement Speaker for this year's ceremony (May 21 at NEC's Jordan Hall), but he will also be an Honorary Degree recipient (along with harpist Ann Hobson Pilot and conductor David Zinman). For more info visit necmusic.edu.

This year's annual **Festival International de Musique Actuelle de Victoriaville (FIMAV)** in Quebec, will be the last edition for two of its longtime fixtures: Michel Levasseur and Joanne Vézina. The festival (its 39th edition is this month, from May 15-21) has provided a hotbed and home for avant garde music since its inception in 1983, when Levasseur became the festival's general manager and artistic director. A few years later he instigated the festival's in-house record label Les Disques Victo which has documented and released almost 150 FIMAV concerts by such musicians as Derek Bailey, Anthony Braxton, Marilyn Crispell, Bill Dixon, Fred Frith, Roscoe Mitchell, Evan Parker, Zeena Parkins, Barre Phillips, Elliott Sharp, Cecil Taylor and Keith Tippett. Vézina began as a lighting designer and stage manager, then in the early '90s moved into an administrative role with the festival. The festival is openly looking to replace the irreplaceable and is asking for any interested parties to visit the festival website for more info and to apply at fimav.qc.ca.

The non-profit South Arts has announced its **Winter 2023 Jazz Road Artists**. Twelve jazz artists and groups will receive grants up to \$15,000 from the arts organization's national initiative to tour their work across the country this year. Representative of the heart and diversity that has carried the cultural footprint and expansion of jazz, this year's recipients include: Danielle Wertz Quintet, Danny Green's LP And The Vinyl, Delbert Anderson Trio, Edward Simon Group, Glenn Wilson, Greg Satterthwaite Quartet, Jonathan Suazo-Ricano, Joshua Espinoza Trio, Mali Obomsawin Sextet, Nathaneal Skinner's VIBEAT, Firey String Sistas and Terry Jenoure & Secret to Life featuring Angelica Sanchez. Since launching in 2018, Jazz Road Tours has provided 137 artists with \$1.8M in funding to expand their footprint on a national scale; in its current application cycle, those numbers will double. To learn more about Jazz Road, view previous artists and learn about funding opportunities, visit southarts.org.

ECM Records founder **Manfred Eicher** can add to his career of honors and awards the recent Bayerischer Staatspreis (the Bavarian State Award) for his lifetime achievement in music. To quote the jury, which obviously didn't need much time to deliberate: "He has helped shape the course of jazz worldwide for over 50 years." For more info visit schallplattenkritik.de/en.

The 2023 **Guggenheim Fellows** were announced last month, with 171 scientists, writers, scholars and artists honored across almost 50 different fields; they include composer/vocalist Lisa Bielawa, vocalist/producer/multi-disciplinary fine artist Kokayi, pianist/composer Pascal Le Boeuf, flutist/composer/educator Nicole Mitchell, singer/sound artist/composer Dafna Naphtali and pianist Donald Vega. For more info visit gf.org.

In June, Switzerland's **JazzAscona** will present the "Swiss Jazz Award 2023" (a prize that since 2007 has been given annually for outstanding musicians and personalities of the Swiss jazz scene) to saxophonist/composer/arranger Christoph Grab. Grab has collaborated with Ray Anderson, Jerry Bergonzi, Mark Egan, Dave Liebman, Joe Lovano, Wolfgang Muthspiel, Irene Schweizer and many others. He receives the honor on Jun. 24, the first of three days that feature Grab leading various projects at JazzAscona 2023. For more info visit jazzascona.ch.

PHOTO COURTESY OF ARTIST



JOSE DAVILA

BY GEORGE GRELLA

Tuba player Jose Davila is a key component in one of contemporary music's most exciting ongoing projects, Henry Threadgill's Zooïd band. Zooïd is a physically exciting, intellectually complex mix of harmonic and rhythmic counterpoint, improvisation and precise group interplay; it is, as Robert Fripp said about King Crimson, not a band but a practice, one that steps into new territory with each recording and performance. Davila has been playing with Threadgill since *Up Popped the Two Lips* (2001) and is key to many other releases on Pi Recordings, such as with the Steve Lehman Octet and guitarist Liberty Ellman. He has also worked in many other contexts, playing in Latin bands and brass groups, and working with the likes of Ray Anderson, Ryan Keberle, the Spanish Harlem Orchestra and the new music marching band Asphalt Orchestra.

The New York City Jazz Record: How and when did you start playing the tuba?

Jose Davila: In high school. The summer before I started, I had been playing trombone with a much older neighbor. He just sort of put a trombone in my hand, like, play that, whatever. And then when I went to high school (Bassick High School in Bridgeport, CT), I asked the band director (Don Pearson) if I could be in the band and play trombone; he said, "We don't need a trombone, we need a tuba player." He pointed to a sousaphone in the back of the room. That was it. You know, just a lot of playing with trumpet players. But my band director in high school, he was pretty cool. A lot of foundational brass stuff early on, and he made it really easy to play the instrument.

TNYCJR: You play the classical repertoire as well?

JD: I've played (it). And I studied classical all through school, University of Connecticut, and then Mannes (School of Music). It was a very formative type of training. In orchestral music, there's so much experimentation that was happening. Berlioz especially—his stuff is extremely challenging because it's high and right there with the trombones, so you can't miss. That repertoire is all about precision, being spot on, every articulation and volume, building strength to play over and over and being very consistent.

The tuba solo literature is all modern anyway—Penderecki and all that. They were really trying to find other sounds and ways of using the instrument. I think doing that literature was more important for me because it was expressive in a different way than the orchestral literature. But I can't have to play one piece the same way every time. I could play just a little bit differently. And that's okay.

TNYCJR: How did you get into playing jazz on the tuba?

JD: I always played jazz. I was playing Charlie Parker solos within my first year, and I played trombone

in church. And also throughout high school in a lot of Latin dance bands. I kept playing the trombone, and I was going to Pentecostal church a lot, playing trombone in those series, three or four days a week. At school my band director was very open: "Let him just keep on playing."

TNYCJR: The tuba goes back to the start of jazz during the acoustical recording era, playing the bass part. Was that part of your jazz playing?

JD: Not necessarily. It was touched on in wind ensembles, places where the bass was missing. But I was definitely looking at it as a soloist, interested in people who were extreme on their instrument, just because it sounded really kind of crazy.

I can (play the bass line)—that's pretty cool. I don't mind playing straight, but was definitely looking into other stuff. I just didn't want to have anybody able to play more than me! I was always very competitive to do all that I can do.

TNYCJR: Can you expand on that, when you say, "extreme on their instrument"?

JD: Trumpet players—Woody Shaw, Freddie Hubbard, Clifford Brown. Saxophone players—Sonny Rollins, Coltrane. I really liked the way trumpet players design [the combination of valves with embouchure to produce a note] and move their fingers, you know, because I'm a valve player; we have a sensibility of how to maybe do something and make it work and figure out what kind of keys we're working in. A big influence was definitely Woody and the whole angular style; that mentality, and bringing that into the toolbox. That's how the instrument works, in fourths and fifths, so you just have to be agile.

TNYCJR: It's a common misconception that the tuba is a clumsy instrument because of its size. Your fingers can be just as quick on the valves and your embouchure can be just as quick as a trumpet.

JD: I think it's the only way people train the muscle, right? Like, this is all muscle (points to mouth), right? You can be super flexible. A lot of times the role of the tuba requires you to hold on to a big fat note for a while. Just the way you practice emulates that. And so it can be a little clumsy if you just have that. But that's just a performance type of thing you practice at home.

As a tuba player, you listen to bass players all the time, and they do some things that are extravagant and kind of hard on the tuba, but I like how that sounds. I don't want to sound like a bass player; I definitely want to sound like a tuba!

TNYCJR: Are there any other tuba players in jazz that you're interested in, along with those trumpeters you mentioned?

JD: Of course. Earl McIntyre, Bob Stewart, just great. Howard Johnson ... I've been blessed to hang out with Bob and Howard and get blessings and encouragement. Bob is like the wise man. Everybody goes to Bob for a little bit of wisdom—super helpful. If you go back into Bob's history, his playing with John Carter back then was outrageous. An inspiration, sure.

Oh, I will also talk a lot about Ray Anderson. He taught me more about playing the horn than anybody has ever taught me how to play. Alright, straight up that bottom line!

(CONTINUED ON PAGE 37)

NEW album by Elijah Shiffer
out now on Star Jelly Records
elijahshiffer.bandcamp.com/album/star-jelly

Elijah Shiffer's All The Birds Quartet
will be at Lowlands Bar
on May 23rd (8/9:30 pm sets)

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BEN STAPP

BY ANNA STEEGMANN

If you love the sweet brassy sound of the tuba and feel that the instrument deserves to be the star of the show, you need to listen to Ben Stapp, tuba player extraordinaire. Stapp has been called one of the most interesting young-generation instrumentalists and praised for his limitless and daring imagination. Asked about his place in the jazz world, he answers: "I'm trying to create a world, not just music. It's not enough for me to write music for the fun of it, the intellectual or spiritual journey, or for honing my craft as a composer and voice. I'm preparing a large canvas so anyone can disappear into an entirely self-sustaining world. The concepts, the literature, the music theory, the ethos, the fiction, the religion, the design, the math all serve the purpose of constructing another world." His considerable body of work shows that his approach is both intellectual and ingenious and that he's in a league of his own.

Stapp (born in 1982) grew up in Sacramento, CA. In elementary school he played the keyboard and saxophone, dabbled in piano and finally settled on the tuba. Initially, it wasn't the sound that attracted him. "I was obsessed with big machines—maybe from my dad (a tugboat captain) showing me the engine rooms of many tugboats. Later, I saw a picture of a kid sitting inside a sousaphone on a stand. I liked the challenge of mastering a machine to create the sounds I wanted, and my mom was very supportive." At UCLA, he studied with Tommy Johnson, who mentored him in the tuba world. "I wanted to be like him, and I still do," Stapp says. At the Royal College of Music in the U.K., Roger Bobo challenged and pushed him in new ways. Asked about the milestones in his career, and the recognition he has received, he gives a lengthy list. In 2006, at age 25, he played on his first creative music album: Alípio C. Neto Quartet's *The Perfume Comes Before The Flower* (Clean Feed), which included Herb Robertson (trumpet), Ken Filiano (bass) and Michael T.A. Thompson (drums). A few years later he released his debut album as leader *Ecstasis* (Uqbar Music, 2008) with Tony Malaby (tenor) and Satoshi Takeishi (drums/percussion). Then two of his projects—*Eight Houses* and the two-hour opera *Myrrha's Red Book*—came about as a result of Jerome Commissions at Roulette in Brooklyn. He has worked with a range of jazz luminaries (William Parker, Stephen Haynes, Nate Wooley, Ray Anderson, Steven Bernstein) and in various other contexts—from touring with Red Baraat to contemporary classical music projects such as those with John Luther Adams, TILT at Lincoln Center and with ICE, ECCE and SEM for AACM Composers.

Stapp is indeed a prized collaborator among other musicians. Bassist Parker calls him "a low-brass hero who creates beautiful full-range tuba sounds that make you love the instrument and the musician... and reinvented many aspects of tuba playing regarding the sounds, colors and textures—a great musician." Trombonist Steve Swell also has spoken highly of Stapp for "his positivity and sense of having fun while enjoying the playing and camaraderie with the other musicians." Guitarist Joe Morris calls him "one of the most profound improvisers

at work in the U.S." Will Montgomery states, "Ben is a state-of-the-art virtuoso and a ground-breaking innovator on tuba. He's a focused, collaborative and original improviser too." Guitarist Joel Harrison remembers Stapp thanking him for giving him difficult tuba parts in his big band: "Too often, Ben said, the tuba gets easy parts!"

Stapp is most proud of his opera as well as his music theory from the world of Eono-Theta Harmony, featuring 156 interrelated scales. A selection of these is demonstrated in his *Harmony in 4 Styles*. For listeners unfamiliar with his work, he recommends the track "Myrrha's Plea, Doctor's Thoughts", the second act of his opera *Myrrha's Red Book*, a "nice mix of techniques in one section—written out complexity (clarinets), conventional melodic and harmonic writing, directed improvisation and collage forms—subgroupings playing in different tempos."

Most of his albums are self-released on his Uqbar label, some as hard copies, most as digital streaming and downloads. His label name reveals his love of literature: "Uqbar is the fictional location in Jorge Luis Borges' short story 'Tlön, Uqbar, Orbis Tertius'. The story inspired me to continue my creative journey through a subjective idealistic lens." Likewise, James Wright's novel *The Kraken Imaginary* fascinated him for its description of the beast and the story created around it. It inspired his album *MCSD CH2: Imaginary Kraken*, a composition he describes as representing the unknowable and "a map where certain players act as conductors cueing players and sections, sometimes asynchronously with others.... and built around shaping and directing the extended technique sound world as a somatic focus."

Stapp is currently working on a four-dimensional musical object in his science fiction novel *Eono, Ourobius, Uzmic Ro'Samg*, called the Eonic Clock. Through creating a new world with new objects, he's found new questions and answers to help develop his Theta Harmony. "These scales and rhythms, my Eonic Clock, are like Borges' Tlönian objects showing up and influencing my creative real world. So, I'm digging around a subconsciously imbued, fictional world to find my materials—not unlike Jung's active imagination." With the skill, creativity and sense of awe he brings to his work, no doubt we are in for a special treat.

Asked how he balances the demands of teaching band in public schools with creating, performing and private life (he's the father of a toddler), Stapp, age 41, answers: "Saying no to tours with Ray Anderson and recordings with ICE, among other gigs I've had to turn down, definitely feels bad. I've taken solace in reminding myself I'm not trying to build a musician CV; I'm more interested in leaving a lasting piece of artwork behind."

For more info visit benstapp.com. Stapp is at Terraza 7 May 5 with Chia's Dance Party, Downtown Music Gallery May 30 in duo with Sam Newsome and Freddy's Bar May 30 with Paul Nadien and Max Kutner. See Calendar.

Recommended Listening:

- Alípio C Neto Quartet — *The Perfume Comes Before The Flower* (Clean Feed, 2006)
- Ben Stapp Trio — *Ecstasis* (Uqbar Music, 2008)
- Stephen Haynes — *Pomegranate* (New Atlantis, 2013)
- Ben Stapp/Joe Morris — *Mind Creature Sound Dasein (feat. Stephen Haynes)* (Fundacja Słuchaj, 2017)
- Ben Stapp, Sara Schoenbeck, Sam Newsome, Olivia D. Prato, Tyler H. Borden, Stephen Haynes — *MCSD CH2: Imaginary Kraken* (Uqbar Music, 2019)
- Joe Morris/Ben Stapp/Dan O'Brien — *Amphibious Not By Nature* (Phonoemulsion, 2021)

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BOB STEWART

TUBOB

BY MARILYN LESTER



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Consider the tuba. This sturdy piece of brass had long been a star in the gazebo and in marching bands, eventually finding its way into early jazz bands. Around 1923, the tuba gave way to the upright bass. At first, bassists emulated the tuba sound with oompah beats, but that changed when bassist Jimmie Blanton revolutionized the instrument in the late-'30s, further relegating the tuba to relic status. Then, in the late '40s, classically-trained Bill Barber began playing with Claude Thornhill, Gil Evans and the Miles Davis nonet, reclaiming its status in the jazz world. Howard Johnson's arrival in 1963 further advanced its cause. But it wasn't until the Blanton of the tuba, Bob Stewart, came onto the scene in the late-'60s that the tuba attained credibility as a true jazz instrument.

When Stewart joined the New York scene in 1968, all he wanted to do (as he remarks) was play. Mostly it was Dixieland at Your Father's Mustache, but soon he was working with Charles Mingus, and in 1971 he began touring with Taj Majal's nonet, a unit that embraced progressive sounds. The nonet included three young tubists under the leadership of Howard Johnson: Stewart, Joseph Daley and Earl McIntyre. At the end of the tour, their work was immortalized on the live double album *The Real Thing*, recorded at the Fillmore East in New York. "The tuba band was interesting," Mahal later recalled. "Howard and Bob had a band, Substructure, that had seven tuba players, piano, bass and drums. I was knocked out. I was ready to jump into something different."

Stewart's associations since his debut with Mahal include Dizzy Gillespie, McCoy Tyner, Charlie Haden, Sonny Rollins, Wynton Marsalis, Jimmy Heath, Freddie Hubbard, Don Cherry, Nicholas Payton and Bill Frisell, among many others. He has also worked with cutting edge pianist-composer Carla Bley on such memorable albums as her *Dinner Music*, *European Tour 1977* and *Musique Mecanique*. and of course there's his long association with Arthur Blythe, which also started in the '70s, and continued into the early 2000s, Stewart making several historic recordings with the alto saxophonist. *The Penguin Guide To Jazz* states that Stewart's solo on the title track of Blythe's *Lenox Avenue Breakdown* (Columbia, 1979) is "one of the few genuinely important tuba statements in jazz".

"I heard Bob supply the expressive and creative bottom-line on albums by alto saxophonist Arthur Blythe," bass guitarist Jerome Harris recalls. "And on Bill Frisell's recording *Rambler*, I had the gratifying challenge and great pleasure of being Bob's low-register partner. Bob's sensitivity and flexibility enabled us to complement each other and create sort of a musical Tai Chi 'push hands' flow, spontaneously moving from foundational bass roles to legato horn-section blending our punchy counter-lines without cluttering the texture or stepping on each other's toes." Stewart's association with Blythe also made an impression on L.A.-based tubist Jim Self. "My first time hearing Bob Stewart was in a Los Angeles club with Arthur Blythe," he says. "I also heard him with Howard Johnson's six-tuba Gravity. Bob is one of a few who has brought the tuba back from its golden days in

Dixieland to prominence as a bass-line instrument—and he has expanded this into excellent solo playing too. The jazz tuba world is small but growing thanks to Bob's example."

The irony of Stewart's groundbreaking career is that it was due to serendipity. He began as a trumpeter in the sixth grade. He remembers being featured on Leroy Anderson's 1949 "Trumpeter's Lullaby" in junior high concerts for elementary school kids. Had it not been for embouchure problems later on in college, he would have remained a trumpet player. It turned out the tuba was the best fit for his situation. But he soon discovered that tuba parts were limited. "There was really nobody playing tuba in a contemporary jazz ensemble," he says. "So I didn't have a tuba concept. I had a trumpet mindset." The solution was to apply what he'd learned as a trumpeter to the tuba. As he delved deeper into the possibilities, he thought about the tuba as a bass-line instrument. Ironically, just as double bassists used to emulate the tuba, tubists were starting to play it like an upright. Tubist Carl Ludwig Hübsch, who has often taken Stewart's place as a sub, notes, "Bob developed a distinctive language on the tuba, a landmark of tuba bass playing that has inspired many and yet always remains unmatched, standing all by itself in its own special way." Stewart quickly realized, though, that such innovation inevitably led to breathing issues. The circular breathing used on other brass wouldn't work for the demands of the tuba. To attain any level of complexity without injury, Stewart had to develop a relaxed way of breathing that also built endurance. "I developed pant-breathing," he says, "a quick succession of taking breaths that still allows the flow of notes."

Stewart was born in Sioux Falls, SD, on February 3, 1945. The family soon moved to Harlem, then Newport, RI, and finally to Philadelphia. He attained a Bachelor of Music Education from the Philadelphia College of Performing Arts and later his master's degree in education from Lehman College Graduate School. He began by teaching in Pennsylvania public schools. When he moved to New York in 1968 he applied for a job with the NYC Department of Education, requesting a school in Harlem. "I wanted to teach these kids because they deserved the best, and I am the best," he says. "I'm a good teacher." That dedication has been a lifelong commitment. Teaching by day, he began subbing at night for the only other tubist playing jazz gigs, Howard Johnson. When asked who influenced him most as a tubist, there's no hesitation. "Howard Johnson," he readily offers. "Howard showed me what the tuba can do, and that's what any brass instrument can do—play in any register." (Stewart has also been influenced by Portuguese tuba player Sérgio Carolino, drummer Idris Muhammad and bassist Slam Stewart and bassist/tubist Red Callender).

Stewart would later also teach at Fiorello H. LaGuardia High School of Music & Performing Arts in Manhattan, where he directed the jazz program for ten years. Former LaGuardia student and tubist Jesse Dulman recalls, "What I remember most about Bob was his generosity in introducing me to other great jazz musicians while I was still in high school. They

included Lester Bowie, Howard Johnson, Joseph Daley, Ray Anderson and Britt Woodman. I learned a lot from all these musicians and I'm grateful to Bob Stewart for introducing me." Stewart is quick to point out that part of his job was to teach students how to get work. "Jazz is the business of longevity," he explains. "No one gets a hit in jazz. It's a process. It takes patience and being able not to get pissed off along the way." Another Stewart characteristic is continuous improvement. Says Stewart, "I've taught jazz history at Juilliard for the last 16 years and I don't think I've taught the course twice the same way... Every year I learn something different, and every year I approach the first class differently. It's just like playing in an ensemble. I don't play tonight what I played last night. I'm not interested in playing the same and I teach that same way".

Stewart's approach to rejecting routine would surely be echoed by trombonist Ray Anderson, Stewart's life-long friend and collaborator since the mid-'70s. "It's impossible for me to put into words how much I've learned from playing with Bob," Anderson says. "He's the king of playing tuba as bass, from down-home blues to the most adventurous new music, with beautifully constructed virtuosic soloing. No one can lay down a groove or anchor some open playing like him. In tempo and range, Bob can play up, down and everything in between. His discography proves his influence and versatility... I created my Pocket Brass Band because of Bob."

Yet, trombonist Steve Turre thinks this "unsung hero of jazz tuba" still deserves more acknowledgement for his achievements. "He's a true bass player," Turre says. "Bob could 'walk' a meaningful, creative bass line all night. Play funk, odd meters and more free jazz explorations, putting a true bottom on the band. His endurance is phenomenal and as a brass player myself, I don't know how he does it." Turre played with Stewart in Lester Bowie's Brass Fantasy, toured in one of Stewart's bands and recorded several albums with him. "The music was both challenging and fulfilling to me as an artist," he says. "He definitely deserves much more recognition for his innovative approach to the tuba." Still, because of Bob Stewart, the modern jazz tuba has become a solid ensemble and solo instrument. Stewart himself is content. He declares he has no musical bucket list. "I'm playing all the time," he says delightedly, "and I'm happy with what I have."

For more info visit bobstewarttuba.com. The Bob Stewart Quartet is at Sistas' Place May 27. See Calendar.

Recommended Listening:

- Arthur Blythe — *Bush Baby* (Adelphi, 1977)
- Lester Bowie's Brass Fantasy — *I Only Have Eyes For You* (ECM, 1985)
- Bob Stewart First Line Band — *Goin' Home* (JMT-Winter&Winter, 1988)
- Bob Stewart — *Then & Now* (Postcards, 1995-96)
- Bob Stewart/Ray Anderson — *Heavy Metal Duo* (s/r, 2004)
- Jeff Lederer — *Swing N' Dix* (little (i) music, 2012)



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PER-ÅKE HOLMLANDER

BY JOHN SHARPE

Per-Åke (pronounced *Per-Oak-eh*) Holmlander's first meeting with the tuba happened almost by chance. When his school wind band was looking for someone to play tuba, the 12-year old Swede was one of the few students physically developed enough to cope with the brass behemoth. It's just as well that he was, otherwise many of the world's finest large improvising ensembles would be the poorer for his absence. Holmlander has been a fixture in the Barry Guy New Orchestra (BGNO), the Peter Brötzmann Chicago Tentet, Mats Gustafsson's Nu Ensemble and Fire! Orchestra, Ken Vandermark's Territory Band and Resonance Ensemble, and Paal Nilssen-Love's Large Unit, as well as smaller outfits like Swedish Azz. He's also a prolific writer and musician for theater.

Although it was as a drummer that Holmlander first started playing jazz with friends, he began to incorporate the tuba too, and it gradually took over. However, role models were hard to come by: "Almost no one plays the tuba. At that time in the '70s-80s, it was a lot of Bob Stewart, of course, and Howard Johnson. My favorite is Joe Daley. I think he's amazing. I listened to other kinds of music and got inspiration, but not so much from tuba players. Not much stealing licks." He attended the classical conservatory in Stockholm while still playing in jazz bands, and eventually gravitated towards the Swedish Radio Jazz Orchestra, where he accompanied guests including Swedish trombonist Eje Thelin and American tenor saxophonist/bass clarinetist David Murray. But meeting English bassist Barry Guy was a pivotal moment in his career. Holmlander explains, "They started a new project in this Radio Jazz group with more modern big band music, and one of the first guests was Barry Guy."

Guy was quickly impressed: "I first heard Per-Åke's playing in a workshop band performing my composition 'Harmos' for the Swedish Radio. The tuba part is very important in this piece, and his assured reading of the part, plus original improvisations,

marked him already as a potential future collaborator. And so it transpired that Per-Åke was the natural choice when I was formulating the personnel for the BGNO. Per-Åke contributed so much energy and unique musical colors to the ensemble interplay and performed my scores to perfection. The balance of flexibility and intensity ensured a solid foundation in the BGNO."

Gustafsson, his partner in Swedish Azz and elsewhere, is similarly full of praise: "[He's] the best tuba player I have ever had the pleasure to work with. The technical skills are beyond good... One of the best hidden secrets on the scene. His musicality and imagination is OUT. And IN at the same time." Such proficiency meant that Holmlander proved a good fit for other bands exploring the intersection between composition and free improvisation. Already a part of Gustafsson's Nu Ensemble, a musician exchange between Stockholm and Chicago introduced him to Ken Vandermark. He first joined Vandermark's Territory Band and then the Resonance Ensemble in Europe.

Later came the Brötzmann Chicago Tentet. Holmlander waxes enthusiastic: "Peter called me and then he would make a completely new formation of the Tentet. So, myself and Paal, and also Magnus Broo, joined the group. [The Tentet] is the group I have played most with, 120 gigs or something. Peter is something special, he's really amazing." Holmlander's arrival coincided with the group abandoning charts. "I just played some written stuff in one rehearsal," he says, "but then we played for so many years and all improvised. And it worked really good in that group."

Involvement in such an array of touring bands led to a decline in Holmlander's theater work. "For many years, I made a lot of music for the theater," he reports. "Mostly I was acting on stage too. That's where Mats and I really played the first time. I did this in parallel for a long time, but then the tuba, the music, the improvisation took over more and more. In the theater, you play for months and you have strict schedules, so it's hard to combine."

In spite of appearing on over 100 recordings, Holmlander doesn't crave the spotlight. Is that something he would like to change? "No, that's not so important," he says. "But it's nice to play with smaller groups—then you can have your own voice and you can hear it." However, there is one project where he is indisputably the leader: his wryly titled *Carliot: It's Never Too Late Orchestra* (Carliot is his

middle name). "It started off in Krakow where you have Not Two Records," Holmlander explains. "I've been in so many of these projects with Barry, Ken, Peter and Mats. So then I asked the organizer (Marek Winiarski), perhaps I can do it once? He said yes, of course. In this band was two of my groups: Inner Ear with Mikołaj Trzaska, Steve Swell, Tim Daisy and me, and also Parti & Minut, the trumpet player Johan Norin and drummer Christopher Cantillo, and then I also had some more musicians. I had written so much music over the years. You write for theater and then you play it for some months, and then it's down to the cellar and never played again. And there were some nice tunes and I thought, 'Ah, I can take this'. The oldest tune I think I wrote in 1980." After a week in Krakow, they also performed in Italy, Norway and Denmark, before Covid hit.

What next? "I made some small things with Mats, and our main thing in the Oslo Jazz Festival is Hidros 9, with more than 20 musicians, and I'm one of the solo players. A Fire! Orchestra recording with 34 or 36 musicians will come." He adds, "I go to Norway to play with [Nilssen-Love's] Large Unit. We have a ten-year anniversary with the Large Unit, so three days in Oslo and then some concerts around Norway. Six or seven Ethiopian musicians and one Brazilian. Akira Sakata on alto, and Terrie Ex. We will do lots of activity with the Large Unit because it's ten years, and things are starting up again after Covid." Since 2005, Holmlander has played NYC twice: with the Brötzmann Chicago Tentet at the since-defunct Tonic and in 2015 with the Large Unit at Brooklyn's First Unitarian Congregational Church. Here's hoping for a Holmlander stateside return sooner than later, regardless of context.

For more info visit carliot.org

Recommended listening:

- Fredrik Ljungkvist—*Yun Kan 12345* (Caprice, 2003)
- Parti & Minut—*Från klart till haloklart* (El Dingo, 2011)
- Per-Åke Holmlander/Tim Daisy—*On The A and On The B* (Not Two, 2013-14)
- Per-Åke Holmlander—*Carliot: It's Never Too Late Orchestra* (Not Two, 2017)
- Mats Aleklint/Per-Åke Holmlander/Paal Nilssen-Love—*Fish & Steel* (PNL, 2018)
- Agustí Fernández Ensemble—*Via Augusta* (Sirulita, 2019)

LEST WE FORGET



RAY DRAPER

BY PIERRE CRÉPON

In 1969, on day two of the Amougies Festival, an unannounced figure carrying a bulky instrument stood on the stage in the Belgian countryside. It was cold and misty and late on that October day. The musician in question, guesting with Don Cherry's trio, was tubist Ray Draper, 29, there by virtue of several leaps across space and seas, but mostly time: a "revenant" as one report noted.

In a way, Amougies, with its never-to-be-repeated-again lineup mixing the latest free jazz and current rock music, was where Draper was supposed to be. A jazz tubist, composer and arranger, he had nonetheless spent the past year leading a rock combo

on the West Coast. The band, Red Beans & Rice, had made a mostly unsuccessful LP for Epic, with Draper contributing vocals. In that capacity, he had also scored a soundtrack placement in the movie *Last Summer*.

Draper had also been there at the beginnings of free jazz as a movement. Back in 1963, seemingly ages ago, the music was not heard much farther than Greenwich Village. Draper played in a band through which passed Cherry, Clifford Thornton, Ed Blackwell, Billy Higgins and Ferrell Sanders when he was not yet Pharoah.

"We were very crazy then, you know, and New York was very wild that summer," Draper told British photographer and writer Valerie Wilmer. "There were things beginning to happen new music-wise; cats were beginning to be more *daring* and do their thing out loud, whereas before they were holding back and you could only hear this music through walls or windows. But to walk into a club, man, and everybody just be *blowing*—that was something that hadn't been done!"

Yet Draper was not in complete harmony with 1969's happenings. He was not at ease with free music's latest developments, the abandonment of

the structures still found in Ornette Coleman's music or the discarding of the beat. It was as if something had passed him by while he was out West, away from *this* music's epicenter, but close to the emerging psychedelia, putting him in a position of observer.

Another leap in time had preceded the Cherry and Sanders days. A jail sentence following a drug arrest engulfed Draper's early twenties, on the heels of a promising late '50s career start. Often considered a prodigy, Draper made his mark between the ages of 16 and 18. A bass-line instrument in early jazz, the tuba had been chased off the scene by the bass in the '30s, before Miles Davis' landmark 1949-50 *Birth of the Cool* reintroduced it as an ensemble member. But it was the young Draper (who cited Bill Barber, tubist on those Davis sessions, as a reference) who moved the instrument into a starring position.

"I met Ray at Birdland during a Sunday afternoon 'battle of the bands' in 1956," pianist Jon Mayer told *The New York City Jazz Record*. "He knew his way around the jazz scene in NYC. He asked if I would join his band, which had Pete La Roca on

(CONTINUED ON PAGE 37)

BOOMSLANG

BY FRANZ MATZNER

Birthered roughly 20 years ago (in 2004) by Alfred Vogel, Boomslang Records (based in Bezau, Austria) is a jigsaw puzzle without a solution—a wild and wooly musical plunge into the unusual. Boomslang has an open-ended definition of what does and does not belong on the label, though it leans toward the experimental and possesses a certain focus on percussion despite its eclecticism—in part because Vogel is himself a percussionist and regularly appears on the label’s recordings.

Like many things of worth, the endeavor started with an inspiration—a moment of recognition that became a motivation. For Vogel, that moment came when he sought the support of big labels to produce his music. The response from those labels was less about the music and far more about “marketing concept” and positioning. But Vogel had his “aha” moment: “It’s not about music. It’s about a ‘concept’.” It was frustrating, but at the same time [provided] the kick I needed to do it myself. Because for me it ever was and still is about the music”.

After a considered incubation period, Boomslang was launched in 2015 with *Amok Amor* by the German trio of Christian Lillinger (drums), Petter Eldh (bass) and Wanja Slavin (alto) plus American Peter Evans (trumpet). With this album, Vogel launched a successful European tour and put Boomslang on the map. The release also announced the label’s goal, according to Vogel, “(of) bringing attention to artists

that would be overseen in the big market. We don’t have a strategy. Our currency is visibility and an audience who discovers that music is not about genres but attitude”.

According to Boomslang artist, pianist Felix Hauptmann, Vogel has the ability to speak to just about anyone about music in an excited, passionate way that draws them in. This ability has fostered an ever-expanding community network that has allowed the label to grow organically, attracting artists searching for the expanded freedoms and exposure Boomslang offers. Over a dozen artists are now part of its roster, and they frequently play premier European jazz festivals.

A few examples illustrate the breadth of Boomslang’s personnel and reach. *Percussion II*, featuring Hauptmann, Roger Kintopf (bass) and Leif Berger (drums) is an unexpectedly delicate album, its expressive qualities defined by all three musicians’ light touch. On “the bay is a continuum and change”, Kintopf and Berger sometimes skip along together and at other times draw away, held together only by Hauptmann’s understated piano. A more hectic piece, “there is a certain challenge in being humane but hornets not much”, bounces with the crackle and pop of exchange, cutting beats and time into tiny, stuttered pieces.

How Noisy Are the Rooms is a beast of an entirely different stripe. Full of distress, cacophony and volatility, the album is explosive from start to finish. Almut Kühne’s impressionistic vocals, Joke Lanz’ twisted turntables and Vogel’s broken beats compete for dominance. Kühne’s guttural eruptions, squealing, shrieks and wordless cries careen over the music, so far

outside normal parameters, that at times it sounds like she is interrupting herself on the fly.

Openness to this type of experimentation is the defining feature of Boomslang’s approach. “My passion is to create, mix up and make experimental sounds on the tuba,” explains tubist Johannes Bär, a member of the BLECHBARAGGE trio on the label. “For example, beatboxing while playing didgeridoo sounds, multi-phonics and so on. Boomslang is one of the very few labels where exactly this can go on an album. And this motivates me very much.”

Vogel confirms his delight in showcasing the tuba, an oft-neglected instrument: “I love street beats, music from New Orleans. It is the beginning of it all. Just think about the history of the instrument. The tuba has a *huuuuuuuge* range of all kinds of notes, tones and sounds. It might be my favorite low-end instrument.” And he considers Bär to be one of the best tubists in all of Europe.

Incorporating the extended techniques and bold sounds of Bär’s tuba is just one example of Boomslang’s willingness to venture into new territory. A full inventory would take pages. The bottom line, however, is that community is central to Boomslang. In the words of vibraphonist/percussionist Evi Filippou, “Alfred has built a large community of musicians, festival organizers and journalists with whom he always shares his releases. [He] does not come from a greedy place but from a pure place of interest and love for this music.”

This theme of communication and genuine artist support often comes up when Boomslang musicians

(CONTINUED ON PAGE 37)



BLECHBARAGGE: Wir blasen Euch den Marsch!!!
Johannes Bär/Andreas Broger/Alfred Vogel



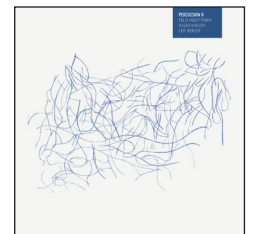
il piccolo incidente
Peter Evans/Alfred Vogel



Heavy Metal Rabbit
Lucien Dubuis/Barry Guy/Alfred Vogel



Liebe Grüsse vom Neusiedlersee
BLECHBARAGGE (Bär/Broger/Vogel)



PERCUSSION II
Felix Hauptmann/Roger Kintopf /Leif Berger

VOXNEWS

SPECIAL GUESTS

BY SUZANNE LORGE

In the liner notes of *Blue Room: The 1979 Vara Studio Sessions in Holland* (Jazz Detective), Dutch journalist and **Chet Baker** biographer, Jeroen de Valk, challenges a myth about the last years of the trumpeter’s life. The myth—that Baker wandered aimlessly around Europe, idle and washed up—is easily disabused with one listen to this two-disc set, recorded in Hilversum, the Netherlands, for Radio KRO-NCRV during one of Baker’s frequent tours of the day. His playing is clarion, flawless. His singing, though at times muffled, is emotional and focused. Notably, any vocal frailty disappears when he scats, turning out neatly-arc'd phrases with impeccable time.

This feat is really hard to do, especially on ballads, Baker’s forte as a vocalist. He sings on just three of the collection’s 11 tracks, with two of these (“Oh, You Crazy Moon” and “My Ideal”) at a tempo so slow that most singers wouldn’t even attempt a solo. But Baker improvises fluently on these down-tempos, remaining diatonic and close to the melody, and inserting a light vibrato here and there at the end of a phrase. Somehow, this simple approach to vocal improv is more captivating than the most gymnastic of efforts. Then there’s the way that he feels a tune, as on “Candy”, a mid-tempo track with a seductive, rhythmic

undertow. His placement is so relaxed, so exquisite, that it’s easy to be swept away.

Two of the trumpeter’s regular players from the ’70s and ’80s contribute to the album’s liner notes; their first-hand observations of Baker both on- and off-stage lend insight into his musicianship. Bassist Jean-Louis Rassinfosse writes that “Chet was such a master of melody”, remembering how they’d scat for hours together while on the road. And pianist Phil Markowitz recalls that Baker played within a “very precise harmonic zone”, much like Charlie Parker and Clifford Brown. Note that none of this music sounds aimless, idle or washed up. Baker died 35 years ago this month. Perhaps it’s time to set the record straight.

You might know **Laila Biali** from her backup stints with pop stars such as Sting and Suzanne Vega, or her regular gig as host of the Canadian radio show *Saturday Night Jazz*, or her many award-winning albums and original jazz compositions. Or perhaps you’ve caught one of her vibrant live performances either here in New York or at a jam-packed jazz festival abroad. Her energetic presence necessarily attracts like-minded musicians, and she provides an especially welcoming space for her special guests on *Your Requests*, her first standards album in over a decade. On the record, the pianist/singer swaps romantic phrases with a throaty **Kurt Elling** (“My Funny Valentine”), shares modern jazz harmonies with **Emilie-Claire Barlow** (“My Favorite Things”) and settles into an assured groove with **Caity Gyorgy** (“Pennies From Heaven”). To be sure, this isn’t the Songbook as you know it—yet. You can

purchase the new album as of May 26 via ACT Music in Europe, Core Port in Japan and Empress Music Group here in North America.

Last month **Lizzie Thomas** released *Duo Encounters* (Dot Time) at New York’s contemporary iteration of the Cotton Club. Like Biali, Thomas draws on a standards repertoire, but these spare duets don’t necessarily follow convention. True, there are some more traditional arrangements with harmonic instruments—“Love for Sale” with pianist Helio Alves and “My Foolish Heart” with guitarist Russell Malone, for instance. Two pair her with bassists: “Willow Weep for Me” with Ron Carter and “Have You Met Miss Jones?” with Dezron Douglas. But trickier are the unexpected pairings, including Thomas on a rubato “Nature Boy” with percussionist Café Da Silva and in a free interpretation of “Lush Life” with saxophonist Wayne Escoffery. She saves the hardest for last: a heartaching take of “Round Midnight” with cellist Mairi Dorman-Phaneuf.

Each Wednesday night at Birdland, guitarist Frank Vignola hosts his “Guitar Nights” series. The May lineup showcases some exceptional guest vocalists: **Karrin Allyson** (May 3), **Janis Siegel** (May 10) and **Perry Smith** (May 17). A few blocks south, at Chelsea Table + Stage, singer/guitarist **Allan Harris** offers a similar “with guest” series called “New York Nights”, this month on May 6 and 13. Keep an eye out for Allyson’s evening in this residency—and those with singers **Gloria Reuben** and **Carolyn Leonhart**. Meanwhile, you can catch Allyson under her own headline at Dizzy’s Club (May 30-Jun. 6).



Conversation #8 - Ablaze
Florian Arbenz (Hammer)
by Matty Bannond

There are many ways to tell a story – but the quest narrative is perhaps the most gripping approach and is the driving force of the *Conversations* series from Florian Arbenz. The Swiss drummer is on a mission to bring together 12 different lineups of visionary musicians, with each group recording an album inspired by his parents' collection of New Orleans jazz records. Can our hero prevail?

Act Eight of this epic struggle features five characters alongside the percussive protagonist. Jorge Vistel adds his trumpet, Wolfgang Puschnig plays alto saxophone and hojak, Michael Arbenz contributes piano and British tuba player Oren Marshall fleshes out the subplots and undercurrents. The choice of brass instead of a string bass gives the album its strongest link to the Arbenz family vinyl.

"Rivulets" opens with fulsome tuba tones from Marshall. Puschnig's strident saxophone dances on the plump sonic cushion. Then things change. Vistel's trumpet cries a street-music phrase while the leader's snare and cymbals roll and rap. An off-kilter, stop-start melody marches until the horns take turns to scurry around boppish solos. Streams of Armstrong, Ayler and Parker converge, clash and coalesce.

The drummer lets his twin brother hold the reins on "Choral". It's a pretty piano ballad on which the three horns offer harmonic context via a soft, slow-climbing pattern. Notes rush and falter from the keyboard, volume rising then stifled on this stand-out track.

Listeners can find the heaviest dose of tuba on "The Mirror". The small horns trade solos before the big brass brushes them aside. Marshall's long notes are molten caramel and his improvisation is rich, melodic and patient.

Conversation #8 - Ablaze is another fascinating installment in this serialized saga. The vibrant compositions and improvisations tell the story of jazz with fresh plots and punchlines. Florian Arbenz' endlessly inventive percussion is a pure delight throughout. Listeners will lean forward to catch each beat of the story. And four more tales of the unexpected are coming soon.

For more info visit florianarbenz.com



Margaret and Katie
Bill Cole's Untempered Ensemble (s/r)
by Matty Bannond

The Untempered Ensemble's eleventh album was recorded live. It has also recorded life. The five-

track exhibition presents teeming ecosystems, shifting landscapes and the endless struggle for survival. There is beauty in nature, sure, but there is fear and pain and chaos too. Bill Cole (on double reed horns and didgeridoo) and his six collaborators don't back away from any of it on this untamed, ferocious album named in tribute to Cole's late aunt Margaret and her niece Katie (who provided care in her aunt's final years). Tuba player Joseph Daley wrote all the orchestrations; the seven musicians bring them to life with (at least) 17 instruments.

Gongs and large drums launch the first track, "Family". Thunder roars across wide-open spaces. A droning didgeridoo thickens the air. In turn, new voices crawl out and join the howl. Senegalese kora adds raindrops to the dry earth and insects take flight; gulls swoop and mammals roam. The deep drone reminds the listener of humanity's deep roots as the sonic story evolves. "Help me during the rainy season, and I will help you during the dry season" (the titles are often lengthy) has a choral feeling, the instruments raising their voices to deliver a collective call. The piece oscillates between lean passages and lush tumult.

Daley's viscous tuba tones create a looping pattern that binds the group together on "The world is the ocean...". A marching snare-drum beat provides early momentum. When the steady weather breaks, the birds and animals react with rage. The listener learns to understand each instrument's unique language. Cole's double-reed work is particularly impressive and expressive.

The Untempered Ensemble has made music together since 1992 and this most recent incarnation gathers together a lineup of vivid communicators. Their explorations cover challenging terrain, often blending ecstasy with deep suffering. *Margaret and Katie* is a record inspired by good lives and infused with real life. There is disarray and distress on this album, sure – but there is also beauty.

For more info visit billcole.org



My America 2 – Destinations
Jim Self (Basset Hound)
Hangin' Out
Jim Self/John Chiodini (Basset Hound)
by Ken Dryden

Many jazz fans think of the tuba as background color in traditional jazz, or in the occasional modern big band, rather than as a lead instrument. Jim Self, however, is a tuba virtuoso who has recorded frequently in contexts ranging from jazz to classical music and soundtracks. He founded his label Basset Hound to showcase the tuba in a wide range of settings, and he's thus produced a steady output of jazz albums featuring his instrument.

Self is not an easy musician to pin down stylistically and his collaboration with arranger Kim Scharnberg in *My America 2 – Destinations* covers a lot of ground, from military marches to pop songs of the 20th century and surprisingly inventive mashups of songs that few would expect to be paired. The big band, stocked with West Coast stars, takes flight with Scharnberg's creative charts and frequently moves in unexpected directions. The 1920s favorite "Chicago" pays tribute to the era in which it was composed, though the brief solo features are very modern. Jimmy Webb's "By the

Time I Get to Phoenix", most known from Glenn Campbell's hit version, offers brilliant new scoring. The lush harmonies backing Self and flugelhornist Ron Stout, show why the song has long had appeal to jazz musicians.

The mashups are lots of fun, especially the combination of Roger Miller's "King Of The Road" with Bobby Troup's "Route 66". The pairing of Miller's "Blue Bayou" and Kenny Dorham's "Blue Bossa" is a bit more understated but no less enjoyable, with Stout and tenor saxophonist Tom Peterson buoyed by Scharnberg's rich backdrops. The Antonio Carlos Jobim favorites "Dindi" and "Felicidade" are duo arrangements with nimble and intimate performances featuring guitarist John Chiodini (on both classical and electric guitar). "Back Home Again in Indiana" remains a jazz staple, and this brisk chart foregrounds Self's wizardry on his horn. "Chattanooga Choo Choo" takes a surprising route, opening with just tuba, bass and drums before building steam as the full band enters. Scharnberg outdid himself with "Washington Postmodern", a mashup of John Philip Sousa's "Washington Post" and a range of other music: Richard Strauss' "Also Sprach Zarathustra", an Afro-Cuban groove and a Vince Guaraldi-like backing for Self's tuba solo.

The Self/Chiodini duo was formed after they met in the David Angel Jazz Ensemble and started jamming together on a regular basis. Their third album, *Hangin' Out*, is mostly arrangements of familiar works, with a few originals. Combining tuba with guitar, as a duo or especially in a small group, is hardly unknown, but it is rare and takes two masterful players to pull it off. Chick Corea's "Spain", inspired by Rodrigo's "Concierto de Aranjuez", showcases Chiodini's nimble classical

RECOMMENDED
NEW RELEASES

- Zoh Amba – *O Life, O Light (Vol. 2)* (577 Records)
- Day & Taxi – *Live in Baden (Clean Feed)*
- Jason Doell – *Becoming In Shadows – Of Being Touched (Whited Sepulchre)*
- Mark Dresser – *Tines of Change* (Pyroclastic)
- Champion Fulton – *Meet Me At Birdland (s/r)*
- Kate Gentile/International Contemporary Ensemble – *biome i.i (Obliquity)*
- Alexander Hawkins Trio – *Carnival Celestial (Intakt)*
- Justin Kauflin Trio – *Live at Sam First (Sam First)*
- Dave Liebman – *Live at Smalls (Cellar Music/smallsLIVE)*
- Antonio Lizana/Emilio Solla – *El Siempre Mar (Tiger Turn)*
- Brandon Lopez Trio – *Matanzas (Relative Pitch)*
- Johannes Nättesjö – *The Hand, the Bow and the Bass (Konvoj)*
- Rent Romus/Heikki Koskinen (featuring Life's Blood Ensemble and Keikki Laitenen) – *Itkuja Suite, invocations on lament (Edgetone)*
- Bobo Stenson Trio – *Sphere (ECM)*
- Helen Svoboda/Joe O'Connor/Tim Green – *Time Together, Time Apart (577 Records)*
- Too Noisy Fish – *10 Years (Mighty Quinn)*
- Arturo O'Farrill – *Legacies (Blue Note)*
- Karl-Henrik Ousback – *Confluence (Fresh Sound New Talent)*
- Dave Scott – *Song For Alice (SteepleChase)*
- Kasper Tranberg – *Nobody's Heart (April)*

guitar and Self's expressive tuba. Stevie Wonder's "Sir Duke" (written in honor of Duke Ellington) takes on a funky New Orleans vibe with Self on fluba (a tuba-fluegelhorn hybrid) and Chiodini on electric guitar. Freddie Hubbard's waltz "Up Jumped Spring" has long been a jazz standard and the duo's easygoing, leisurely interpretation brings out new possibilities within this oft-performed piece. Several guests appear as well: Scott Whitfield (trombone), Tom Peterson (tenor) and David Angel (baritone), the latter for a deliberate reading of the 1940s ballad "Everything Happens to Me".

For more info visit bassethoundmusic.com



Uncovered Mermen
Penguin Moschner & Joe Sachse (JazzHausMusik)
by Francesco Martinelli

Electric guitarist Helmut "Joe" Sachse (b. 1948) is no stranger to working with brass players. He was a member of the DoppelMoppel Quartet with trombonists Conrad and Johannes Bauer and fellow guitarist Uwe Kropinski. The name of that band means "unnecessary repetition", and it was one of the funniest, most engaging bands in the field of European Improvised Music; but it remained a well-kept secret to the point that he had the peculiar honor of being dubbed "Germany's greatest unknown guitarist" by the *Frankfurter Rundschau*. All four members of DoppelMoppel grew up in the former GDR (East Germany) and their zany humor, combined with a passion for rock music—Sachse got his nickname because he learned to play Jimi Hendrix' solo from "Hey Joe"—set them apart from their West German counterparts.

One of those counterparts is tubist Penguin Moschner (b. 1956), who has played with the cream of European and American creative musicians including Anthony Braxton and Peter Kowald. The fondness of Europe's creative musicians for the big instrument is confirmed by the existence of at least two tuba bands: the European Tuba Quartet (with Moschner, Larry Fishkind, Melvyn Poore) and Steckar Tubapack (which includes Michel Godard). Moschner reconnected with Hendrix' music in 1992 after watching a documentary, and in Sachse he found a perfect partner for exploring his love for this repertoire (there's also a peek at The Beatles and Bob Dylan and tunes from each that Hendrix made his own). The album title is inspired by "1983 (A Merman I Should Turn to Be)", on which Moschner's surprisingly agile and lyrical tuba on this Hendrix tune takes the place of Chris Wood's flute. Both musicians get a solo spot: Sachse illuminates the Hendrix-John Lee Hooker connection in the Asian, trance-like groove of "Manic Depression", while Moschner deconstructs The Beatles' "Sgt. Pepper's Lonely Hearts Club Band". My hunch that the truest inheritors of the Hendrix legacy come from the jazz world, beginning with Gil Evans, is confirmed by this brilliant album. This duo shows an in-depth familiarity with Hendrix' output, but reinterprets it with both bluesy intensity and iconoclastic humor.

For more info visit jazzhausmusik.de



Assorted Jams
Sousastep (s/r)
by Elijah Shiffer

With an ensemble name like *Sousastep*, it's no surprise that this music is somewhere on the outer fringes of jazz. The style is difficult to describe succinctly, except as a fascinating balance of experimentalism and accessibility. *Assorted Jams* is entirely improvised, but every track has an obvious key or mode, and most have a definite tempo with a danceable beat. It's a refreshing reminder that free improvisation doesn't require rhythmic or harmonic abstraction.

Sousastep is the brainchild of tuba player John Baylies, who has developed a distinctive vocabulary for his instrument that makes use of electronic processing and effects. Most of the other instruments heard on *Assorted Jams* are similarly processed. Together with the modal textures, the electronics create an immersive sonic palette. Each track is a

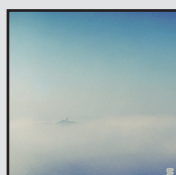
little world to hang out in—perhaps a distant planet, as Baylies' bass lines often pulsate psychedelically like some retro-futuristic idea of outer space.

These musical parameters are remarkably consistent throughout, considering that these jams are, in fact, quite assorted. No fewer than 22 players appear on this album, in lineups ranging from two to seven instruments. Baylies is the only one heard on all 11 tracks, which were recorded between 2018 and 2022 and titled for their location and date. The leader's brother David Baylies stands out as a particularly sensitive, expressive improviser. He plays trumpet on three tracks and guitar on the last, longest track, "Patchen Ave: Oct. 9th, 2022", a beautiful trio meditation with trumpeter Thomas Abercrombie. "Mott St: Oct. 15th, 2018" features the late tenor saxophonist Richard Keene, a member of the deep downtown avant-garde, who passed away in 2021. Keene's rich, heavy, fully-acoustic sound blends tastefully with the lines of fellow tenor saxophonist Uran Kamper.

Assorted Jams is a unique, utterly contemporary addition to the world of the tuba. Baylies has explored the possibilities of his instrument with electronics as much as, if not more, than anyone else has. An album as striking as this has the potential to be the start of a new tuba-driven genre—perhaps named "sousastep" itself!

For more info visit sousastep.com

GLOBE UNITY



s/t
Les Sheikhs Shikhats & B'net Chaabi (Zephyrus)
Out of the Fog
Daniel Herskedal (E2 Music)
Liebe Grüße vom Neusiedlersee
BLECHBARAGGE (Boomslang)
by Zachary Weg

Like an elephant, the tuba dances across these three dynamic albums from the past year. The instrument may not be as commonplace as the trumpet or saxophone in modern jazz, but its practitioner can make a fierce and unique contribution to an ensemble.

Les Sheikhs Shikhats & B'net Chaabi is a Moroccan ensemble led by Laïla Amezian (vocals) and Laurent Blondiau (trumpet). On their self-titled album, featuring veteran Belgian tubist Michael Massot, they play with the jubilation of a traveling caravan. Opener "Happy Tune" sets the joyful tone as Amezian and her choir sing to the sky. The music is infectiously warm and danceable by a group comprising 16 instrumentalists and vocalists in addition to the two leaders. The rich sound and emotional power aren't the music's only strength—the compositions are also masterful. With percussive stomps and circling female voices, "Still to Come" displays an impressive polyphony that only deepens once the horn section enters. Tracks "Black Point" and "In Balance" suggest that the band is having fun but also trying to reach heaven. They haven't gotten there yet: Massot's forlorn tuba solos hover above the band's march, but Amezian's chants suggest that they see the sun in the desert.

An arid quality pervades *Out of the Fog* from Oslo, Norway-based tubist (and bass trumpeter) Daniel Herskedal, featuring vocalist Emilie Nicolas. The music is significantly more subdued than the above album but equally compelling. This group is a smaller

band, including Eivind Aarset (guitar) and Helge Andreas Norbakken (drums), with the songs leaning toward jazz-rock. Nicolas' voice dives and soars above stormy instrumentation. The record even sounds like early 2000s U2 at some points, as if Bono and the boys dipped into jazz. On tracks such as the ominous opener "Out Here", the aesthetic more closely resembles ECM output. Consequently, *Out of the Fog* doesn't have the wider reach of *Les Sheikhs Shikhats* or *Antibalas* but compels in its own way. After Herskedal's waltz on "Lost", Nicolas recites a haunting lyric: "Did I lose everyone I love on my own?". Herskedal stops in his tracks, as if stumped by the question. Nicolas then sings louder and heavier before Norbakken enters with light drumming to relieve the tension. On "Free", the tuba calmly wades over Aarset's sizzling guitar as Nicolas calmly sings, "Here I go, / Follow me if you want to." Like *Les Sheikhs Shikhats*, this is a journey record, but the focus is the travails of the individual rather than the group. Wisely, Herskedal leaves the details up for interpretation, but the narrative seems to depict the climb from depression to a contented state. The composer even makes room for a love song: on "Out of the Blue", she sings, "I met someone like you, / Now we'll never be alone." The line could easily have been trite, but paired with Herskedal's searching tuba, it lands, taking advantage of the quieter, more meditative possibilities of the instrument.

There's nothing quiet on *Liebe Grüße vom Neusiedlersee* by Austrian trio BLECHBARAGGE. "Auf der Alm do ist es so schön" starts the ruckus as tubist Joe Bär blasts a free jazz celebration of urban madness. But as the braying "Der Fischer vom Bodensee" clarifies, Bär and his bandmates, Alfred Vogel (drums) and Andreas Broger (saxophone), maintain control over their chaos, tempering their sputtered mania with pauses and tuba squeaks. With only five brief tracks, the record is the shortest of the three, but perhaps the most thrilling. Bär's playing conjures up all the tuba's ferocious wonder.

For more info visit zephyrusrecords.be, editionrecords.com, boomslangrecords.bandcamp.com

BOXED SET



**Archive Series
Sam Rivers (NoBusiness)
by Robert Iannapolo**

It's hard to believe that multi-instrumentalist/composer/arranger Sam Rivers died over a decade ago, the day after Christmas 2011. It seems like another time. His passing was a great loss, but his memory has been kept alive, not only through the music he recorded and released, but also through his social impact. In the '70s and beyond, he was one of the prime movers of jazz. He started the performance space Studio RivBea in 1972 with his wife Beatrice (the "Bea" in RivBea); it was a prime spot during the Jazz Loft Era and regularly featured the more creative styles of jazz. The venue ran for approximately eight years, and when it closed, Rivers kept active, even spending time as a reed player in Dizzy Gillespie's late '80s small groups. But Rivers also rigorously documented his own music from the early '70s on. Earlier, he had recorded for various labels, most notably Blue Note (four albums for the label as a leader, as well as several major appearances

as a sideman), but Rivers was relentless post-1970, and left behind a seemingly bottomless trove of recordings that were never released.

Music researcher/discographer Rick Lopez and jazz writer/documentarian Ed Hazell were allowed access to these recordings by Monique Rivers Williams, Rivers' daughter and executor of her father's estate. The Lithuanian NoBusiness record label has been releasing a series of recordings drawing on these archives—six of them to date, which only scratches the surface of the trove. The boxed set under review here is a limited edition (300 copies!) 5-LP condensation of the aforementioned discs, plus a couple of previously unreleased tracks. The discs are stored in a sturdy box and come with a handsome 24-page LP-sized book featuring several essays and beautiful photographs. If anyone can tell me the current whereabouts of the life-size cutout of Rivers that stood in front of a record store in Nancy, France, in 1977—captured for posterity in one of the photos featured in this release—I'd appreciate it! All in all, this set presents a fine document of the arc of Rivers' music and how he honed his approach over time.

Two LPs focus on Rivers' trio concept of the early/mid '70s. The first LP features one of his earliest trios, with Cecil McBee (bass) and Norman Connors (drums), while the fourth is the trio with Dave Holland (bass) and Barry Altschul (drums), probably the best-known of these groups due to its relentless touring and longevity (lasting until 1978). It was in 1976 that Rivers started adding the tuba of Joe Daley to his small groups. Daley had worked in Rivers' larger ensembles and was clearly in sync with Rivers no matter the format. This set features two different tuba ensembles, and each benefits greatly from Daley's agile sparring with the leader.

The second LP features a quintet with the tubist plus Holland, Altschul and second drummer, Charli Persip. Perhaps the most interesting sequence during the performance occurs during the latter part of "Universal Message Part 2" when Rivers switches to piano. After a furious interlude, Rivers slows down, Holland slips into an ostinato figure and Daley enters with a series of arcing lines; his solo eventually winds down to a series of melodic phrases that takes the sequence to its satisfying conclusion.

The third LP is excerpted from the Hamburg session, released as *Braids* with Daley, Holland and Thurman Barker (drums). Best of all is "Blossoms", a side-long outtake from the original date. Rivers focuses on soprano, which makes for a striking contrast with Daley's tuba. It's a very unusual track and well worth the unearthing.

After a period in the '80s where Rivers found it difficult to keep groups together for long, he and Bea relocated (in 1991) to Orlando, FL. That move started a productive period that continued for the rest of his life, perhaps the most consistently productive of Rivers' career, represented by the final side of this set with a recording from March 2002. It includes an 18-plus minute trio improvisation, as well as a previously unreleased selection with his final working trio of multi-instrumentalists Doug Matthews (acoustic and electric bass, bass clarinet) and Anthony Cole (drums, piano, tenor).

If one owns all six CDs, perhaps this release isn't necessary. But with this special set, you get to listen to it all on fresh vinyl and with 25-plus minutes of previously unavailable Sam Rivers music in bonus cuts!

For more info visit nobusinessrecords.com

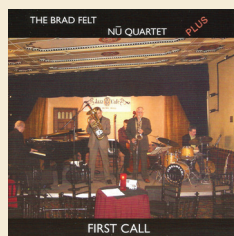


Brad Felt utilized euphonium and tuba as lead instruments, extending modern jazz traditions.

A veteran of two European tours with Howard Johnson's Gravity, he shared the stage with Roy Brooks, James Carter, Gerald Cleaver, Frank Foster, Freddie Hubbard, Thad Jones, Dave Liebman, Lew Tabackin and Clark Terry.

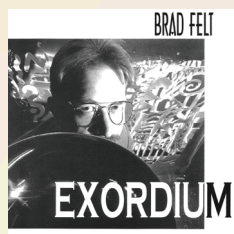
This collection of previously unreleased performances pairs Brad's euphonium with the bass of **John Dana** (a veteran of bands led by Rashied Ali, Art Blakey and Roland Kirk) and celebrates the legacy of two late, great artists.

Also Available:



"Felt plays the euphonium with such a compelling combination of brains, facility and a command of contemporary post-bop that he makes you forget that his instrument is still a rarity in jazz. Few players handle the big horn with as much authority in this idiom."

Mark Stryker, Detroit Free Press



"(Felt's) fast-fingered post-bop solos are complex and well developed, characterized by a fanciful melodic sensibility."

Piotr Michalowski,
Southeast Michigan Jazz Association

"Brad Felt is a brass master"

Richard B. Kamins, Cadence Magazine

For details please visit BradFeltMusic.com



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HONORING JAZZ & BLUES
ONE MUSICIAN AT A TIME

Bennie Pete and Terrell Batiste, Hot 8 Brass Band, New Orleans 2016.
Credit: Richard Corman



Twisted
Cristina Zavalloni/Michel Godard
(Encore Music)
by Francesco Martinelli

A tuba-voice duet is not your everyday band, but these two musicians always surprise—and there’s no bigger compliment in my book. Italian singer Cristina Zavalloni’s clear and mobile voice crosses all possible genre and practice boundaries. She teaches jazz and improvisation, but she’s also a celebrated performer of contemporary music, such as her long-standing collaboration with Louis Andriessen. Her curiosity has often brought her into uncharted territory, from children’s songs to film soundtracks. French tuba (and serpent) specialist Michel Godard has followed a similar path: his work as an interpreter of ancient and baroque music has been cross-fertilized by his improvisational experiences and encounters with non-European traditions (e.g. Kudsi Erguner and Rabih Abou-Khalil). The pair met after Zavalloni released her first jazz album, and the idea of a duo grew from a fortuitous encounter that led to a series of live performances.

Dedicated to “Twisted” vocalist Annie Ross, this album is a trove of surprises. A rather glib but not untrue description of Zavalloni’s vocals could be: Annie Ross meets Cathy Berberian. Improvisations based on texts in different languages and focusing on timbral variations rub shoulders with grooves and melodies. Most of the short tracks—the whole album clocks under 30 minutes—are penned by the musicians themselves, with some contributions by Godard’s late wife and musical partner, Linda Bsiri. The exception is the title tune, twisted all over again with great virtuosity and fun. At times the music sounds timeless, an imaginary form of ancient music; other times it’s more corrosive and jumpy, marked by a sense of theatrical humor, lightning-quick changes of direction and flashing references. Instrumental

and vocal timbres are captured with great clarity, without effects, which transmits the feeling of live performance. The two inhabit different areas of the auditory spectrum, but they still intertwine to create a dialogue across the gap, thanks to judicious usage of electronics and additional instruments. Voice and tuba answer each other’s twists and turns like playful birds in flight, or acrobats without a safety net, keeping the listener on the edge.

For more info visit encoremusic.it



Drumbha
Giacinto Maiorca/Oscar De Caro
(Auand)
by Elliott Simon

Drumbha is a diverse musical session that showcases Italians Oscar De Caro (tuba) and drummer Giacinto Maiorca (drums) in a variety of settings.

De Caro employs advanced techniques to broaden the tuba’s range, which he skillfully pairs with euphonium and trombone to expand the low-key environs, while Maiorca incorporates percussion, bass and electronics into the mix. With the exception of “Interlude”, an ambient exercise that would have better served as a backing track, the duo wisely tailors their compositions to the guest musicians. Their chemistry is impressive, and the tracks offer a series of subtle and mesmerizing blends.

Several of these cuts would fit perfectly on a Buddha Bar compilation, as the music draws on ambient, chill and world music. The title track artfully layers brass voicings, propulsive percussion and heavy metal spirituality, courtesy of Alessandro Lombardi (guitar). “Reeoh” takes a similar but more playful approach, featuring surprisingly melodic tuba work that is delicately colored by Matteo Diego Scarcella (flute). De Caro adds a Serbian flair to “Myrazh’s” ambient groove, which is ultimately owned by Andrea Mellace (vibraphone).

“Tread” is the album’s prototypical track: Alessandro Dell’Anna (trumpet) soars over synth-layered grooves, the dissolving electronic and brass textures complemented by a string quartet. “Deep” takes the duo’s mélange in a funky direction by mixing Giulia Tedesco’s stuttering vocals, Marilena Montarone’s drum machine and Luca Parise’s synth over a deliciously danceable tuba drum rhythm.

“Seven” takes the listener through a series of rooms, each offering a different vibe, ranging from an industrialized groove to a string quartet to Federica Siciliani’s dreamy vocals. The album closer, “E Bardhe”, is an expansive piece on which Emanuele Calvosa (trumpet) adds a Spanish tinge.

Drumbha is a feast with friends that impresses with its carefully layered approach and captivating soundscapes. It’s a must-listen for fans of genre-bending music.

For more info visit auand.com

JHM 300
Pinguin Moschner & Joe Sachse
play the music of Jimi Hendrix
“Uncovered Mermen”
Pinguin Moschner - tuba
Helmut Joe Sachse - guitar

Highly virtuosic and often tongue-in-cheek, Pinguin Moschner and Joe Sachse interpret the music of Jimi Hendrix in their very own way in “Uncovered Mermen”: Hendrix’s wild improvisational lust as a starting point for free improvisations with tuba and guitar. Uncompromising and very original.

pinguinmoschner.de

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Legends and Legacies II

Francis Wong
(Asian Improv)

Avenue 64
William Roper/Cassia Streb/Tim Feeny
(Infrequent Seams)
by Steven Loewy

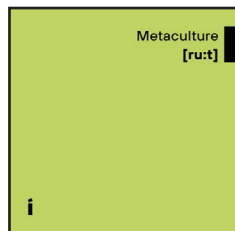
These two recordings, *Legends and Legacies II* and *Avenue 64*, the first issued as a CD and the other as a cassette tape, share Los Angeles-based tubist William Roper, but they are as different as two sets of music could be. In his late 60s, Roper continues to have an active schedule as a multi-disciplinary performer; he's still adding to his now sizeable discography (more than 60 recordings as a sideman, and more than a dozen as leader or co-leader).

Legends and Legacies II, by tenor saxophonist and West Coast icon Francis Wong, is a loose sequel to *Legends and Legacies* (2006), though with different instrumentation and concept. The only players in common are Wong and Roper. *Legends and Legacies II* is a pleasant but adventurous romp through a range of moods, divided into three sections: "The Fire This Time" swings hard, with scintillating tuba and saxophone solos and a strong beat; "Beyond the Bridge" (parts A through

D); and "Corners" (in six parts). With a front line of three reeds and Roper on tuba, and "small instruments", plus Tatsu Aoki (bass, shamisen) and Kioto Aoki and Melody Takata (taiko), there's plenty of diversity. Percussive sounds and strong rhythms permeate the music, while the shamisen and taiko give it an Eastern flair. On "Beyond the Bridge C", Roper's tuba and Tatsu Aoki's shamisen interact closely; the shamisen and drums then build an attractive groove after the tubist drops out. Roper's spoken word contribution to "Corners 5" pleads for a move somewhere "over the rainbow", with some great tuba phrasing on "Corners 3".

Avenue 64, a limited edition cassette release, is a very different animal. The players use lots of small instruments, such as wine glasses, bones and beaks, while a viola tempers the clamor. Each of the three musicians contributes one composition. Cassia Streb transcribed field recordings for "A park, a train, and a secondary highway", while the musicians responded to their visual presence in the studio. This 20-minute group improvisation is filled with electronics and small sounds, with occasional squeaks and other noise, making it difficult to pick out individual instruments. Tim Feeny contributes "Another Pattern", with repetitive pulsing percussive sounds, bells, scratchy long sounds, low-pitched stutters, swooshes, flutter tones and occasional viola. The piece employs "fragmented, disjointed or maddeningly unfinished" ideas from a journal Feeny kept, joining them together and layering them. Roper contributes "The Day Moved", a spoken word piece, which he narrates over a noisy clamor. It is not easy listening, and there is lots of percussion, plucked strings and commotion. Roper's tuba, which roars over it all, is one of the track's highlights.

For more info visit asianimprovrecords.com and infrequentseams.bandcamp.com



Below 0

Sérgio Carolino (Clean Feed)
[ru:t]

Metaculture (impakt Köln)
by Fred Bouchard

These two performances could hardly be more divergent in form, content and intention. Sérgio Carolino, Portuguese tuba superstar, foregoes his usual ensembles (the tuba/guitar/drum trio TGB and the Porto Symphony Orchestra) to wing it alone with gusto, bravado and showmanship, while Carl Ludwig Hübsch, tubist from Cologne, has assembled in *Metaculture* a susurrant sextet that whispers its way through five naturalistic biomes. On his solo set, Carolino plays an instrument of his own invention: the Lusophone (nicknamed "Lucifer"), inspired by British tubist Oren Marshall's Oren-o-Phone, which is made with parts of 1950s frontal bell tubas and modeled after the Jazzophon, a 1927 trumpet shaped like a two-belled saxophone (check out the album cover). Hübsch plays a standard Bb tuba, 'prepared' occasionally with a balloon insert or baritone mouthpiece, and busies himself in the bowels of his creative collective—blending in, listening intently. Thus, we experience two extremes of tuba culture: an extrovert soloist presenting a cannily calibrated

entertainment and a circumspect curator hosting a conversational sextet in an intimate laboratory chamber.

Carolino's 34-minute solo performance unfolds as an improvised fantasia, fancifully separated by this listener into sections of 7, 20 and 7 minutes: whale song and variants; a dazzling array of melodies and effects; and a saucy dance that lands us gently. An arresting 'humpback' opening reaches from booming low bass to high treble loops and tremolos. His chugging engine, fueled by electronic manipulation and processing, pits cavernous near-vocalized chorales against echoing glissandi. The episodic B section moves effortlessly from a fuzzy, boppish blues to a multiphonic buzzing didgeridoo, then from slithery vocalizing (à la Manhattan Transfer) into a sexy legato over a bassline. Hunting-horn calls lead to layered alhorn pulses. Scat-like profundo wah-wahs wobble off into the stratosphere. The parade of repertorial effects struts into the jungle: lions roar, elephants trumpet, hippos fart in a harrowing caterwaul of howler monkeys. The upbeat 2/4 ostinato dance features mouthpiece vocalizations punctuated by metallic ring taps on brass and a ghostly coda.

Hübsch and his improvising colleagues—Angélica Castelló (tapes, Paetzold recorder), Sandra Weiss (bassoon, sax), Tiziana Bertoncini (violin), Philip Zoubek (piano) and Shiau-Shiuan Hung (percussion)—at first seem minimalists, but morph into inquisitive naturalists. Might "Everland" be a motionless, featureless landscape of the Sahara? Antarctica? No—granular motion and intense interactions scabble at or below the surface calm. "Crossing" introduces an itchy network of grinding, scratching, plucking and ticking. Halfway, everything stops: the telephoto lens zooms in on a busy night by a vernal pool of chirping spring peepers, pizzicato frogs, tiny bell glow-worms, tapping katydids and then under all the tuba as a linking chain of mycelia. "Thicket" is abuzz with curious purring, murmurs and evanescent vibrations. (Is that owl the tuba? Never mind!). "Unidentification" features madly chiming prepared piano, staccato purring grouse (cuica?) and an untamed crescendo of water-birds and wood-blocks. Soft tuba growls might be that hippo—this time in heat. "Of Fences" serves as an encore with masks off, instruments revealed, a genial closing jam of medium 'tempo' with shards of melody.

For more info visit impakt-koeln.bandcamp.com and cleanfeed-records.com

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Spark Bird
 Emilie-Claire Barlow (Empress Music)
 by Anna Steegmann

Emilie-Claire Barlow, a top Canadian jazz vocalist who splits her time between Toronto and Mexico, has had a successful 25-year career in which she received seven Juno nominations, two Jazz Vocal Juno awards and was named female vocalist of the year at the National Jazz Awards in 2008. For her 13th album, *Spark Bird*, inspiration arrived during the dark times of the pandemic when a cacique bird visited her in Mexico. She started to collect songs about birds, with *Spark Bird* as the outcome. The impressive result: eight bird-inspired songs performed with a fine group of musical collaborators. Her vocal range and impeccable phrasing are remarkable, and her style is distinctive and accessible. On the opening track, “Over the Rainbow” (Arlen, Harburg), her voice sounds cheerful and innocent, like a young girl’s. Kelly Jefferson (tenor), Reg Schwager (guitar), Jon Maharaj (bass), Amanda Tosoff (piano) and Celso Alberti (percussion) provide a joyful, spirited backdrop that soars into a bossa swing. “Fais Comme L’Oiseau” (Marques, Jocafi, Delanoe) is remarkable for Barlow’s charming singing in French and how

she responds to Jefferson’s expressive saxophone play. In the bluesy “Skylark” (Carmichael, Mercer), she sounds sexy and seductive. Drew Jurecka (violin) and Lydia Munchinsky (cello) join Maharaj and Schwager to create a sumptuous base for Barlow to take flight.

Her take on Coldplay’s “O” is profoundly emotional and moving; Rachel Therrien’s somber flugelhorn solo feels almost grief-stricken. Her uptempo take on Stevie Wonder’s “Bird of Beauty” is full of surprises. The playful and amusing “Little Jazz Bird” (Gershwin & Gershwin) veers off into the countermelody of “When the Red, Red Robin Comes Bob, Bob, Bobbing Along” and includes a beautiful guitar solo by Schwager. She sings in Spanish about seizing the day and flying free in “Pájaros de Barrio” (Garcia), her voice evocative and strong, accompanied only by Chris Donnelly (piano).

Though Barlow performs to sold-out audiences in Canada, she crossed the border into the U.S. for the first time early last month to perform at Birdland (Apr. 2). The audience responded enthusiastically to her sultry singing (both in English and French), her humorous anecdotes and the excellent solos by Schwager and Jefferson. The vocalist gave her bandmates room to shine and their joy and chemistry playing together were contagious. Barlow sang several songs from the new album and introduced the audience to older favorites before bringing down the house with her takes on Van Morrison’s “Sweet Thing” and Lee Hazlewood’s “These Boots Are Made for Walking”. Based on the audience response alone, her first performance in New York will certainly not be her last.

For more info visit empressmusicgroup.com



Onyx
 Sasha Berliner (J.M.I.)
 by Andrew Hamlin

Opener “Jade” doesn’t quite set *the* tone, as you might hear in due time—but confidently sets *a* tone: drummer Marcus Gilmore and bassist Burniss Travis II, twin screws on an atomic sub, churn deep waters as the leader’s vibes and assorted keyboard washes remind us of the breathable air we’ve left behind. Smooth running, Jaleel Shaw’s alto sax points the way onward, deeper, funkier. “Crescent Park (In Elliptical Time)” adds singer Thana Alexa for a sweet, but stern lecture spread over held notes, staggered rhythmic figures here rushing, there holding—insisting that we’re not where we need to be and want to get to, not yet, but we’ll get there, we must get there. Alexa scats along with Berliner for the midsection, artfully leaving out notes to create space. A dominant tone, then, of space, air, not water, but with an underlying urgency, a sky darkening too soon, before important things can get said.

“My Funny Valentine” comes bifurcated into “I” and “II”, solo vibes before the combo version, and hats off to Berliner and everyone else—you don’t even think for a moment about Chet Baker or Gerry Mulligan. Part

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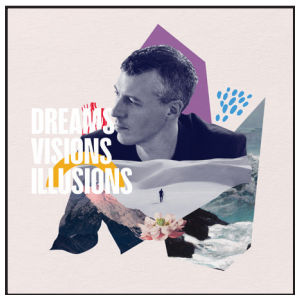
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"I" raises a nimbus of sustained notes, through which extrapolations on that melody rise vertically at first, then slide horizontally, lingering like smoke rings and then ascending to the clouds. The band kicks in, spends 30 seconds showing everything the tune might be through a narrow aperture of harmony, then uncoils; pianist James Francies shoots out a line, a long line, for the sake of its own delirious logic.

"NW", the set's last long cut ("Boom's Epilogue" makes for a snappy send-off) has an unassuming enough surface. But the key here, as everywhere else, is stacked-up subtlety: Francies and Berliner ping off each other, rushing to mingle in a swirl; Shaw stands off to one side, then advances stereo center to make his point, as piano and vibes part courteously. Gilmore, never showy, never dominant in any obvious manner, keeps the snare and cymbals pulsating at the mix's bottom. It's a tacit acknowledgement that every worthwhile discussion, even a musical one, needs a heart—a reassuring reason to be.

For more info visit outsideinmusic.com. Berliner is at Smoke May 3 with Palladium's "The Music of Wayne Shorter" and Greenwich House Music School May 11 with Oran Etkin. See Calendar.



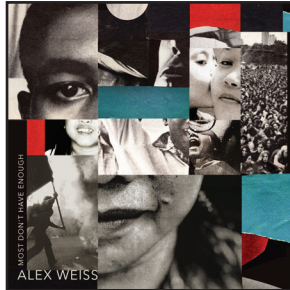
Dreams, Visions, Illusions
Nick Finzer (Outside In Music)
by George Kanzler

A trombonist with a wide, blustery vibrato and a penchant for exploring the lower and middle registers of his horn, Nick Finzer has produced a surprisingly original and adventurous album here as a jazz auteur. Working with a nominally straightforward sextet—Lucas Pino (tenor, bass clarinet), Alex Wintz (guitar), Glenn Zaleski (piano), Dave Baron (bass) and Jimmy Macbride (drums)—Finzer has produced music that defies most easy conventions.

The uptempo opener, "to dream a bigger dream", seems conventional but veers from the expected AABA to an odd ABCA. Finzer brazenly blares through his solo, while Pino's sax solo soars repeatedly into the alto range. The following track, "aspirations and convictions", proceeds from a rubato opening to a hypnotically slow, processional tempo with eerie horn moans, courtesy of low trombone and lower bass clarinet. Trombone, bass clarinet and guitar tentatively embark on solos like characters in a slacker movie before Wintz' guitar dominates.

The leader takes inspiration from such forbears as the John Coltrane Quartet's famously loose 6/8 shuffle, which dominates "but i did what they said"—and Charles Mingus: Finzer borrows a signature opening bass pattern on "now, then and when", and often uses such Mingus ploys as accelerating, decelerating tempos, time signature changes and severe mood shifts. All of these devices are used on the aptly titled "waking up", which makes one wonder why trombone and bass clarinet are not paired more often; although known primarily as a tenor saxophonist, Pino's most notable work here is on bass clarinet. Also employed to advantage is Wintz' ringing guitar, often added to ensembles or comping to distinctive effect. He's also given the main solo role on "now, then and when".

For more info visit outsideinmusic.com. Finzer is at Birdland May 9-11 with the Gil Evans Project. See Calendar.

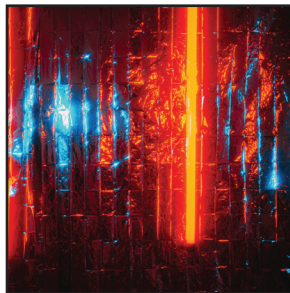


Most Don't Have Enough
Alex Weiss (ears&eyes)
by Marco Cangiano

Tenor saxophonist Alex Weiss is a typical product of Brooklyn's melting pot. Descended from a family of artists—his grandfather was the Spanish surrealist painter Eugenio Granell—and raised in a multicultural environment, Weiss expresses with vigor post-bop jazz open to all musical influences and conscious of today's political tensions. This, his third album, is his first with his working quintet Glad Irys: Dan Blake (soprano), Yana Davydova (guitar), Dmitry Ishenko (bass) and Ches Smith (drums); and on two pieces, the ensemble is augmented by Marta Sanchez (piano). Weiss' compositions lean toward a melodic, somewhat hypnotic approach that is nonetheless unpredictable. Often, as on "Your Dark Shadow", Smith's drumming floats freely around Ishenko's insistent patterns. On "Organized Religion", the leader's strong tenor blends very well with Blake's supple soprano. Davydova's guitars add a rock flavor to the mysterious atmospheres, as on the interlude "Grandmother's Needles". As a soloist, Weiss cherrypicks each note and is not afraid to leave space between them.

Sanchez' piano adds dramatic depth to the music, as on the longest track, "Homage to Elijah Cummings", which recalls some of the best work of Brian Blade's Fellowship. After her inspired contribution, Weiss takes a restrained solo punctuated by guitar. A dialogue between the saxophones brings back the main theme, anchored by a four-note pattern that slowly increases the tension. Ishenko is featured in Chris Speed's angular "Really Ok" and "Thumbelina", where Weiss' lyrical side is showcased. Ornette Coleman's bouncy "Humpty Dumpty" demonstrates the leader's uninterrupted lineage within the post-bop tradition. "Akira" is an assertive theme on which Davydova takes the lead; Sanchez' piano ruminations verge on the atonal, but eventually a bop riff emerges. Overall, this is an album with rewards at each turn.

For more info visit alexweissmusic.com. Weiss is at Threes Brewing May 10. See Calendar.



Likht
Nava Dunkelman/gabby fluke-mogul
(Relative Pitch)
by Marc Medwin

When it comes to diversity channeled through fierce energy, there's not a duo around that can touch percussionist Nava Dunkelman and violinist gabby fluke-mogul. Not only do they run the gamut in terms of timbral innovation, but *Likht*, their new duo offering, also brings cultural tropes to bear in ways that are deeply refreshing, while also raising the occasional smile.

If "Rosada" doesn't tickle the funny-bone,

especially when tritones explode outward with a non-sequitur of an upward sweep that fluke-mogul executes with intrepid grace (0:18), nothing will. It happens just ahead of a beautiful high-register pitch floating gently over Dunkelman's percussion, a moment of meditation amidst the instability. There's also a delicious downward-spiraling slide toward the halfway point, just before the whole thing seems to start again. It's as if the Spontaneous Music Ensemble crossed paths with Camper Van Beethoven at a particularly far-out moment. On some quieter point of the spectrum resides the bowed near-emptiness of "Royt". Part koan, part occasional irritant, especially when high frequencies begin to merge, it's a feast for the ear and a fascinating study in tiny ensemble magic.

This duo stands open-eared at multiple gateways, absorbing, investigating and sending the results down several lines, as the reflective "Momo" makes abundantly clear. The two render pile-driving lines and rhythms piquant by boxing them in higher registers. "Cereza" is a kind of uhr-blues, a swinging homage to who exactly knows what, but whatever's being evoked, it's done with grace and wonderfully taut energy.

Like so many Relative Pitch releases, this duo set thrives on energy and intensity. It's fierce, beautiful and haunting by turns, and already a favorite disc of 2023.

For more info visit relativepitchrecords.bandcamp.com. Dunkelman is at Brooklyn Museum May 6 with NOMON and May 9 with Sally Gates and Jessica Pavone. She is also at Nublu May 16 with NOMON, at Triskelion Arts May 11-13 with Testu Collective and Yoko Murakami and at Public Records May 20 with Brandon Seabrook. fluke-mogul is at Union Pool May 2, The Clemente May 6 with Mara Rosenbloom and Tscheser Holmes and Sisters May 30 with Nate Wooley's Mutual Aid Music. See Calendar.

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Resolution
Ken Fowser (WJ3)
by Keith Hoffman

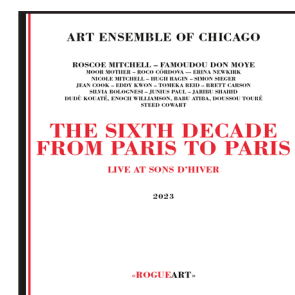
Between his experience booking talent for the better part of 20 years, and his collaboration with record producer/drummer Willie Jones III, tenor saxophonist Ken Fowser had his pick of the best musicians on the New York City scene for his new album. And, miraculously, the musicians he wanted were all available to play: Jeremy Pelt (trumpet), Peter Bernstein (guitar), Rick Germanson (piano) and Gerald Cannon (bass), in addition to Fowser and Jones. So they piled into the “temple of jazz”, the legendary Englewood Cliffs studio of the late Rudy Van Gelder, and produced *Resolution*.

From the opening notes of “All Avenues” you know you are listening to masters. Major chords descend in minor thirds in a nod to the tenor saxophonist’s hero-mentors George Coleman and Eric Alexander, both of whom like playing over that pattern. Fowser and Pelt (on muted trumpet) state the boppish melody. “Vanishing City”, another original by the leader is a beautiful ballad with a round robin melody: Fowser, Pelt and Bernstein all take eight bars before the leader returns to finish the statement. Fowser always has a big, round tone and at times on this affecting piece he makes his tenor sound like a bass clarinet, both warm and rich.

Jones produced this album for his WJ3 imprint and he and Fowser clearly wanted no clutter. Germanson, for example, sits out on “All Avenues” while Bernstein comps. For the rest of the album, Bernstein functions as a third horn, so the two chordal instruments are never comping simultaneously. This stark approach is stripped down to the studs on the album’s lone non-Fowser original, the Vernon Duke standard “Autumn in New York”. Jones wanted to hear it with just tenor, bass and guitar. And it works. If Coleman Hawkins had ever recorded “Autumn in New York”, this might be as close to what it would have sounded like. Fowser has the Hawk’s breathy beauty, and Bernstein’s guitar solo is a master class in miniature, with Cannon providing understated swing below the surface.

If you are looking for straight-ahead jazz by masters of the art, *Resolution* deserves your attention.

For more info visit wj3records.com. Fowser is at Cafe Bohemia May 5 and Cellar Dog May 13. See Calendar.



The Sixth Decade: From Paris to Paris
Art Ensemble of Chicago (Rogue Art)
by George Grella

What’s in a name? Where does renewal end and legacy begin? These are the relevant questions with this album, which follows and is related to Pi Recordings’ 2019 release, *We Are On the Edge: A 50th Anniversary Celebration*.

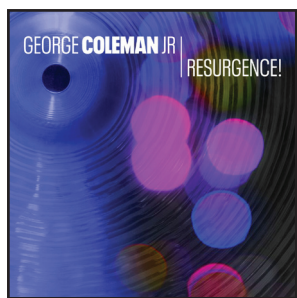
The titles indicate honorifics, but this is a different group of musicians creating its own era, not just in transition but seemingly negotiating the question of how long and even whether the Art Ensemble of Chicago will continue with only Roscoe Mitchell and Famoudou Don Moye left. It's about a balance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

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

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

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

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



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

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

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

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

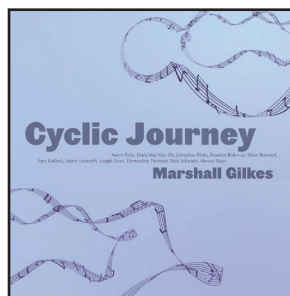
and he makes a comfortable cameo. Guitarist Paul Bollenback takes the lead with his comping and tasty solos, while Charette's organ contributions swirl. The latter's playing is laid back compared to, say, the late Joey DeFrancesco, but he's totally in the pocket with the way organ trios sounded in the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

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

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

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

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



Cyclic Journey
Marshall Gilkes (Alternate Side)
by George Kanzler

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

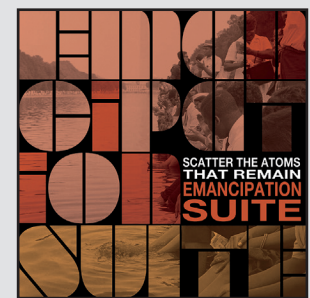
The nine sections follow "a day in the life" of the composer, from "First Light" to "Musings" at the end of the day, plus the title reprise. Themes, some as melodically strong as earworms, occur and recur, shifting between Gilkes' trombone, Aaron Parks' piano and the brass choir. Parks and bassist Linda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

of theme and variations both suggest classical music tropes.

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

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

DROP THE NEEDLE



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

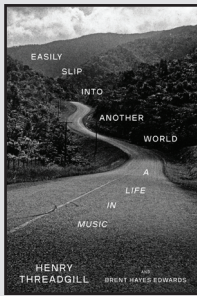
Drummer/bandleader Franklin Kiermyer has a talent for leading a band with his heart; that is to say, allowing anything and everything to happen while still leading and supporting. In 2017, he formed his current band, Scatter the Atoms That Remain, whose debut album *Exultation* (Dot Time) was released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

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

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

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

IN PRINT



Easily Slip Into Another World: A Life in Music
Henry Threadgill and Brent Hayes Edwards
(Knopf-Random House)
by Kurt Gottschalk

About two-thirds of the way into Henry Threadgill's breezy and engaging memoir, the bandleader/composer announces that the less he says about his music, the better. In the remaining 130 pages, he makes the point a few more times, although anyone who has made it that far has already figured out that this isn't a book of musical analysis. The funny thing is, in the final pages, he delves deep into the "intervallic" system that has steered his music for the last 20 years and counting. His comments about his goals and interests in putting together his trio Air in the '70s, and later his Sextett and Very Very Circus, are also illuminating, if less detailed.

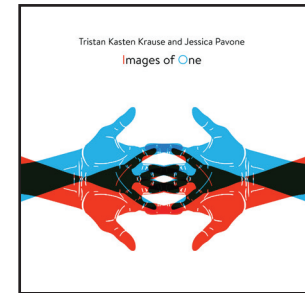
Easily Slip Into Another World: A Life in Music is indispensable for understanding Threadgill's intoxicating and mystifying music, but for the most part, the book is about storytelling and even reads like transcribed bull sessions. If you want to hear about him

sitting in with Pharoah Sanders and Leon Thomas on his first trip to New York City, or jamming with the Mighty Sparrow in Trinidad, or playing with Jeanne Lee or Cecil Taylor, or the time that Indira Gandhi assisted him with an old war injury, it's all in there, although there's usually not much more than a mention before he's on to something else.

Surviving the streets of Chicago and the jungles of Vietnam take up the first two-fifths of the book. This might not be important musical history, but it's absorbing reading. At times, his writing is downright touching, as when he frames his loss of bassist Fred Hopkins with Sonny Rollins' loss of Clifford Brown. (The shadow of Rollins looms throughout the book.) He saves some of his most effusive prose for Sextett cellist Deidre Murray. Later bands go by in a flash, and some key collaborators seem all but forgotten. As a producer, Bill Laswell had a fascinating impact on Threadgill's recordings, for example, but in the book he gets a single mention as someone else on the scene.

Threadgill's insights and experiences could fill a book, just not this one. His cards are kept pretty close to his chest, which is a shame; but the book we get is the one he wanted to give us, and that one is a quick, fun read.

For more info visit penguinrandomhouse.com. *Threadgill* is at The Center for Fiction May 7 in conversation with Brent Hayes Edwards and *Very Very Circus: The Music of Threadgill* is at Mark Morris Dance Center May 7, both as part of Bang On A Can Long Play Festival. *Threadgill* is also at Harlem Stage May 19. See Calendar.



Images of One
Tristan Kasten Krause and Jessica Pavone
(Relative Pitch)
by Marc Medwin

How many tones does one tone contain? How many subtle dynamic shifts does a single increase of bow pressure put into motion? Double bassist Tristan Kasten-Krause and violist Jessica Pavone take the proverbial deep dive into these territories on this first collaboration. The beautifully clear recording is paramount. Go back to the recordings of the Theater of Eternal Music, for example, to hear how astonishing music-making becomes tepid because of faulty transmission of minuscule tonal gradations. Here, the two artists' focused and often orchestrally rich sounds are presented with all the clarity and detail one could desire.

The music almost completely negates the idea of fixed sonority, and even of interval in any conventional sense, though hasn't all that been jettisoned anyway? The post-Bartókian harmonic complex that occurs on the title piece at 5:05 is more of an inevitability than a point of definition, as the various dyads and unisons, not to mention all the shades surrounding and in between, lead directly to it. They bark and



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parabolate their way forward but ultimately bring the music right back to its starting point, an astonishing take on the permeable boundaries between form and structure capped by delectable deep double-bass rumbles. The other relative miniature, "Rarefaction", deals in near-octaves and fifths, though never quite in the way tradition-oriented ears might expect. Intervals either grind and pulse or resonate with a mystical purity beyond description—until the most exquisite third imaginable (4:28) sweeps all ahead of it to the side and becomes a major component as the piece nears its conclusion.

To suggest that the two longer works follow a similar developmental pattern is to sell their originality short. There is no adequate encapsulation of the first five minutes from "On Axis": it is a marvel how an octave can birth so many interregistral overtones and how monumental that succeeding interval switch sounds. Similarly, the ascending harmonic centers forming the glacial trajectory of "Double Cross" need to be experienced, primarily for the unity in their execution—which is what this music is about, despite its moment-to-moment diversity. The two players sound as if they were playing a single instrument or even drawing shared breaths. These are hauntingly beautiful explorations of the place where tone and overtone meet, with better travel guides impossible to find.

For more info visit relativepitchrecords.bandcamp.com. Pavone is at Brooklyn Museum with Sally Gates and Nava Dunkelman May 9. See Calendar.



Dance of the Mystic Bliss
Michael Blake and Chroma Nova (P&M)
by Jim Motavalli

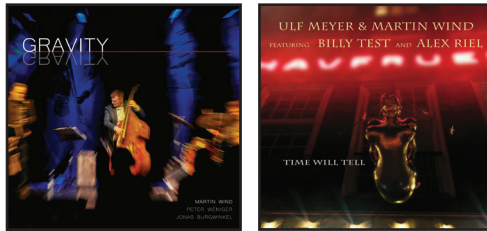
Where has Michael Blake been all my listening life? Shame on me, because this is his 15th solo album, following last year's Bob Stewart/Marcus Rojas double tuba frontline heard on *Combobulate* (Newvelle). The entirely Blake-written-and-arranged *Dance of the Mystic Bliss* features the leader on flutes, tenor and soprano saxophones, and is a deeply warm, melodic and humanistic record dedicated to the artist's late mother. Working with two Brazilian percussionists (Mauro Refosco and Rogerio Boccato), Skye Steele (violin), Guilherme Monteiro (guitar), Christopher Hoffman (cello) and Michael Bates (bass), Blake has created a unified, almost cinematic work that is both elegiac and emotionally compelling.

"Le Coeur de Jardin" features Blake on soprano, evoking Coltrane's work on the instrument without sounding remotely like him, though the search for transcendence is a shared trait. With great work from Hoffman, the number builds on an appealing circular melody before Blake enters with just two minutes left and channels the proceedings skyward.

The edgier and funkier "Little Demons" takes full advantage of the strings, which serve as a unique atmospheric foil to the two percussionists. There's a certain "Naked City" vibe that John Zorn would presumably like. "Love Finally Arrives", with Steele featured out front, dances sympathetically with the leader's breathy, yearning tenor. "The Meadows" features the leader on first-time-recorded flute, operating over a near-drone that suddenly breaks into a bouncy folk-influenced melody that, thanks

to Monteiro, evokes the best of a Bill Frisell-ian influence. "Prune Pluck Pangloss" builds an earworm martial beat, catnip for the percussionists, as Blake switches from sax to Rahsaan Roland Kirk-esque flute. The African highlife feel of "Sagra" is joyous and features great sawing from Steele. The compact "Merle the Pearl" is an upbeat, celebratory portrait of his mother, with great writing for the ensemble and the leader's tenor, with not a second wasted. This sentiment could be said of the whole album, which is all about serving the song. There are no grandstands and no meandering solos that outlast their welcome. It's hard to avoid being overly effusive about this wonderfully arranged record, but it's just that special. There's a lot going on in each track, so much so that additional rewards are surely to be had with headphone listening.

For more info visit michaelblake.net. This project is at Nublu 151 May 27. See Calendar.



Gravity
Martin Wind/Peter Weniger/Jonas Burgwinkel
(Laika)
Time Will Tell
Ulf Meyer & Martin Wind (Laika)
by Jim Motavalli

It's unclear how much exposure *Gravity*, recorded and released in Germany, gets in the States, but it deserves a listen—especially from fans of the busy New York-based bassist Martin Wind. The focus may be on Wind—in the cover photo he's the only musician in focus, and his name is bold-faced. But this is a tight unit and the playing reflects the fact that Wind and tenor saxophonist Peter Weniger have known each other for 35 years (since their days with the German National Youth Jazz Orchestra). The leader's "Still Friends" initiates the album's proceedings. It's a lean, snaky, swinging tune and showcases Weniger's bright, dry sound: what Paul Desmond might have sounded like on tenor and if he had grazed in the avant-garde. The saxophonist's "Newborn" is introduced by the leader's bouncing bass. And drummer Jonas Burgwinkel, out of the Ed Blackwell school, is effectively as much a busy percussionist as trap drummer. Wind's "Inga's Waltz" slows the proceedings down, with the bassist on top, playing big-toned figures before the pace picks back up with a short but yearning tenor saxophone solo (someone should write lyrics for this number, as it has the feel of a standard in the making).

Al Cohn recorded Johnny Mandel's "El Cajon" in 1981, and here it is again—a reminder that Weniger has a touch of that West Coast cool sound in his playing. Dave Frishberg wrote lyrics to this one. Reaching back to an even earlier source, the trio interprets Beethoven's "Pathetique" as an elegant late-night jazz ballad. Wind's sprightly "Another Beer Please" has the noisy, drink-spilling atmosphere of New York clubs down pat, just like Frank Zappa's "America Drinks and Goes Home". His exceptional bass playing on this tune demonstrates why he's so in demand. For a complete change of pace, the album closes with a gentle reading of Gershwin's "Someone to Watch Over Me". Wind brings it down to a crawl, Weniger showing a personal flair for playing ballads.

Time Will Tell, recorded in Copenhagen (versus Berlin), is a completely different record. The bassist is joined by Ulf Meyer (guitar), Billy Test (keyboards)

and Alex Riel (drums). Meyer's delicate solo guitar introduces John Lewis' indelible "Django". The tread is so light that this reviewer had to double-check to see if the album is an ECM release. The bassist's "Solitude" is also somber. But then Meyer's lively "October Blues" shakes things up, taking us into Bill Frisell-ian territory. Guitar, bass and piano lock in tight. That's the tune—Meyer's swinging solo is more out of Wes Montgomery and Philadelphia-born Test, (who holds down the piano chair in Germany's WDR Big Band) swings handily on this one, too.

Wind's "Maya" is introduced by the composer's spare solo. Test trickles in until Meyer leaps into the fray two minutes in. He showcases the formidable melody, bringing in clear skies and a brighter tone, with both Meyer and Test taking shiny solos. Meyer's "On My Sofa" takes us into late night, clicking through Netflix and chilling, perhaps? Milwaukee-based Seymour Lefco was known as "the jazz dentist", and his "You Look Good to Me" (written with Clement Wells) was recorded by Oscar Peterson in 1964 before it made its way across the ocean and became popular among European musicians. The version here, the closest the album gets to a standard per se, is beautifully lyrical with the pianist's playing standing out. Meyer's "Do Di Dee" isn't a standard—yet, but it has that level of sophisticated yet accessible musicality. The guitarist has the lead, yielding for Test's shimmering solo. Meyer's title piece, the album closer, takes us back to the "ice storm in Copenhagen" mood of "Django". It's lovely.

For more info visit Laika-Records.com. Wind is at Mezzrow May 5-6 with Chuck Redd Trio and Blue Note May 7 with NYU Martin Wind Ensemble. See Calendar.

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With Love, From New York
Adam Larson (Outside In Music)
by Dan Bilawsky

In the past year, tenor saxophonist Adam Larson has released a trilogy of albums about three cities that have been central to his development. He started the journey with *With Love, From Chicago*—the jazz center closest to his hometown of Normal, IL—and continued with a tribute to Kansas City, where he’s resided since 2019. Now, finishing strong, the adroit tenor saxophonist nods to New York.

Having spent 11 years in the Big Apple before making the move to K.C., Larson was already baptized in the hustle and bustle. Returning to that scene, he reacquainted himself with the ace rhythm team of Matt Clohesy (bass) and Obed Calvaire (drums). They make a potent trio, as demonstrated right off the bat on the prog-influenced “Aerial Landmasses”. Larson’s lean muscularity draws the ears right to the middle of the action, which is punctuated by Clohesy’s electric bass and powered by Calvaire’s slam-and-stun drumming. The saxophonist shows remarkable fluidity atop the rhythm section’s tight-yet-malleable IDM grooves on “Soar”, and hits a groove on the sunny, shuffling “Perspective”.

The rough-and-tumble romance of New York’s scene is apparent on the jostling “Moment of Clarity”: Calvaire pushes and prods with style, Clohesy offers a helping hand and Larson slaloms with flair. But New York’s mystery is moored to “Deception”, a contemplative piece, and its might is manifested in “Cellular Snacks”, which trades in rock stocks. A portrait of an artist who never settles down, set loose in the City That Never Sleeps, *With Love, From New York* makes the perfect capstone to this impressive tripartite autobiographical endeavor.

For more info visit outsideinmusic.com. This project is at Smalls May 17. See Calendar.



brutalovechamp
Brandon Seabrook (Pyroclastic)
by Stuart Broomer

Brandon Seabrook has built his reputation as a hyperkinetic guitarist, tearing off wildly unpredictable, leaping, discordant solos at warp speed. *brutalovechamp*, an eight-part suite, expands that practice considerably. Leading an octet called Epic Proportions, he demonstrates remarkable abilities as composer. The instrumentation and personnel of the group immediately convey the breadth and imagination of Seabrook’s palette. Along with his own guitar, mandolin and banjo, the personnel includes Nava Dunkelman (voice, percussion, glockenspiel), Marika Hughes (cello), Eivind Opsvik and Henry Fraser (bass), Chuck Bettis (voice and electronics),

John McCowen (contrabass and Bb clarinets, and alto and bass recorders) and Sam Ospovat (drum set, chromatic Thai nipple gongs, vibraphone, concert chimes).

The title track begins with unaccompanied recorder intoning a stark Asian-sounding melody, but the sudden addition of rapid accompaniment from cello and banjo suggests a Renaissance theme as well. This start shifts suddenly to clipped modernist dissonance as Seabrook switches to electric guitar. Hughes' wandering free improvisation is accompanied by a rapid-fire jangle of percussion and basses. The foreground turns to spacious and varied percussion; a passage of near silence is followed by a drum kit solo. Eventually, after further shifting textures, there's a brief recourse to solo recorder, then a rapid guitar lead.

This pattern of sudden shifts in orchestration, style and mood characterizes both individual pieces and movement through the suite. High-speed guitar and pitched percussion suddenly pause for a long tone from contrabass clarinet. The collective and individual performances are meticulous and inspired. Seabrook's composerly imagination, stretching a Frank Zappa impulse, is consistently surprising, whether it's a passage combining bowed low-register basses and contrabass clarinet ("I Wanna Be Chlorophylled I—Corpus Conductor") or passages of horror, comedy and insane laughter ("Gutbucket Asylum"). Each piece has surprises, whether it's the delicate percussion and spacey electronics of "From Lucid to Ludicrous" or the grand guignol operatic vocalizing and semi-hypnotic repose of the concluding "Compassion Montage".

brutalovechamp is playful, witty, sometimes just silly and often beautiful (though not for long). Like all of Seabrook's projects, it's worth hearing and it benefits from brilliant execution from all concerned.

For more info visit pyroclasticrecords.com. Seabrook is at Public Records May 20. See Calendar



Mourning of the Praying Mantis / Worms with Strings
Eugene Chadbourne (Feeding Tube)
by Kurt Gottschalk

The Insect and Western records of the '90s and beyond remain some of the most unusual in Eugene Chadbourne's odd and extensive catalog. They were an extension of the Derek Bailey-inspired guitar and banjo extended technique heard at some point on most Chadbourne records, but were something more than that. Coming from a musician who can own both Johnny Paycheck or Erik Satie, the series was still a surprise. They are among his most difficult records to listen to, and at the same time contain some of the most unabashed beauty among his instrumental compositions. Chadbourne, it seemed, was imagining the lives of bugs and other such creepy crawlies with respect and sincerity, even affection, and without anthropomorphism. He imagined a sonic world where bugs had busy days, and maybe fell in some sort of love, but still a world where all of the actions seemed minuscule to the human ear.

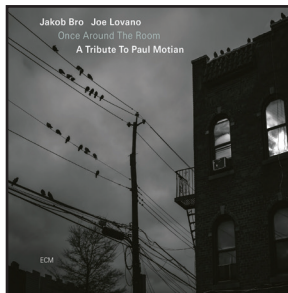
It's another surprise that Feeding Tube has committed to a series of reconfigured Insect and Western reissues, commencing with *Mourning of the*

Praying Mantis / Worms with Strings, and on vinyl no less (digital downloads are also available). It wouldn't seem the sort of thing a label that wants to make money might do, but the arrival of the first installment is nonetheless an occasion to celebrate.

Mourning of the Praying Mantis (originally from the 1998 album *Insect Attractor*) and 1999's *Worms with Strings* have been pared down and paired together for this inaugural issue. The original 19-minute "Mantis", with 18 players, has been recut to add bits of a separate, previously released duet with Warren Smith. The wide-ranging ensemble remains, from Misha Feigen's balalaika to Tom Heasley's tuba—and the adventurous players realize the scene wonderfully.

Worms with Strings gets chopped down to about a third the length of the CD release, but having the two recordings back-to-back works so nicely that it hardly matters. This selection again features an array of musicians, with different performances spliced together, sometimes quite audibly so. While slinky strings might seem the worm's domain, they are more plucked than bowed here, and skitter about in unexpected ways, with Leslie Ross' bassoon standing out. For completists wishing for the whole of the program, remember that worms cut in half can regrow themselves.

For more info visit feedingtuberecords.com



Once Around the Room: A Tribute to Paul Motian
Jakob Bro/Joe Lovano (ECM)
by Tom Greenland

Jazz is an art that often takes one step backwards to move forward two, using old traditions to generate new expressions. *Once Around the Room: A Tribute to Paul Motian* is a case in point: co-led by American tenor saxophonist Joe Lovano and Danish guitarist Jakob Bro, the project draws on the protean music of Motian's long-running trio with Lovano and guitarist Bill Frisell to create something contemporary and *sui generis*. However, there are three bassists this time: Larry Grenadier and Thomas Morgan on acoustic, mixed to either side, and Anders Christensen on softly plucked electric, mixed center; instead of Motian's less-is-more ethos, two drummers (Joey Baron and Jorge Rossy), soft yet garrulous, sit on the thrones. Bro, who played on Motian's 2006 *Garden of Eden* (also on ECM), fills the Frisell-ian function of soundscaping (as opposed to comping or soloing); his multidimensional textures, created with loops, delays, whammy, sustain, harmonizer and ring modulator—all of which can sound uncannily 'acoustic'—serve as the ideal musical doppelgänger for Lovano's smoldering tenor.

Recorded exactly ten years after Motian's death, the album opens with "As It Should Be", a droning twelve-tone composition with leaping intervals. "Sound Creation" is a group improvisation based on a motif by Lovano, who switches midway through to tárogató (Hungary's version of a wooden soprano saxophone); the track achieves a beautiful blend of acoustic and electric textures. Lovano's "For the Love of Paul" is a longer track whose theme is based on wide, crab-walking intervals (recalling Thelonious Monk's "Misterioso"); the performance boasts some magnificent tenor work. Bro's "Song

to an Old Friend" and "Pause" both have folksy Americana themes, the former showcasing Lovano's operatic tone, the latter Bro's brilliant multi-layered accompaniment. Between them is Motian's "Drum Music", which he often used as a set closer. Here it's set up by Bro's growly modal musings, which spur Lovano to a charged response, spitting out lines that spew like molten lava down the volcano side—one of the album's high points. Altogether, this is a tribute that, rather than retreading the past, steps into the present and future.

For more info visit ecmrecords.com. This project is at Village Vanguard May 23-28. See Calendar.

UNEARTHED GEM



The Bootleg Series, Vol. 7: That's What Happened 1982-1985
Miles Davis (Columbia-Legacy)
by Scott Yanow

Because of the huge number of accomplishments throughout Miles Davis' career (May marks his 97th birthday), it is easy to overlook the trumpeter's work of the '80s. During his final period, his groove-oriented music became more melodic and open to pop tunes than it had been in the '70s; he was no longer using electronics to distort his tone and the ensembles were sparser. But other than *Tutu*, his albums from his later period tended to be underrated. Consisting of previously unissued performances from 1982-85, this 3-CD set documents his final years with Columbia before he moved over to Warner Bros. Ironically, many of these unheard performances are superior to others released at the time.

Here is a trivia question. Who is the only sideman of Davis' bands of the '40s and '50s to record in the studio with him in the '80s? The answer might be a surprise: trombonist J.J. Johnson. Twenty years after Johnson made his last recording with the trumpeter (on *Quiet Nights*), Johnson reappears playing a duet with Davis (heard on keyboards) on "Minor Ninths", and with the trumpeter's sextet on "Celestial Blues". The remainder of the first two discs consists of outtakes, unedited jams and discarded performances that feature Miles in the studio sounding in fine form with such sidemen as saxophonists Bill Evans or Bob Berg and guitarists Mike Stern, John McLaughlin or John Scofield.

The third disc is special, a concert performance from July 7, 1983, with Evans (heard at his best on tenor), Scofield, Darryl Jones (electric bass), Al Foster (drums) and Mino Cinelu (percussion). "Speak", "Star People", "It Gets Better" and "Star on Cicely" are among the better selections, along with "Jean-Pierre". While the leader is the main star, his band had developed its own identity, offering funky accompaniment and grooves along with some heated solos, giving the trumpeter just what he wanted at that time.

The Bootleg Series Vol. 7 is one of the more valuable releases in this series and shows that Davis' 1980s music deserves another listen.

For more info visit legacyrecordings.com



Saturday
Vinnie Sperrazza (Fresh Sound New Talent)
 by Phil Freeman

Drummer Vinnie Sperrazza has been on the New York scene for more than two decades (originally from Utica, he landed in Brooklyn in 2002). In that time he's proven himself not only a scholar of jazz percussion, but a thoughtful and often inspired composer. He's an in-demand sideman who's also released two albums with the sax-guitar-bass quartet Apocryphal, another quartet album on Posi-Tone, and eight albums of standards (usually focused on a single composer) with pianist Jacob Sacks and bassist Masa Kamaguchi.

Saturday marks the debut of a new trio featuring Ethan Iverson (piano) and Michael Formanek (bass), an inherently fascinating combination since they seem to come from different worlds. Formanek works often with alto saxophonist Tim Berne and guitarist Mary Halvorson, and leads ensembles of his own, ranging from duos with his saxophonist son Peter to the aptly named, 18-strong Ensemble Kolossus. Iverson, meanwhile, is also both a scholar and self-appointed preserver of the jazz tradition, a small-c conservative in the Albert Murray

mode, whose playing usually swings more than it surprises.

Sperrazza wrote all eleven pieces on the album, though he seems reluctant to dominate; there's nary a drum solo to be found. The opening "Stephen Paul", a tribute to Paul Motian, could almost be a piano-bass duo; Sperrazza does most of his work on the cymbals as the piece emerges like the sunrise flickering across the surface of a lake. The following cut is the title track, a forcefully churning blues, followed by the floridly lyrical and almost militaristically swinging "Don't Mention the War", which sounds uncannily like Keith Jarrett's early '70s American Quartet. The album continues to shift gears in this manner, each track different enough from the others that one's interest never flags. Iverson plays hard and heavy on "Just Forget It", rumbling like Matthew Shipp, and Formanek is both a sturdy foundation and a second lead voice. It all ends with "One Hour", which sounds like a free jazz reworking of John Coltrane's "Countdown", making its point in under two minutes.

For more info visit freshsoundrecords.com. This project is at The Jazz Gallery May 11. Sperrazza is also at Bar Bayeux May 24 with Ravi Coltrane. See Calendar.



Live in New York City
Alan Braufman (Valley of Search)
 by Alex Henderson

Although he now lives in Salt Lake City, UT, Brooklyn native Alan Braufman was for many years a busy, if underexposed, contributor to Lower Manhattan's loft jazz scene. The alto saxophonist/flutist, who turns 72 this month, once helped operate a building for musicians on Canal Street where, amazingly (still a deal then), the rent was only \$550 per month for four floors back in the '70s.

Braufman was 23 when WBAI 99.5 FM broadcasted the February 8, 1975 concert heard on this two-CD set. These previously unreleased performances from the station's Studio C are an appealing combination of free jazz and post-bop. Braufman leads an acoustic sextet that includes John Clark (French horn), Cooper-Moore, formerly Gene Ashton (piano, ashimba, percussion), William Parker (bass), Jim Schapperow (drums, percussion) and Ralph Williams (percussion). Susan Mannheimer, then a WBAI volunteer, hosted the concert and wrote this release's liner notes many years later.

Some of the performances are chaotic, especially "Ark of Salvation", the Albert Ayler-ish "Little Nabil's March" and the explosive "Forshadow". Yet, Braufman is relatively melodic most of the time, bringing a highly spiritual outlook to "Chant", the haunting "Destiny" (which has a strong John Coltrane influence) and the other tracks.

World music is a major inspiration during this concert; Braufman incorporates elements of African music on "Ashimba", "Tree of Life" and "Love Is For Real" and Middle Eastern music on "Rainbow Warriors". "Bright Evenings" has a celebratory Celtic mood, with Braufman using his alto to suggest Scottish bagpipes.

Although Braufman's own material dominates

this concert, he successfully puts an avant garde/post-bop spin on Luiz Bonfá and Antônio Carlos Jobim's "O Nosso Amor". This Brazilian standard (from the 1959 film *Black Orpheus*) is often heard as a gentle bossa nova, but Braufman's interpretation is intense and edgy.

Ideally, this concert would have been commercially available a long time ago. Nevertheless, the material holds up well after 48 years, so Valley of Search's decision to belatedly release *Live in New York City* may have been a wise one after all.

For more info visit ValleyofSearch.com. Braufman is at *Soup and Sound* May 11. See Calendar.



The Reel
Chad Taylor Trio (Astral Spirits)
 by Phil Freeman

Drummer Chad Taylor is probably best known for his longtime creative partnership with cornet player/composer Rob Mazurek; he's been a member of all the various Chicago Underground projects, from the '90s to present day. Taylor is a key figure in a certain section of the modern jazz world more generally though, having worked with flutist Nicole Mitchell, guitarist Jeff Parker and bassist Eric Revis in a quartet, in a duo with saxophonist James Brandon Lewis, and with the late legendary tenor saxophonist Fred Anderson and trumpeter Jaimie Branch, anchoring her Fly Or Die band. In 2020, he launched his own bass-less trio, with saxophonist Brian Settles and pianist Neil Podgurski, which debuted with that year's release, *The Daily Biological* (Cuneiform).

Most of the music from this album, the trio's sophomore effort, consists of new compositions by the bandmembers, in addition to versions of two pieces composed by pianist Andrew Hill. The pieces come in several categories. Hill's "Subterfuge" is Blue Note hard bop: Taylor lays down a tumbling beat, over which Podgurski lets notes fall like metal bars too heavy to hold onto; Settles delivers a Joe Henderson-esque lost-in-thought solo. "Nebula" is equally melodic and equally thoughtful; each member listens closely to the other two, adjusting on the fly to make sure the piece holds together. That leads straight into Hill's "Reconciliation", on which the post-Monk melody is delivered in a lighthearted but focused manner. Taylor delivers soft but persistent whaps with brushes as Podgurski strides confidently forward, extrapolating Hill's concepts and turning the piece into a series of fascinating vignettes glued together by the leader. The drummer seizes the spotlight on "Concentric", beginning alone but continuing to command listener attention even when joined by the others. His cymbal accents and emphatic tom rolls are the primary dramatic element as the piano loops and saxophonist Settles meanders.

This release is a follow-up from a group that has already developed its collective voice. The more we hear from them in the future, the better.

For more info visit astralspiritsrecords.com. Taylor is at *Public Records* May 6 with James Brandon Lewis as part of *Bang On A Can Long Play Festival*. See Calendar.

MARTY EHRlich
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 J.D. Parran (woodwinds)
 Ray Anderson (trombone/tuba)
 Pheeroan akLaff (drums/percussion)

May 25 - Marty Ehrlich/
 Kris Davis Duo:
 "Hemphill and More"
 Marty Ehrlich (sax/clarinet/flute)
 Kris Davis (piano)

May 26 - Marty Ehrlich
 Cartographies of Flight
 Marty Ehrlich (sax/clarinet/flute)
 Ron Horton (trumpet)
 Matt Pavolka (bass)
 Mark Ferber (drums)

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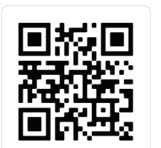
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IN PRINT



Keeper of the Code: Paintings 1963-2022
Roscoe Mitchell (Corbett vs. Dempsey)
by Eric Wendell

Multi-instrumentalist Roscoe Mitchell has spent decades honing his craft as a composer, performer and educator. He is a founding member of the Association for the Advancement of Creative Musicians (AACM) and its influential star collective, the Art Ensemble of Chicago and his sum creative output has made him a key figure, and now living legend, of avant garde jazz.

Early in his career, Mitchell dabbled in the visual arts. One of his first works was *The Quintet* (1963), which featured future members of the AACM and their instrumental embodiments. Subsequent years saw Mitchell move away from the visual arts as his music career took off. When COVID-19 robbed him of performance opportunities, he took painting up again. The result was his first solo exhibition, *Roscoe Mitchell, Keeper of the Code: Paintings 1963-2022*, which was held at the Corbett vs. Dempsey gallery in Chicago this year (January 20 to March 11). As this catalog suggests, Mitchell's talents are not merely applicable to sound in space or the notes on a page, but also to paint on canvas.

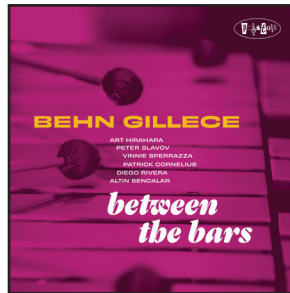
Jazz and the visual arts go hand in hand, as the free-spirited natures of both mediums are complementary. A great many artists from Jackson Pollock to Jean Michel Basquiat have been inspired by jazz. Conversely, from Miles Davis to Muhal Richard Abrams (Mitchell's AACM comrade), many music improvisers have experimented with the visual arts. This exhibition is not the first time Mitchell's art has been showcased (one can argue that his painting on the cover of Lester Bowie's 1967 album *Numbers 1 & 2* was his first showing), but it is the first to display the totality of his pursuits as a painter.

The book suggests that Mitchell's career as a painter breaks cleanly into early and (after a long break) recent work, which severs any semblance of an artistic arc. Some basic points are noticeable: one ongoing theme is the incorporation of faces. *Man* (1965) centrally features a head adorned with legs; *Drum Rise* (1966) features a head juxtaposed with a hand and a wrench, possibly symbolizing the power our faces have and the extension of our bodies as tools.

The early paintings show a more collage-like sensibility than those executed later; *Panoply* (1967) stitches together an array of shapes, while *New Hat* (2019) and *Two Musicians and a Bird* (2021) have a more centralized focus. Mitchell's use of color is various and avoids muted tones. *Drawings in Black and White* (2022), the only black and white work, feels just as frenetic as any of his color-based paintings.

A highlight of the book is the occasional note from Mitchell on artistic process. Discussing *Bragons* (2022), he states, "During the course of the painting, I'll select several themes that I want to develop to create these patterns and shapes and so on." One can easily see the connection to his music-making.

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



Between the Bars
Behn Gillece (Posi-Tone)
by Dan Bilawsky

Vibraphonist Behn Gillece exhibits a gift for creating percussive poetry in motion whenever he puts mallet to metal. But his art isn't simply bound to voluble action(s). Gillece also has a way with subtlety and silence, embracing the beauty between the bars. This duality has been made clear, to one degree or another, across a substantial body of work for the Posi-Tone imprint—in a number of co-led efforts with saxophonist Ken Fowser, palette-expanding collective offerings (e.g. *New Faces*, *Out to Dinner* and *Idle Hands*), a series of strong leader dates—central to the success of this engrossing affair.

Working with a sympathetic rhythm section of Art Hirahara (piano), Peter Slavov (bass) and Vinnie Sperrazza (drums) and adding Patrick Cornelius (reeds), Diego Rivera (tenor) and Altin Sencalar (trombone) from time to time, Gillece fully explores the relationship connecting sound and space. On the title track, the core foursome finds its footing with a statement that levitates and bounces as it embraces both stability and submission to the flow of life. The group makes a reflective turn with "Mindful Moments", featuring a mood-setting vibes introduction that welcomes additions from Rivera and Cornelius (here on bass clarinet). The players move toward sunnier environs on "Thinking Cap", a composition following an upbeat straight-eighth course and taking the occasional glimmering rubato detour. With Sam Rivers' "Beatrice", they deliver a swinging nod to a master. "It's Like Magic" really cooks, highlighting the chemistry between the leader and his core band. The shuffling "Due Up Next" finds the vibraphonist and horns in fine, bluesy form, while "Lucid Vision" contracts the band down to a vibraphone/piano duo and "Celestial Lullaby" makes for empyreal exit music. Save for the Rivers classic and Hirahara's animated "Roamers", every composition on the album comes from the leader's pen, which is as it should be, given that Gillece's consistently strong writing reaches its full potential with such good company.

For more info visit posi-tone.com. This project is at Smalls May 2. Gillece is also is at Mezzrow May 10 with Bob De Vos. See Calendar.



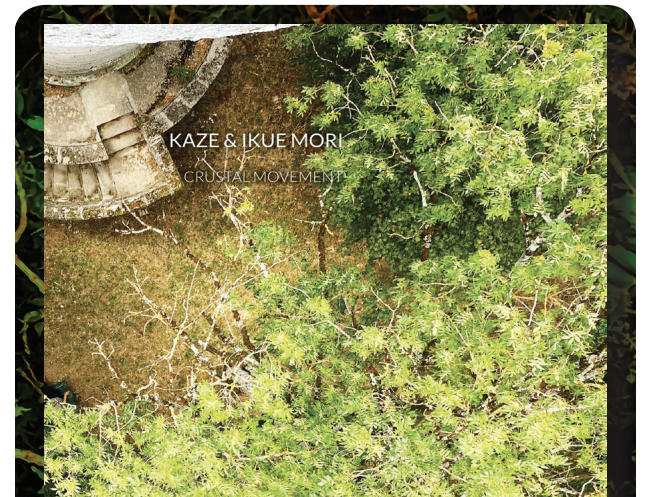
Personal Preference
Something Blue (Posi-Tone)
by Marco Cangiano

This, *Something Blue's* sophomore album, is an exhilarating follow-up to their debut, *Maximum Enjoyment* (although only bassist Boris Kozlov is present on both). A creation of Posi-Tone producer Marc Free, this reincarnation of the collective fully embodies the post-bop tradition without merely purveying repertoire

music. The sextet, consisting of top-notch and up-and-coming musicians, definitely deserves a wider audience. Besides Kozlov, featured are Markus Howell (alto) and Donald Edwards (drums), both of whom have previously appeared on other releases from the label, plus Willie Morris (tenor), Altin Sencalar (trombone) and Misha Tsiganov (piano), each contributing original compositions to this effort.

Free's goal is, "to encourage a wider audience of jazz listeners to increase engagement with Jazz as their personal preference for musical entertainment." This goal is fully met by the well-balanced program of brilliantly-executed originals. While perhaps not overly memorable, each composition is easy on the ears, concise and to the point, with an overall sense of jubilation. The program alternates burners ("Path", "Yasya") and medium tempos ("Pa'lan'ga", "Niecee") with ballads ("Flyover", "Seeley Street", "Waltz for Olena") to great effect. The reference point is the mid-'60s Blue Note aesthetic, with particular attention to Joe Henderson's pathbreaking albums for the label. All the soloists sound inspired, though Howell and Tsiganov stand just a tad above the rest in terms of sheer excitement and creativity. Kozlov and Edwards are a dream rhythmic duo, driving the others rather than merely supporting them. They accelerate and slow the pace on "Grit"—a real clinic for younger players—and gracefully shift tempos on "Blended". Kozlov has a solo feature in "Niecee" that leaves the listener beckoning for more. "You May Have Already Won" aptly concludes with a Latin-flavored high note. All in all, this album proves to be more exciting, inspired and unpredictable than its predecessor, which bodes well for this sextet's next incarnation.

For more info visit posi-tone.com. Altin Sencalar is at Penny Jo's May 18 and Silvana May 23. See Calendar.



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Pioneering musician Ikue Mori on laptop electronics joins Kaze – the cooperative quartet featuring composer-pianist Satoko Fujii, trumpeters Natsuki Tamura and Christian Pruvost and drummer Peter Orins – for *Crustal Movement*, a visceral, richly textured hybrid of pre-recorded music files exchanged during pandemic and live performance.

Crustal Movement Circum-Libra 206 (2023)

Sand Storm (Kaze & Ikue Mori) Circum-Libra 205 (2020)

Atody Man Circum-Libra 204 (2018)

June with Sophie Agnel and Didier Lasserre LX009 (2016)

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Star Jelly
Elijah Shiffer (Star Jelly)
by Andrew Hamlin

“Jump”, or to be more precise, “Jump!”, is the watchword here. Shiffer’s jazz doesn’t stop—full stop—at jump blues, instead rewinding all the way back to old-time New Orleans hot blowing. But the imperative to move, to pump the blood, permeates the whole. This is Shiffer’s second album as leader, released on his own Star Jelly imprint (no relation to the Swedish label by the same name). It takes the spirit of hot trad and gives it breathing room and a very in-the-moment sensuality—tradition open to the ear, the eye, the skin and, of course, the pulse.

The album kicks off with the only cover, “Blues My Naughty Sweetie Gives to Me”, made famous by Sidney Bechet. It starts with Shiffer’s alto saxophone call above the band’s swelling chords, then drummer Rishav Acharya starts a tom-tom groove as Nolan Tsang’s trumpet takes up the theme. Ryan Weisheit’s concentrated bass-sax burp underpins five of the set’s eight cuts, the now-rare ax signifying uncannily like a tuba.

Folks do indeed roam on and off the “stand” throughout—in the spirit, methinks, of some after-

midnight, smoke-clotted club jam—but Jon De Lucia (saxes, flute, clarinet) and Xavier Del Castillo (tenor) soar as Shiffer’s wingmen. Listen especially for De Lucia’s jittery trickster licorice stick, reminding us how the clarinet (like the bass sax) gets left behind all too much. The trick throughout is to counterpose textures and harmonies: often, the woodwinds are pitted against Tsang and trombonist Pete Wickle, call-and-response as friendly competition. Sana Nagano (violin) takes some wild breaks too, notably on “Full of Wonder.”

Shiffer loves his critters, as the caterpillar-like image adorning the album cover might suggest. “Crustacean Celebration” moves with a limber sideways crab strut while “The Rarest Bird in Central Park” summons Charlie Parker by nickname, although the substance itself finds Shiffer testifying one last time, as everybody else testifies in response. A final fading evocation...then packing up, the subway and sleep.

For more info visit elijahshiffer.com. Shiffer is at Lowlands May 23. See Calendar.



Mélusine
Cécile McLorin Salvant (Nonesuch)
by Terrell Holmes

With *Mélusine*, Cécile McLorin Salvant tells the story of a figure from European folklore. *Mélusine* is a female spirit usually depicted as a serpent or fish from the waist down, like a mermaid. The album features songs written between the twelfth and twenty-first centuries, in various styles, which Salvant sings mostly in French. The songs relate chapters in the inevitably doomed love between *Mélusine* and her husband Raymondin. The album is thus about love and the exhilaration it brings, the pain it causes and the price it demands.

“Est-ce ainsi que les hommes vivent” (“Is This the Way Men Live”) sets up the story. It’s a torch song about emotional displacement and going through the motions of living without love. Salvant sings in a voice that is strong, yet on the edge of heartbreak. Pianist and frequent collaborator Aaron Diehl plays spiraling flourishes and stark single notes that underscore the despair.

“Il m’a vue nue” (“He Saw Me Naked”) recounts the moment that changes the lives of *Mélusine* and Raymondin forever. Salvant sings coquettishly over the joyful calypso rhythm supplied by Sullivan Fortner (piano), Godwin Louis (alto and whistling), Luques Curtis (bass), Weedie Braimah (percussion) and Obed Calvaire (drums). She sings “Dites moi que je suis belle” (“Tell Me That I’m Beautiful”) with an uncomplicated and direct message accompanied only by Braimah (on djembe). The samba “Doudou” (“Darling”) is a Salvant original, garlanded with her incomparable phrasing. “Petite musique terrienne” (“Little Earth Song”) comes from the ‘70s rock opera *Starmania*, with the song’s theme of feeling out of place defining the arc of *Mélusine*’s story. Salvant’s overdubbed vocals and Fortner’s stark piano and synthesizer accompaniment deepen the theme of isolation and confusion. The anguish in her voice on “Le temps est assassin” (“Time Is an Assassin”) is wrenching and beautiful.

The song that seems to suggest how listeners

should approach *Mélusine* is “La route enchantée” (“The Enchanted Road”). Salvant sings as the seductive embodiment of the forest, urging Raymondin to enter without fear, enjoy its opulence and forget his troubles. The singer wants us to trust her as she takes us on a journey to places many of us have never heard of. This is Cécile McLorin Salvant. How can *not* go on the adventure? She’s established herself as a nonpareil performer whose range and unique approach to her material, including show tunes and the Great American Songbook, places her in the vanguard of vocal stylists. But even with all of her well-earned accolades, Salvant has outdone herself with the outstanding *Mélusine*.

For more info visit nonesuch.com. This project is at Rose Theater May 19-20. See Calendar.



The Seventh Water
Biliana Voutchkova/Leila Bordreuil
(Relative Pitch)
by Marc Medwin

There is no overestimating the importance of minimalism, just as there is no overestimating the vast vapidness that falls under its musical umbrella. Deep minimalism is as elusive as its appellation is inadequate, and that is certainly the case with this new (download-only) duo album from Biliana Voutchkova (violin) and Leila Bordreuil (cello).

Even to point out the instruments employed is, in this case, a study in the clumsiness of naming and the malleability of sound, syntax and their intersection. The gritty exhortations kicking up froth from “Boiling Lake” speak less to instrumental convention than to bowed ambiguity. Intervals and microtones are in buzzing flux, as even articulations seem to be misplaced. The loose palindrome supports a middle section of roiling near-pitchlessness, a viper’s nest of intertwining timbres. The contrast prefigures similar opposing states to come: the titular piece in particular stabs and micro-glisses in a way that might be characterized as pointillistic were it not for the sharply focused material at the music’s center, and especially the droning conclusion.

To a large extent, the middle tracks rely on the environment in which they were recorded. Airy bow strokes, vast glissandi and a parched quality pervade the epic “Thirst”. It’s tempting to view the first five and a half minutes of this paean to salty dryness as a single phrase in slow build, but that would really be no more accurate than to call the tonal center ultimately reached a G. It’s more accurate to say that it contains shades of G in a miraculous flux that finally decays, fragments and disintegrates.

As with many Relative Pitch releases, the album is a sonic wonder, a synergy of recording, environment and the musicianship necessary to bring them to life. At its best, minimalism involves the deepest possible investigations of instrument and attendant sonic properties. As the album comes to a conclusion so similar to, and yet so different from, its inaugural moments, that paradox of depth and simplicity becomes palpable—as diverse and as unified as the music.

For more info visit relativepitchrecords.bandcamp.com. Bordreuil is at Issue Project Room May 12. See Calendar.

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SCAN TO REGISTER



Hyaku: One Hundred Dreams
Satoko Fujii (Libra)
Crustal Movement
Kaze & Ikue Mori (Circum/Libra)
by Andrew Hamlin

It is staggering to contemplate, but with *Hyaku* Satoko Fujii marks one hundred records as a leader—dating back to 1996’s *Something About Water*, a piano duo with Paul Bley. She celebrates the occasion alongside eight of her favorite collaborators, and while the resulting “One Hundred Dreams” suite (in five parts) from *Hyaku* (recorded live last September at The DiMenna Center for Classical Music in midtown Manhattan) lacks the splendid cacophony typically found in much free jazz, it more than compensates with collective intelligence, combining form with content. Fujii’s lines spiral and sparkle all the way down her keyboard, while Ikue Mori launches electronic squirlings that smear from birdsong to running water to rubbery jabs. First-time Fujii collaborator, bassoonist Sara Schoenbeck, pushes her axe, unconventional for jazz, into the warm, rounded tone of the French horn, before switching to a return-to-roots nasality. Somewhere towards the middle of the album/set-long suite, Tamura and fellow trumpeter Wadada Leo Smith run down a separate set of extended techniques of mutters, curses, intones and chants behind mouthpieces, producing a vocalese

pushed through the resonant horn frequencies. Bassist Brandon Lopez patrols below, occasionally stretching his sound to scratch through, above and beyond any working definition of his instrument. Twinned drummers Chris Corsano and Tom Rainey set out involved statements—affirming the sensible, meticulous side of their craft, duetting at times as if delivering the formal presentation of a position paper. Tenor saxophonist Ingrid Laubrock’s bold, rough tone and fierce intelligence set her apart, though players tend to venture out either alone or in quaint configurations, avoiding the fierce noise that sizeable ensembles of this type can generate. But on such a venerable occasion such tactics make sense. Each performer is to be savored; each section submits one building block to the estimable whole.

Continuing her non-stop barrage of creativity, *Crustal Movement* connects Fujii with her Kaze quartet—husband Natsuki Tamura and Christian Pruvost on trumpets, plus drummer Peter Orins—and again includes an invitation to fellow Japan native and colleague, expat electronicist Ikue Mori (also, worth noting, a recent MacArthur Fellowship “Genius Grant” recipient). This is a true collaboration (versus series of musical testimonies) even if the quintet had to woodshed unorthodoxy to “meet”: Fujii, Tamura and Mori prepared electronic files, then sent those files over to Orins and Pruvost who played along with them live at a concert in Lille, France. This odd gambit produced some bracing small-combo free jazz, so fiery you don’t notice any seams. Orins, responding to Tamura’s overtures, cycles through a wide variety of extended techniques, summoning the timbres of clucking hens, shrieking swans, a burbly hiss suitable for the gaseous output of a distant galaxy. “The music may be quieter than when Kaze plays live,” notes Fujii. “We have a tendency to heat up so much and so easily when we’re on stage together. That’s harder to do when we’re remote, but we can still be exploring and intense.” The Kaze quartet chemistry speaks for itself, with Mori’s contribution audibly the wild card. Thirty seconds, for example, of heavy scraping noises summon a colossal iron hook cleaning plaque from skyscraper-size concrete teeth! Fujii, and the equally fearless musicians she keeps in good company, continue their hopscotch and ring-a-lievio approach through ever-new musical concepts.

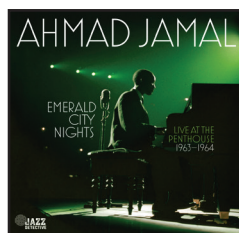
For more info visit librarecords.com and circum-disc.bandcamp.com. Ikue Mori is at The Stone at New School May 4 with Ned Rothenberg. See Calendar.



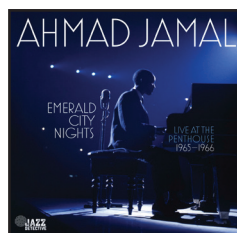
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Emerald City Nights: Live at the Penthouse
(1963-1964)



Emerald City Nights: Live at the Penthouse
(1965-1966)

Ahmad Jamal (Jazz Detective)
by Pierre Giroux

Ahmad Jamal (who died last month at age 92) has had an appreciable impact on jazz history. He was a maestro with an impressive technique that he used judiciously and in the most unanticipated places. He tended to place melodies in the upper register of the keyboard in single-note style, and then drop down to middle register groupings. This approach caught the attention of Miles Davis through one of Jamal’s compositions, “New Rhumba”, which subsequently appeared on the Miles Davis/Gil Evans collaboration *Miles Ahead*.

In 1958, the Ahmad Jamal Trio (which included Israel Crosby on bass and Vernel Fournier on drums) released the live recording *At the Pershing: But Not For Me*. It epitomized Jamal’s lean and airy style and was a huge commercial success, principally due to their rendition of “Poinciana”. Buoyed by a repetitive Latin beat from Crosby and Fournier, Jamal glides above the groove, his delicate approach working through scripted melodic expressions. In a condensed form, the number became a popular dance standard, cementing Jamal’s celebrity.

Zev Feldman, that intrepid seeker of lost recordings, has now uncovered previously unreleased live recordings of the Ahmad Jamal Trio from the Penthouse in Seattle, WA, which date from several years after *At the Pershing*. The result is a pair of two-CD sets, covering the periods 1963-64 and 1965-66. Impressively, there are no overlapping titles between the sets, though many had previously been recorded by Jamal.

CD 1 from the 1963-1964 set features Richard Evans (bass) and Chuck Lampkin (drums). It opens with a lengthy, energetic “Johnny One Note”, wherein all the nooks and crannies are explored with the expected Jamal mannerisms. The Cole Porter standard “All of You”, previously recorded by Jamal, is buffed up and includes a sly quote from the bop classic “Now’s The Time”.

On CD 2, Nasser (bass) replaces Evans. He is given an opportunity to show off his big sound on Jamal’s waltz treatment of the show tune “Lollipops and Roses”. The popular song “Tangerine”, written in 1941 by Victor Schertzinger and Johnny Mercer and featured in the 1942 movie *The Fleet’s In*, subsequently became a jazz standard. Jamal had recorded the number some years before with a full orchestra. In this incarnation, the trio develops a rhythmic propulsion that lays the groundwork for some inventive improvisations, as Jamal throws off a rapid-fire barrage of notes. The set closes with George & Ira Gershwin’s popular hit “But Not for Me”. Jamal does not stray too far from his classic 1958 version, including the high notes and the stop-start fragments.

The 1965-1966 set begins with four more tracks from the Jamal/Nasser/Lampkin trio. This cohort had now been together for some time and was capable of dealing with the combined predictability and surprise of Jamal’s characteristic embellishments and unique devices. This dynamic is perfectly exemplified on Rodgers & Hart’s “I Didn’t Know What Time It Was”. Nasser and Lampkin lay down a rhythmic carpet over which Jamal resourcefully builds tonal contrasts and inventive twists.

CD 2 of this set begins with two tracks with returning drummer Fournier, who had been a key figure in the trio from the time of *At the Pershing* release until 1962 (when he left to join George Shearing). His impact can be immediately heard on Jamal’s original composition “Concern”. His New Orleans background is audible as he builds a second-line beat from the ground up, propelling Jamal’s piano meanderings rhythmically, melodically and harmonically.

On the final three tracks: “Invitation”, “Poinciana” and “Whisper Not”, Fournier gives way to Detroit drummer Frank Gant, who proves to be a seamless fit for the trio. By this time “Poinciana” had become such a popular, commercial success that it would have been impossible for Jamal to omit it. But with just slight changes in tone, timbre, chording and single note runs, he manages to keep the number fresh and the audience engaged.

Each set comes with a comprehensive booklet on the provenance of recordings, details on the players, an essay by Jamal himself and some commentary by contemporary jazz pianists on his enduring impact on jazz piano and on music more generally.

For more info visit deepdigsmusic.com

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Testaments
Gregor Huebner/Richie Beirach/Veit Huebner
(O-Tone Music)
 by Terrell Holmes

Testaments, a three-disc collaboration with pianist Richie Beirach and brothers Gregor and Veit Huebner on violin and bass respectively, is primarily a celebration of Beirach's 75th birthday last year (this month the pianist turns 76). It is also a chronicle of remembrance, a snapshot of a long-time musical relationship, and a vivacious embrace among old friends.

The first disc, "Testament", centers on several fantasies on the works of classical composers. This makes perfect sense because fantasies are rooted in improvisation, the lifeblood of jazz. Bartók's *Bagatelle No. 3*, a compact piano piece, leaves Beirach and Gregor Huebner ample space for dynamic improvisations. Beirach moves nimbly around the melody of Khachaturian's ballad "Andantino", inserting jazz lines seamlessly within the classical framework. The violinist initially dances around the famous melody of Fauré's "Pavane" before stating it outright; Beirach then improvises on the theme with clarity and economy. The pianist's extended

technique establishes the stark landscape of his song "Gaia". Gregor Huebner's "Ground Zero", a haunting elegy for those who perished in the World Trade Center attacks, clocks in at 9:11. It's a textbook example of improvisation. As Beirach and the violinist tackle the question "What Are the Rules?" we hear the common language between keys and strings, the playful challenges and sudden discoveries. The song's final note answers the question definitively: *There are none!* Veit Huebner joins the duo and adds solemn underpinnings to the fantasy on Bach's "Es ist genug". Beirach's tender musings with stirring violin make this an eloquent prayer.

The second disc, "This Is New", opens with "Love in the Garden" by the late jazz violinist Zbigniew Seifert, driven by Gregor Huebner's urgent bowing and Beirach's bass key rumblings. The duo distills John Coltrane's "Transition" into a satisfying three-minute sprint, notable for piano echoes of McCoy Tyner's distinctive voicings. The violinist and pianist have a great time scampering around each other on "Rectilinear" with darting single notes, pizzicato, spiraling passages and handclaps. When the bassist rejoins the duo on "Summer Night", he gives the song added color and swing. Beirach and Veit Huebner end the disc with a lovely reading of Bill Evans' reflective "Peace Piece", down to the modulated heartbeat of the bass line.

Piano/bass duos of standards and originals are featured on the third disc, dedicated to longtime Beirach collaborator, bassist George Mraz (who passed away in 2021). The pianist feints around the melody of "If I Were a Bell" like a boxer looking for an opening. Veit Huebner's singing pizzicato gives "On Green Dolphin Street" a fresh perspective, and his extended intro to "Nardis" exemplifies how the duo enhances standards with inventive melodic variations. The bassist's lugubrious arco is at the heart of the spare elegy "For George". The disc's valediction is Beirach's beautiful and touching "Sunday Song".

Beirach and the Huebner brothers have played together for 25 years, building a lot of trust and instinct in that time. *Testaments* is an excellent album that underscores the importance of that kind of familiarity. The players urge each other to take risks, safety net or not. They know instinctively who should lead, who should step back, when to pick up the tempo, slow down or sit out. This trio proves that, beyond the music, what lies in the heart and mind is what matters most. Happy Birthday, Richie.

For more info visit o-tonemusic.de. Beirach is at Barge Music May 7 with Huebner and Mezzrow May 9 with Dave Liebman. See Calendar.



The Last Quiet Place
Ingrid Laubrock (Pyroclastic)
Elegiacal
Perch Hen Brock & Rain (Wig)
 by John Sharpe

Brooklyn-based, German-born saxophonist and composer Ingrid Laubrock is an astonishingly imaginative voice. Her poised and experimental reeds have adorned a wide array of settings. While she's a generous collaborator and in-demand sidewoman, with a list of credits including Anthony Braxton, Kris Davis, Myra Melford, Tyshawn Sorey and Mary Halvorson, her focus remains on her own projects. And Laubrock is equally forward-looking in her small groups (e.g. Anti-House, Serpentes,

Ubatuba) as with her larger outfits (e.g. *Dreamt Twice, Twice Dreamt*).

The Last Quiet Place is a sextet recording from 2019, with Mazz Swift (violin), Tomeka Reid (cello), Brandon Seabrook (guitar), Michael Formanek (bass) and Tom Rainey (drums). Laubrock's charts promote ensemble cohesion, although she nonetheless sets up spaces within the structures for the improvisatory talents of her crack squad to shine through. She avoids the obvious: involved thematic materials arise following an inscrutable inner logic and are juxtaposed with improvised components. The results intimate a tangled web of feelings, sometimes even within a single number. The opening "Anticipation" offers a case in point. The chamber vibe conveyed by Reid's despondent cello air gives way to a graceful ballet between the leader's soprano saxophone and Formanek's pizzicato bass until it's gradually subsumed within a series of hopeful ascending lines. Laubrock makes the most of the string timbres at her disposal: on "Grammy Season", she contrasts the strings' silky legato with the choppy rhythms of Rainey and Formanek (a pairing adept at imparting momentum without falling into straightforward grooves). Seabrook stutters, skitters and shreds against a jerky backdrop at the start of "Delusions", while Swift's violin trills and flutters free and Rainey engages in rough and tumble against a repeated staccato.

Laubrock and Rainey both pop up again on *Elegiacal*, their second album with another musical couple, Dutch reedman Ab Baars and violist Ig Henneman. The 2018 studio date represents a meeting of two overlapping sensibilities—European free improv and post-downtown New York jazz—with healthy doses of contemporary classical, folk and other flavors thrown into the mix. Baars, on shakuhachi, clarinet and tenor saxophone, displays a strong independent streak, as you might expect from a mainstay of the ICP Orchestra: whatever the instrument, his choices swerve away from the easy options. That's true for Henneman too, an avowed eraser of genre boundaries, who's as likely to scrape and tap as soar on the strings. Similarly intuitive in their interactions, Laubrock and Rainey contribute to the music's shifting textures, which can veer unexpectedly as the participants join or drop out. The results are highly varied: the gurgles and susurrations of "One Hundred Hall"; the quixotic journey of "Old West Blues" (from a deconstructed viola/drums hoedown to Laubrock's rampaging tenor saxophone to Americana-tinged wistfulness); and, on "Walking Art", the intertwining of tenor saxophones in melodic communion that then turns into bristling interaction.

For more info visit pyroclasticrecords.com. Laubrock is at Jewish Museum May 18 with Sara Serpa. See Calendar.

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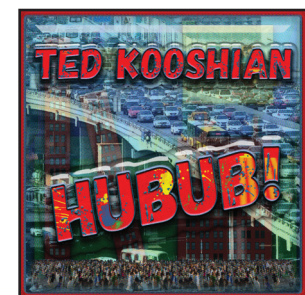
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Hubub!
Ted Kooshian (Summit)
 by Ken Dryden

Ted Kooshian is most widely known for playing electric keyboards in the Ed Palermo Big Band for over three decades, though in more recent years he has released a series of outstanding albums for Summit as a leader. This release is the latest, with

Kooshian focusing on his original compositions and piano—his core band including John Bailey (trumpet), Jeff Lederer (tenor), Dick Sarpola (bass) and Greg Joseph (drums).

It's hard to miss the influence of Thelonious Monk in "Hubub", though Kooshian's brisk playing makes it clear he has his own sound. "Sparkplug—She Came To Play", named for his treasured dog, opens with a far-ranging solo piano introduction; it's only as the band joins him that the familiar chord changes from the standard "Stella by Starlight" come into the picture, showcasing Bailey's spirited trumpet. Kooshian's fresh scoring of Leonard Bernstein's "Somewhere" incorporates a unique rhythmic approach and blends the lush harmonies of Lederer and Bailey (on flugelhorn), spotlighting Sarpola's fluid, understated bass. The uptempo, off-center vibe of "Tornetto" has an aura of early Ornette Coleman; the leader's darting chords support strong solos by Bailey and Lederer, though the pianist's feature takes things into more abstract territory. The lush ballad "Hymn for Her" adds vocalist Jim Molad (singing Judy Barnett's heartfelt lyric), Katie Jacoby (violin) and Summer Boggess (cello). The breezy Afro-Cuban flavor of "Desert Island Party" would get any crowd on its feet, with the pianist's jaunty solo keeping the energy high. Kooshian switches to electric keyboards for his funky "McQueen", with its somewhat ominous air suggesting a '70s suspense-film soundtrack.

For more info visit summitrecords.com. Kooshian is at Center Bar May 1-4. See Calendar.



Best Next Thing (Posi-Tone)
The Other Shoe (Origin)
Michael Dease
by Scott Yanow

Michael Dease has quietly emerged during the past 20 years as one of jazz' top modern mainstream trombonists. *Best Next Thing* is his 9th release for the Posi-Tone label since 2005 and his 15th overall. Dease leads a diverse but unified all-star sextet that includes Rudresh Mahanthappa (alto), Alex Sipiagin (trumpet), Renee Rosnes (piano), Boris Kozlov (bass) and Rudy Royston (drums). The wild card is the always-adventurous Mahanthappa, but he adapts well to this hard bop-oriented setting and without watering down his own musical personality.

For the project, the leader performs four of his originals, Sonny Rollins' "Doxy" and lesser-known songs from Rosnes, Steve Turre, Rufus Reid, Claudio Roditi and Charles Tolliver. The music contains a fair amount of variety, highlights including the catchy modal tune "Rainbow People", the boppish "Parker's Brood", an original ballad feature titled "Charly Jaye" and the Jazz Messengers groove of Roditi's "One for Dease". Particularly memorable are the rapid "Horse Trading", which has some blazing trombone (Dease makes it sound effortless), and the strictly-for-laugh version of "Doxy", which, after some witty and sometimes silly moments in the solos, concludes with a thunderous ensemble that will make one chuckle.

The trombonist is joined by an entirely different cast on *The Other Side*, performing ten selections composed by Gregg Hill. The musicians are all excellent; veteran pianist Geoff Keezer shares keyboard duties with Luther Allison, while the rest of the band features three up-and-coming players: Virginia MacDonald (clarinet), Liany Mateo (bass)

and Colleen Clark (drums). Trombonist Joel Perez plays on two selections in which Dease switches to baritone; and bassist Rodney Whitaker guests on "Hello Blues".

But the main stars on *The Other Shoe* are Hill's originals and Dease's arrangements. "Wake Up Call", dedicated to an alarm clock, is uptempo and unpredictable, hinting at Charles Mingus. "Scooter's Dream" is episodic, starting as a ballad, becoming free in spots, swinging hard and constantly changing tempos and moods. A pair of blues slows down the momentum a bit, although they contain some fine solos. "The Sleeper" is an exotic modern piece in 15/4 time that has some passionate cool-toned clarinet and forceful drums. A ballad ("The Classic") and the Latin-flavored "Rio Mio" contain their own subtle surprises, while "Summer Nights" is a showcase for Allison on piano. "Shorty's Tune", as the liner notes accurately state, has a late '50s Ellington atmosphere, MacDonald's playing hinting at Ellington clarinet star Jimmy Hamilton. The intriguing outing concludes with the title track, which gives Allison (on electric piano) a prominent role; it's a bit overlong at 15 minutes, but generally holds listener interest. Needless to say, it is very good to hear Michael Dease stretching himself.

For more info visit posi-tone.com and originarts.com. Dease is at Silvana May 23 with Altin Sencalar's *InSlide* Job. See Calendar.



Oceans And
Tim Berne / Hank Roberts / Aurora Nealand
(Intakt)
Palm Sweat:
Marc Ducret Plays the Music of Tim Berne
Marc Ducret (Out Of Your Head)
by John Sharpe

Now approaching veteran status, saxophonist and composer Tim Berne has amassed a substantial body of work primarily under his own leadership—no mean achievement for someone often characterized as leaning toward left field. Almost from the start he has helmed his own label, documenting a varied stream of groups including Bloodcount, Big Satan, Paraphrase and Snakeoil, all which showcase his distinctive alto saxophone sound and singular compositional style.


Berne eschews charts on *Oceans And*, enlisting long-time associate Hank Roberts (cello) along with more recent collaborator, Aurora Nealand (accordion, clarinet and voice). The instrumentation packs the middle register, which frequently gives the music a distinct choral feel across the dozen jointly credited pieces—although during the 72 minutes running time, they still exploit the full range of sonic possibilities. While the trio avoids overt melody and meter, there is a considered quality to their interactions, as if they are united by a common purpose and pursue it selflessly. Roberts often adds structural elements that affirm cohesion, such as repeated pizzicato motifs or a careening contrapuntal undertow, while Nealand's thickly-voiced accordion at times expands the ensemble to orchestral dimensions. The empathy is particularly in evidence in the stately long lines of "The Latter", an exercise in droning chamber ambience that could pass as a composition. This dynamic is also audible in the cool intersections of "Clustard" and the lovely braiding of "Sutile", on both of which Nealand wields clarinet. Although

largely subsumed into the collective, Berne is more demonstrative on the expansive "10tious", one of the album's highlights, where his angular phrases corkscrew and squawk.


Berne the composer gets his props on *Palm Sweat*, a largely solo outing by guitarist Marc Ducret, who's well-versed in this music, given his work for Berne over the past three decades. Berne's writing has proven fertile ground for unaccompanied album-length interpretations, notably by pianist Matt Mitchell on *Forage* in 2017 and guitarist Gregg Belisle-Chi on *Koi* in 2021. For his deep dive, Ducret takes a slightly different tack, overdubbing himself on assorted guitars, bass and percussion; there are also guest contributions across the nine tracks. Although he selects some pieces that he played with Berne, most are new, and consequently no prior knowledge is needed for enjoyment on the part of the listener. Instead, the tunes offer a jumping-off point for Ducret's fevered imagination, often surfacing in heavy disguise, as demonstrated on the opening medley "Curls/Palm Sweat/Mirth of the Cool", which incorporates overlapping power chords erupting from each channel, massed ranks of guitar distortion, nimble finger picking and rolling hand drums. Such soundscapes predominate over unaccompanied renditions, as Ducret makes full use of the studio's opportunities, as when he places processed vocals atop the unfurling cross rhythms of "Shiteless 1". Throughout, Berne's music provokes prodigious feats of invention from the guitarist.

For more info visit intaktrec.ch and outofyourheadrecords.com. Berne is at Lowlands May 4, 18, 25, Nublu May 10 with Mike Pride and Barbes May 20. See Calendar.


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Of Sight and Sound
Brandon Ross & PENDULUM (Sunnyside)
 s/t
Breath of Air (Burning Ambulance)
 by Stuart Broomer

Brandon Ross is a highly distinctive guitarist. Often he creates a fluid, echoing, dream-like suspension that can sound like space itself is breathing. Here he works with two bands and very different operating procedures, but the results in both cases are compelling.

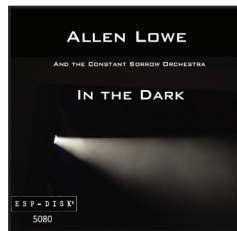
Of Sight and Sound, recorded in 2019 at Mana Contemporary Art in Jersey City, NJ, is a remarkable experiment in merging divergent improvisatory arts developed by Ross and the painter Ford Crull. Crull, blindfolded, painted on a 25 x 6-foot expanse of white paper, going back and forth utilizing three colors: yellow, red and black, working from left to right, layering one color at a time. As it came into being, the painting was treated as a score by Ross; his brother, bass guitarist Kevin Ross; sound designer Hardedge and drummer Chris Eddleton. The process was reciprocal: as the musicians created a continuous response to Crull's painting, Crull drew inspiration from the music developing around him. Shifts in Crull's color choice triggered the individual members' approaches, with the segment titles of the work drawn from Ross' memory of what

was happening in the painting at the time, including "First Yellow Icon", "A Bed of Red Dreams" and "Black Illumination". Ross compares the experience to his work with Butch Morris' Conduction projects.

While the CD lacks Crull's "score", the music is itself satisfying. Ross' work frequently has an ambient character, rich in glassy, sustained sounds. Here that quality is extended further by the liquid electronic component contributed by Hardedge. While Kevin Ross dovetails his parts with his brother's, Eddleton's drumming moves handily from the atmospheric to the propulsive. "Black Illumination", coming near the end of the hour-long performance, is vigorously assertive, yet even here Ross' sense of notes' durations integrates into the overall sense of dreamscape. In the concluding title track, sustained guitar, random glassy percussion and echoing electronics ultimately realize an effect that the blindfolded Crull aptly describes as "amniotic".

Breath of Air is an improvisatory trio in which Ross is joined by Charles Burnham (violin) and Warren Benbow (drums). On the group's eponymously titled debut album, there is a special concordance between Ross and Burnham. The processed, trebly sounds merge in very close registers: Ross' middle to upper and Burnham's lower to middle—one man's pedals equivalent to the other's bow. "Pucker Up" has Ross exploring a "baby talk" pedal to strange comic purpose; the music is a kind of thwarted reduction of language. "No One on Earth" is a slower improvisation in which guitar and violin converge in the laconic whisper of Benbow's almost observational drums. Burnham then comes to the fore with a genuinely recognizable voice on violin, his skittering bowing focusing on an anxious wandering line. On "Spare the World", Ross and Burnham build groove and tension, pecking at short repeated phrases that become more intense and repetitious. Burnham works toward the stratosphere, while Ross increasingly focuses on truncated rhythmic figures. The trio's ultimate dialogue feels like three-way chatter around a diddley bow. *Breath of Air* has a knack for coherent, minimalist improvisation, compounding complex rhythmic structures with contrasting sonic stability. The absence of a bass conveys a certain weightlessness, emphasized by Benbow's sparse, clearly articulated drumming and cymbal work, as Ross and Burnham define that concentrated middle in the sonic field.

For more info visit sunnysiderecords.com and burningambulance.com. Ross is at Littlefield May 6 with Harriet Tubman and at Mark Morris Dance Center May 7 with *Very Very Circus: The Music of Henry Threadgill*, both as part of *Bang On A Can Long Play Festival*. See Calendar.



America: The Rough Cut
In the Dark
 Allen Lowe (ESP-Disk')
 by George Grella

Allen Lowe is the great contemporary jazz outsider—a word that deserves some examination because it has different meanings depending on the context. Lowe isn't the kind of outsider artist with relatively primitive technical skills and a vision outside the mainstream history of the arts. He's been part of the creative jazz scene for decades, while often literally outside it in the sense that he's never

really lived in New York City (he's been in Maine for many years now). What makes Lowe an outsider is his historical and musicological arguments about the roots and paths of American popular music, which are often at odds with accepted wisdom. He's pursued these arguments through his own music-making (and a quasi-obsessional battle against the neoconservatism of Stanley Crouch, et al.) plus a series of books and accompanying musical anthologies that make for a strong argument that American music should have some sense of roughness and irreverence. His work represents a Whitman-esque rejection of "the polite trappings of (primarily but not only white) society," he states in the press release for *America: The Rough Cut*.

These two albums under review are relatively gentle compared to earlier, iconoclastic statements in *Jews in Hell* and the stupendous *Blues and the Empirical Truth*. *America* is explicitly a kind of précis of his values via an album that surveys a wide range of styles, while *In the Dark* is an extremely personal response to his recent circumstances involving a serious health battle.

The blues underlies everything: it's the place where the ecstasies of piety and sex meet, and for Lowe (and many others), it's not W.C. Handy but Blind Willie Johnson that count most. *America* is the blues in many forms, stomping, jumping and thrashing—the latter especially aided by the great guitarist Ray Suhy. The blues is fundamentally modernist, because it's a framework for making old ideas new. Lowe's language then is very much like David Murray's—not bebop but modernism as it emerges through the blues and the harmonic sophistication of the Swing Era. *America* circles around these traditions with force and cheekiness, ending with an archival live recording, "At a Baptist Meeting" (featuring Roswell Rudd) which recalls Charles Mingus. Lowe is stylistically close to Mingus because they share similar values: they see the story of American popular music, especially the music made by Black musicians, as a continuing story of modernism before there was any kind of codified jazz. Mingus played modern jazz that was really modernist gospel music, and Lowe plays modern jazz that is really New Orleans brass band and march music, or hymns, or country music, even heavy metal. Both musicians also work through specific personal experiences and forms of expression. For Lowe, this has included enduring, and hopefully overcoming, cancer in his sinuses; his recovery involved fourteen surgeries that (as he says) carved up his face.

He's come out of this ordeal with a sound that's no worse for the wear; indeed, it seems even brawnier and better articulated than previously. And the experience has also yielded *In the Dark*, 31 tracks across three CDs that came from his nights struggling to sleep and even breathe. He calls it, "a commemoration of the worst time of my life." It's a remarkable document, which sprawls across blues, song forms, free playing and all sorts of rhythmic styles, and yet remains focused. Each track is satisfying; there's not a dull moment. Part of that is Lowe's compositional style, where everything sounds familiar even as the themes and personality are new. The mid-sized band includes inventive and energetic players including Lewis Porter (piano) and Aaron Johnson (alto) whose explosive energy makes him the *de facto* lead voice.

That said, there's so much here that the sheer duration diffuses the experience. When everything is good, it's hard to be captured by specific moments, and additionally, there's not enough variety of moods, tempos and dynamics. A more concentrated selection might have produced a real masterpiece.

For more info visit espdisk.com. Lowe is at Dizzy's Club May 3. See Calendar.

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(LEST WE FORGET CONTINUED FROM PAGE 10)

drums. Ray and I became very close and I got to know Ray's family pretty well. His father was a Swing era trumpeter named Barclay Draper. The family home on 106th Street and Manhattan Ave. hosted a lot of players. I particularly remember meeting Milt Jackson there one night and him teaching me 'Round Midnight'. Ray was an easygoing, gentle soul who enjoyed life."

Draper's late-'50s moment in the spotlight included a recording debut with Jackie McLean, followed shortly by a date under his own name while still only 16, appearing in the "Miscellaneous Instrument" category of *DownBeat* polls, having John Coltrane as a sideman on two more leader dates, and joining Max Roach's band.

A move to Los Angeles ca. 1964 preceded extensive travels that found Draper, around the Amougies moment, playing in Paris with Jamaican saxophonist Kenneth Terroade, embroiled in London in Michael Abdul Malik's Black House and picked up in Amsterdam by New Orleans musician Dr. John. This association led to his presence, with Mick Jagger and Eric Clapton, on Dr. John's opium-fueled *The Sun, Moon & Herbs*, as well as in some episodes of the pianist's tell-all autobiography.

More leaps in time followed. Draper's name rarely appeared in print or on back covers in the '70s. Some exceptions included Archie Shepp's *There's a Trumpet In My Soul* (1975) and a "rag 'n' roll" effort by vocalist Cathy Chamberlain. As twilight was about to end on November 1, 1982, four figures stood outside 234 W. 111th Street in Harlem. One raised a gun and Ray Draper was dead at 42. Night fell on New York, shrouding a murderer still faceless to this day. The list of musicians who attended the benefit held for Draper's two children, Kyela and Hakim, is too long to reproduce. "What are you here for? do it, fool / and everything will be cool / don't wait, the hour grows late," Draper once wrote.

Recommended Listening:

- Jackie McLean & Co. — *Introducing Ray Draper & Tuba* (Prestige, 1957)
- Ray Draper Quintet — *Featuring John Coltrane* (Prestige New Jazz, 1957)
- Jackie McLean — *Plays Fat Jazz* (Jubilee, 1957)
- Ray Draper — *A Tuba Jazz* (Jubilee, 1958)
- Max Roach — *Deeds, Not Words* (Riverside, 1958)
- Sonny Criss Orchestra — *Sonny's Dream* (*Birth of the New Cool*) (Prestige, 1968)

(INTERVIEW CONTINUED FROM PAGE 6)

TNYCJR: Bob Stewart on Arthur Blythe's albums, that style that anticipates Zooid—was that part of your development?

JD: I think that was later, because I was getting introduced to that type of playing when I started playing with Henry (Threadgill) and figuring out Chicago (style), that type of open stuff. Those guys are geniuses. Take your music (holds his fingers together tightly) and make it expand.

TNYCJR: In Zooid, you're playing such an interesting contrapuntal role. You're in the bottom range and it's more like a baroque bassline, an independent melodic line.

JD: Yeah, it's like that: rhythmic counterpoint. Everything bounces off everything; everybody has a very independent nature and it all adds to the rhythm. But at the same time you're not in charge. This is a collective contrapuntal rhythm gel that

starts to happen. It's developed itself that way, I think because of the way Henry has heard us play over the years.

Definitely, I'm feeling things in a whole different way. Henry's always suggested so many ways of interpreting the music that we have. He has made it so I can either ground it, or it does bounce, which is that dance. Again, I don't mind playing a regular bass battle. In that group there are plenty of places in that music where it just feels so good, just leaving it alone. Henry's been super open, letting me find things in the music as well. As long as you're within the harmonic structure, as long as we all understand that, he allows for a lot of freedom. There's a lot of trust.

We all manage to contribute in some type of rhythmic and harmonic way, at the same time not getting in anybody's way. Because that can happen very easily. You don't have a guitar playing straight chords, because that can just demolish everything. But he doesn't—he plays all this other stuff. The same thing with (cellist) Chris (Hoffman) and myself, because sometimes we switch that role. I go into the middle and he goes to the bottom, which is something I started playing and Henry was like, "Oh man, that sounds cool." There's so much that we've evolved into to realize the Zooid project—it's really taken it to incredible levels. It's extremely modular: take one piece out, you can bring it back, put it around and flip it around—you can just do whatever you want to do.

With Henry, there is a very precise nature to his composing. In rehearsal sometimes he'll say, "These bars are boom, boom, boom, boom." But the way all those pieces fit has a sort of precision; working together becomes essential, even when it's loose. It's very, very cool.

TNYCJR: What are your own things you're working on?

JD: I'm concentrating my efforts now on composition. I have a recording that will hopefully be released by somebody. So that's in the works. And then music for continued projects—and start moving myself out into the free world.

Davila is at Mark Morris Dance Center with Very Very Circus: The Music of Threadgill May 7 as part of Bang On A Can Long Play Festival. See Calendar.

Recommended Listening:

- Henry Threadgill Zooid — *Up Popped The Two Lips* (Pi, 2001)
- Steve Lehman Octet — *Travail, Transformation, And Flow* (Pi, 2008)
- Henry Threadgill Zooid — *In for a Penny, In for a Pound* (Pi, 2014)
- Henry Threadgill — *Double Up, Plays Double Up Plus* (Pi, 2017)
- Liberty Ellman — *Last Desert* (Pi, 2019)
- Ray Anderson Pocket Brass Band — *Come IN* (Double Moon, 2020)

(LABEL SPOTLIGHT CONTINUED FROM PAGE 11)

talk about the label, and it is clear that Boomslang is a community and has a collective identity: the musicians cross-pollinate, record on each other's releases and share gigs. To the outside world they represent a real cohesive force. As Vogel notes, "A lonesome wolf doesn't create as much attention in a forest as a whole pack. If we all howl together, somebody might hear it out there." And howl they do.

For more info visit boomslangrecords.bandcamp.com



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Monday, May 1

- Grove Street Stompers Arthur's Tavern 7 pm
- Luca Benedetti Trio Bar Lunático 9, 10:30 pm \$10
- Gabrielle Stravelli Birdland Theater 8:30 pm \$30
- Edmar Castañeda World Ensemble Blue Note 8, 10:30 pm \$25-35
- ★ Harry Allen Trio Cellar Dog 7 pm \$5
- Ted Kooshian Center Bar 6 pm
- University of Michigan Jazz Ensemble with Marshall Gilkes Dizzy's Club 7:30, 9:30 pm \$20-55
- Liya Grigoryan Quartet; Thomas Linger Quartet The Django 7:30, 9, 10:30, 12 am \$25-35
- David Truilo Quartet Fiction Bar/Café 9, 10:30 pm
- Spike Wilner Trio; Pasquale Grasso, Ari Roland, Clifford Barbaro Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Cosmo with Jesse Harris Nublu 151 8 pm \$22.66
- Gilad Hekselman Trio; Mike Boone Quartet with Leon Jordan, Elijah Cole, Donovan Pope Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40
- Tony Purrone, Preston Murphy, Thierry Arpino Zinc Bar 7, 8:30 pm

Tuesday, May 2

- New Moon Acoustic Blues Arthur's Tavern 7 pm
- Perry Smith, Rob Duguay, Diego Voglino Bar Bayeux 8, 9:30 pm
- Igor Lumpert Quartet with Jeff Miles, Chris Tordini, Mark Whitfield Jr. Bar Lunático 9, 10:30 pm \$10
- ★ Emmet Cohen Trio with Philip Norris, Kyle Poole Birdland 7 pm, 9:30 pm \$40
- ★ Anderson Brothers: "Play Ellington" Birdland Theater 5:30 pm \$30
- Alex Isley Blue Note 8, 10:30 pm \$30-40
- Jeff "Tain" Watts: "Tainish Tuesday Workshop" Café Bohemia 7:30, 9:30 \$25
- Ehud Asherie Trio Cellar Dog 7 pm \$5
- Ted Kooshian Center Bar 6 pm
- ★ Manhattan School of Music Jazz Orchestra with Ingrid Jensen: "Celebrates Jazz from South Africa" Dizzy's Club 7:30, 9:30 pm \$20-45
- Conrad Herwig and The Latin Side All-Stars The Django 7:30, 9:30 pm \$25-35
- Eyal Maoz Downtown Music Gallery 6:30 pm
- Eyal Maoz; James Wengrow, Hery Paz, James Nadien; Aaron Rubinstein Downtown Music Gallery 6:30 pm
- Julian Briones Quartet Fiction Bar/Café 9, 10:30 pm
- Kevin Sun Quartet with Adam O'Farrill, Walter Stinson, Kayvon Gordon Lowlands 8, 9:30 pm \$10
- Massimo Biolcati, Lex Kortzen, Nasheet Waits; Michael Kanan Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Behn Gillece Quintet with Patrick Cornelius, Adam Birnbaum, Boris Kozlov, Vinnie Sperrazza; Russell Hall Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Heym Un Veg with Zhenya Lopatnik, Oren Neiman, Ira Temple, Ivan Barenboim Soapbox Gallery 8 pm \$25
- Ka Baird; David Torn; gabby fluke-mogul/Charlie Burnham Duo Union Pool 8 pm
- ★ Immanuel Wilkins Quartet with Micah Thomas, Rick Rosato, Kweku Sumbry Village Vanguard 8, 10 pm \$40
- ★ Mika Stoltzman with Richard Stoltzman Weill Recital Hall at Carnegie Hall 8 pm \$50
- Ludovica Burtone Quartet with Marta Sanchez Zinc Bar 7, 8:30 pm \$30

Wednesday, May 3

- Victor Jones Trio with Roberta Piket, Alex Blake 333 Lounge 7:30, 9:30 pm
- ★ Billy Martin, Zoh Amba, Dominic Coles 411 Kent 8 pm \$15
- Yuichi Hirakawa Jazz Group; Adriel Vincent-Brown Arthur's Tavern 7, 10 pm
- Bar Bayeux 8, 9:30 pm
- ★ Tim Armacost Universal Bar Lunático 9, 10:30 pm \$10
- ★ Emmet Cohen Trio with Philip Norris, Kyle Poole plus Bruce Harris, Jerry Weldon Birdland 7 pm, 9:30 pm \$40
- ★ David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night with Karrin Allyson Birdland Theater 5:30, 8:30 pm \$20-30
- Alex Isley Blue Note 8, 10:30 pm \$30-40
- Jeb Patton Trio Cellar Dog 7 pm \$5
- Ted Kooshian Center Bar 6 pm
- ★ Allen Lowe with Frank Lacy, Aaron Johnson, Kenny Berger, Ava Mendoza, Ray Suhay, Lewis Porter, Alex Tremblay, Rob Landis Dizzy's Club 7:30, 9:30 pm \$20-45
- Max Johnson Trio; T.K. Blue Quartet The Django 7:30, 9, 10:30, 12 am \$25
- Elias Meister Quartet Fiction Bar/Café 9, 10:30 pm
- Noah Garabedian Quartet The Jazz Gallery 7:30, 9:30 pm \$20-30
- Beyond Flute Group with Cheryl Pyle, Michael Eaton, Gene Coleman, Haruna Fukazawa; Hans Tammen, Shelley Hirsch, Ken Filiano, William Hooker; Stephen Gauci, Adam Lane, Kevin Shea; Eyal Maoz, Fima Ephron, Chris Stromquist Main Drag Music 7 pm \$20
- ★ Roger Kellaway Trio; Steve Nelson, Peter Van Nostrand, Alec Safy Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Archive of Desire: Robin Coste Lewis, Julie Mehretu, Vijay Iyer, Jeffrey Zeigler, and Charlotte Brathwaite National Sawdust 7 pm \$60
- Theorcolus with Patience Higgins, Ayila Ultan, G. Calvin Weston, David C. Gross Nublu 151 7 pm \$22.66
- Jaana Narsipur Pangea 7 pm \$25
- Adam Moezinia The Porch 8 pm
- Itamar Borochoy's Contrafact Room 31 at Arlo NoMad 7:30, 9 pm
- Peter Brainin and Friends: "Harlem Jazz Session" Room 623 at B2 Harlem 8 pm \$12-15
- Yam/Wire Currents: Laura Barger, Julia Den Boer, Russell Greenberg, Sae Hashimoto, Heather Stebbins Roulette 8 pm \$15-25
- Jonah Hieb Group Silvana 9 pm
- Jordan Young Trio with Brian Charette, Matt Chertkoff Smalls 7:30, 9 pm \$35

- ★ Palladium: "The Music of Wayne Shorter" with Sarah Hanahan, Sasha Berliner, Sean Mason, Russell Hall, Domo Branch Smoke 7, 9 pm \$20-35
- ★ Ned Rothenberg, Jerome Harris, Samir Chatterjee The Stone at The New School 8:30 pm \$20
- ★ Immanuel Wilkins Quartet with Micah Thomas, Rick Rosato, Kweku Sumbry Village Vanguard 8, 10 pm \$40

Thursday, May 4

- Miss Maybell and Her Ragged Jazz Band; Terry Waldo's Gotham City Band Arthur's Tavern 7, 10 pm
- Jeremy Stratton/Adam Kolker with Jesse Simpson Bar Bayeux 8, 9:30 pm
- Bar Lunático 9, 10:30 pm \$10
- Anwar Marshall Quartet Birdland 7 pm, 9:30 pm \$40
- ★ Emmet Cohen Trio with Philip Norris, Kyle Poole Birdland Theater 8:30 pm \$30
- Sean Mason Quintet Blue Note 8, 10:30 pm \$30-40
- Alex Isley Café Bohemia 7:30, 9, 10:30 pm \$25
- Barry Stephenson Café Bohemia 7:30, 9, 10:30 pm \$25
- ★ Abraham Burton Quartet; Ai Murakami Quartet Cellar Dog 7, 11:30 pm \$5
- Ted Kooshian Center Bar 6 pm
- Augie Bello Chelsea Table + Stage 9:30 pm \$15-25
- Steve Oquendo Latin Jazz Orchestra: "The Music of Tito and Tito"; Tony Rosa's Afro Jazz Dizzy's Club 7:30, 9:30, 11:15 pm \$20-45
- Michael Weiss Trio; Stella Katherine Cole Quintet The Django 7:30, 9, 10:30, 12 am \$25
- Sun Yoo Quartet Fiction Bar/Café 9, 10:30 pm
- Dana Lyn's Animal Revenge Greenwich House Music School 8 pm \$15
- Roy Hargrove Big Band The Jazz Gallery 7:30, 9:30 pm \$20-45
- Alvin "Wink" Flythe Quartet Jazz Museum in Harlem 2 pm
- ★ Tim Berne with Craig Taborn, Tom Rainey Lowlands 8, 9:30 pm \$10
- ★ Roger Kellaway Trio; Adam Moezinia Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Archive of Desire: Robin Coste Lewis, Julie Mehretu, Vijay Iyer, Jeffrey Zeigler, and Charlotte Brathwaite National Sawdust 7 pm \$60
- Phil Young Experience Patrick's Place 7 pm
- Patience Higgins: "Jazz Jam" Patrick's Place 8 pm
- Simon Mogul Quartet The Porch 8 pm
- Seawind of Battery and Ryley Walker Room 31 at Arlo NoMad 7:30 pm
- Omar Sosa and Seckou Keita with Gustavo Ovalles Roulette 8 pm \$30-35
- McBone Jazz Series: Itay Goldberg; William Hill III Trio; Sophia Kickhofel Quintet; Noah Rosner Silvana 7 pm
- Steve Fidyk Quintet with Joseph Henson, Xavier Perez, Spike Wilner, Mike Karn Smalls 7:30, 9 pm \$35
- Paula West with Ed Cherry, John Chin, Sean Conly, Jerome Jennings Smoke 7, 9 pm \$35-55
- Rafael Enciso Quintet Soapbox Gallery 8 pm \$25
- ★ Ned Rothenberg, Ikue Mori, Alex Waterman The Stone at The New School 8:30 pm \$20
- ★ Béla Fleck, Zakir Hussain, Edgar Meyer, Rakesh Chaurasia Town Hall 8 pm \$60-90
- ★ Immanuel Wilkins Quartet with Micah Thomas, Rick Rosato, Kweku Sumbry Village Vanguard 8, 10 pm \$40

Friday, May 5

- Tredici Bacci 411 Kent 8 pm \$15
- Bobby Harden with Off Da Hook Arthur's Tavern 10 pm
- ★ Frank London Spiritual Quartet Bar Lunático 9, 10:30 pm \$10
- Bil Saxton and the Harlem All-Stars Bill's Place 7, 9 pm \$30
- ★ Birdland Big Band; Emmet Cohen Trio with Philip Norris, Kyle Poole Birdland 5:30, 8:30, 10:30 pm \$30-40
- Joe Alterman Trio Birdland Theater 7, 9:30 pm \$20-30
- Alex Isley Blue Note 8, 10:30 pm \$30-40
- Yoav Eshed Quartet: "Guitar Hearts"; Ken Fowser/Rick Germanson Quartet Café Bohemia 7, 8:30, 10:30 pm \$25
- Milton Suggs Quartet; Courtney Wright Quartet Cellar Dog 7, 11:30 pm \$10
- Mark G. Meadows & The Movement with Emily Braden: "A Night of Wonder - Celebrating the Musical Genius of Stevie Wonder" Chelsea Table + Stage 7 pm \$20-50
- SWOONFEST: Phong Tran; Chris Williams; TAK & DMR with Joy Guidry Clemente Soto Velez Cultural Center 7 pm \$15-40
- Steve Oquendo Latin Jazz Orchestra: "The Music of Tito and Tito"; Tony Rosa's Afro Jazz Dizzy's Club 7:30, 9:30, 11:15 pm \$25-60
- Eric Person Quartet with Alva Nelson, Kenny Davis, Dwayne "Cook" Broadnax; Dwayne "Cook" Broadnax Quartet The Django 7:30, 9, 10:30, 12 am \$25
- Wilfie Williams Quartet Fiction Bar/Café 9, 10:30 pm
- ★ Yoon Sun Choi, Amanda Monaco, Caroline Davis, Aubrey Johnson Ibeam Brooklyn 7:30 pm \$20
- Russell Hall The Jazz Gallery 7:30, 9:30 pm \$20-40
- ★ Chuck Redd, Ted Rosenthal, Martin Wind; Joe Block, Paul Sikivie, JK Kim Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Eddie Allen Mount Morris Ascension Presbyterian Church 7 pm
- Long Play Festival: Bang on a Can All-Stars with Meredith Monk and Vocal Ensemble Pioneer Works 8 pm \$96-374
- Casa Mantequilla The Porch 8 pm
- Emily Beisel, Bill Harris; Pascal Niggenkemper, Carlo Costa The Record Shop 7 pm
- Rico Jones Quartet Red Room at KGB Bar 10 pm
- Marked For Death Room 31 at Arlo NoMad 7:30, 9 pm
- Gervis Myles; Nick Biello Room 623 at B2 Harlem 7, 8:30, 10 \$20-25
- Carlos Henriquez and Friends: "Tito Puente and Tito Rodriguez Centennial Celebration" Rose Theater 8 pm \$40-180
- ★ Ben Wolfe Quartet with Nicole Glover, Peter Bernstein, Aaron Kimmel Smalls 7:30, 9 pm \$40
- Paula West with Ed Cherry, John Chin, Sean Conly, Jerome Jennings Smoke 7, 9, 10:30 pm \$35-55
- ★ Ned Rothenberg, Marcus Rojas, Billy Martin The Stone at The New School 8:30 pm \$20

- Chia's Dance Party with Ben Stapp Terraza 7 10 pm
- ★ Immanuel Wilkins Quartet with Micah Thomas, Rick Rosato, Kweku Sumbry Village Vanguard 8, 10 pm \$40
- ★ Michael Sarian Quartet Zürcher Gallery 8 pm \$20

Saturday, May 6

- Tredici Bacci with Anthony Coleman 411 Kent 8 pm \$15
- Michelle Walker Quartet; Kaleta and FROFAYAH Arthur's Tavern 7, 10 pm
- ★ Fred Thomas of The JB's: "Celebrates James Brown's 80th Birthday" Bar Lunático 9, 10:30 pm \$10
- Barbès 6 pm \$20
- Todd Sickafoose Bill's Place 7, 9 pm \$30
- Bil Saxton and the Harlem All-Stars Bill's Place 7, 9 pm \$30
- ★ Emmet Cohen Trio with Philip Norris, Kyle Poole plus Houston Person Birdland 8:30, 10:30 pm \$30-40
- Joe Alterman Trio Birdland Theater 7, 9:30 pm \$20-30
- Alex Isley Blue Note 8, 10:30 pm \$30-40
- ★ Long Play Festival: Iva Bittová; Momenta Quartet: "Plays Alvin Singleton"; Gyan Riley BRIC House Artist Studio 4:30, 7, 8:30 pm \$96-374
- ★ Long Play Festival: Sô Percussion with Van-Anh Võ, Nathalie Joachim; Ganavya and Shabaka Hutchings; 75 Dollar Bill's Little Big Band; Quince Ensemble; Morton Subotnick: "As I Live and Breathe" BRIC House Ballroom, Media House and Stoop 1, 3:30, 5:30, 7:30, 10 pm \$96-374
- Nomon with Nava Dunkelmann Brooklyn Museum of Art 6 pm
- Dave Stryker; John Iannuzzi Café Bohemia 7, 8:30, 10:30 pm \$25
- Samba de Gringo; Miki Yamanaka Quartet Cellar Dog 7, 11:30 pm \$10
- Allan Harris Chelsea Table + Stage 9:30 pm \$20-50
- ★ Kahil El'Zabar Quartet Church of St Luke and St Matthew 7:30 pm
- SWOONFEST: Natacha Diels; gabby fluke-mogul, Mara Rosenbloom, Tcheser Holmes; TAK & Michelle Lou; Sour Spirit Clemente Soto Velez Cultural Center 7 pm \$15-40
- Steve Oquendo Latin Jazz Orchestra: "The Music of Tito and Tito"; Tony Rosa's Afro Jazz Dizzy's Club 7:30, 9:30, 11:15 pm \$25-55
- David Gibson Quartet; Craig Handy and 2nd Line Smith The Django 7:30, 9, 10:30, 12 am \$25
- Slow Tiger with JP Schlegelmilch, Adam Schnite, Kenny Warren, Andrew Dow, Nathan Ellman-Bell Endless Life Brewery 8, 9:45 pm
- Tima Volozh Quintet Fiction Bar/Café 9, 10:30 pm
- ★ Long Play Festival: Take Off Collective; Dave Liebman and Kenny Werner; Harriet Tubman; Scarcity; Liturgy Littlefield 3, 5, 7, 10, 11 pm \$96-374
- ★ Long Play Festival: Alarm Will Sound; Jessica Moss; Brandon López and Fred Moten; Nu Jazz; EXO-TECH Mark Morris Dance Center 12:30, 3, 5, 7:30, 10 pm \$96-374
- ★ Chuck Redd, Ted Rosenthal, Martin Wind; Willem Delisfort Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Mark G. Meadows & The Movement with Emily Braden: "A Night of Wonder - Celebrating the Musical Genius of Stevie Wonder" On Stage at Kingsborough 8 pm \$37-42
- The Youngbloods with Shenelle Jenkins Patrick's Place 7 pm
- Mark Johnson's Edge of Jazz Pelham Fritz Recreation Center 3:30 pm
- Long Play Festival: Mount Eerie and LEYA Pioneer Works 8 pm \$96-374
- Raphael Silverman Trio; Blues People The Porch 1 8 pm
- ★ Long Play Festival: JACK Quartet; Greg Davis; Joseph Branciforte and Taylor Deupree; James Brandon Lewis and Chad Taylor; Thumbscrew: Mary Halvorson, Michael Formanek, Tomas Fujiwara Public Records 1:30, 3:30, 5:30, 7:30, 9 pm \$96-374
- Stephen Ulrich: "Music from This American Life" Room 31 at Arlo NoMad 7:30 pm
- Carlos Henriquez and Friends: "Tito Puente and Tito Rodriguez Centennial Celebration" Rose Theater 8 pm \$40-180
- ★ Long Play Festival: Philip Glass Ensemble; David Sanford Big Band with Hugh Ragin; Synaesthesia; Yondai Braxton/Jefre Cantu-Ledesma/Ben Vida Roulette 2:30, 6, 8:30, 11 pm \$96-374
- Antoine Dowdell Group Silvana 7 pm
- Robert Rutledge Quintet Sistas' Place 9, 10:30 pm \$25
- ★ Ben Wolfe Quartet with Mike Rodriguez, Nicole Glover, Donald Edwards; Eric Wyatt Quartet Smalls 7:30, 9, 10:30 pm, 12 am \$40
- Paula West with Ed Cherry, John Chin, Sean Conly, Jerome Jennings Smoke 7, 9, 10:30 pm \$35-55
- ★ Jeff Pearring with Kazzie Jaxen, Ken Filiano, Michael Wimberly Soapbox Gallery 8 pm \$25
- ★ Ned Rothenberg, David Tronzo, Stomu Takeishi The Stone at The New School 8:30 pm \$20
- ★ Stephane Wrembel: "Django á GoGo" Town Hall 8 pm \$50-80
- ★ Immanuel Wilkins Quartet with Micah Thomas, Rick Rosato, Kweku Sumbry Village Vanguard 8, 10 pm \$40

Sunday, May 7

- Tredici Bacci with John Zorn 411 Kent 5 pm \$15
- Eri Yamamoto Duo; Creole Cookin' Jazz Band Arthur's Tavern 3, 7 pm
- ★ Long Play Festival: Adam O'Farrill; Patricia Brennan's More Touch with Kim Cass, Marcus Gilmore, Mauricio Herrera; Eliana Colachis Glass; June McDoom BAMCafé 1, 2:30, 4, 5:30 pm \$96-374
- Wayne Tucker and The Bad Moths Bar Lunático 9, 10:30 pm \$10
- Barbès 10 pm \$20
- Daisy Castro Birdland Big Band with Daron Meader; Arturo O'Farrill and The Afro Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$20-40
- Joe Alterman Trio Birdland Theater 7, 9:30 pm \$20-30
- NYU Jazz Brunch with Martin Wind Ensemble Blue Note 12:30 pm \$30
- NYU Jazz Brunch with World Music Ensemble, Brad Shepik Blue Note 2:30 pm \$30
- Alex Isley Blue Note 8, 10:30 pm \$30-40

- Long Play Festival: Vicky Chow and David Friend: “Julia Wolfe’s my lips from speaking”; Susie Ibarra and Alex Peh
BRIC House Artist Studio 12:30, 5 pm \$96-374
- Long Play Festival: Gyan Riley & Krishna Bhatt; Caroline Shaw and Sô Percussion; Dawn Richard and Spencer Zahn
BRIC House Ballroom, Media House and Stoop 1, 3:30, 6 pm \$96-374
- ★Dayna Stephens
Café Bohemia 7:30, 9, 10:30 pm \$25
- Adam Birnbaum Trio
Cellar Dog 7 pm \$5
- Steve Oquendo Latin Jazz Orchestra: “The Music of Tito and Tito”
Dizzy’s Club 5, 7:30 pm \$25-40
- Ray Gallon Quartet; Michael Kanan Trio
The Django 6:30, 8, 9:30, 11 pm \$25
- John Meire Trio
Fiction Bar/Café 9, 10:30 pm
- Welf Dorr with Elias Meister, Dmitry Ishenko, Rodrigo Recabarren
The Keep 9 pm
- The J’s with Jai Jeffries, Jay Rozen, Jay Elfenbein, Peri Mauer, Svjetlana Bukvich, Anthony J. Izzo
Kostabi World 5 pm \$20-30
- Long Play Festival: Lori Goldston; big dog little dog; The Hands Free
Littlefield 2, 4, 6 pm \$96-374
- ★Long Play Festival: Ash Fure; Nailah Hunter; Very Very Circus: “The Music of Henry Threadgill” with Brandon Ross, Marcus Rojas, Jose Davila, Curtis Fowlkes, Gene Lake, Yosvany Terry
Mark Morris Dance Center 1, 3, 5 pm \$96-374
- Kavita Shah and Francois Moutin; Jamile Polite Jam Session
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Boncellia Lewis
Patrick’s Place 12 pm
- Maria Kaushansky Trio
The Penrose 7 pm
- ★Long Play Festival: The Art Ensemble of Chicago with Roscoe Mitchell, Famoudou Don Moye, Moor Mother, Simon Sieger, Junius Paul, eddy kwon
Pioneer Works 8 pm \$96-374
- Rodrigo Bonelli Trio; Ruben Gonzalez
The Porch 1, 8 pm
- Long Play Festival: Kalbells; Ian Chang; Time Wharp
Public Records 1, 3, 5 pm \$96-374
- ★Kirk Knuffke: “Custodian of Beauty - A Tribute to Ron Miles”
Rizzoli Bookstore 5 pm \$25
- Bucky Pizzarelli Tribute
Room 31 at Arlo NolMad 7:30 pm
- Marcus Goldhaber; Mimi Jones and Friends: “Jazz and Jam Party”
Room 623 at B2 Harlem 6, 8 pm \$15-20
- ★Long Play Festival: Conrad Tao and Tyshawn Sorey; David Murray and Marta Sanchez
Roulette 3:30, 6 pm \$96-374
- Nicole Zuraitis
Saint Peter’s Church 5 pm
- Marty Scott Quintet
Silvana 8 pm
- Frank Basile Quartet with Jeb Patton, David Wong, Andy Watson; Evan Sherman Quintet
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Paula West with Ed Cherry, John Chin, Sean Conly, Jerome Jennings
Smoke 7, 9 pm \$35-55
- ★Earl Howard Trio with Kyle Motl, Andrew Drury
Soup & Sound 7 pm
- ★Immanuel Wilkins Quartet with Micah Thomas, Rick Rosato, Kweku Sumbry
Village Vanguard 8, 10 pm \$40

Monday, May 8

- Grove Street Stompers
Arthur’s Tavern 7 pm
- ★Harvie S with Tim Armacost, Christian Finger
Bar Lunático 9, 10:30 pm \$10
- Arco Bello
Barbès 7 pm \$20
- Vince Giordano and the Nighthawks
Birdland Theater 5:30, 8:30 pm \$30-40
- Butcher Brown
Blue Note 8, 10:30 pm \$30-40
- Chris Beck Trio
Cellar Dog 7 pm \$5
- The Essentially Ellington Alumni Band with Robbie Lee: “Duke Sings!”
Dizzy’s Club 7:30, 9:30 pm \$20-40
- Cecil Alexander Quartet; David Zheng Quintet with Chris Bittner, Tony Glausi, Zwelakhe Duma bel le pere, Dana Hawkins
The Django 7:30, 9, 10:30, 12 am \$25
- Nathan Nakadegawa Sextet
Fiction Bar/Café 9, 10:30 pm
- Sound Liberation Trio with Gene Pritsker, Larry Goldman, David Cossin
Local 802 7 pm
- Danny Kolke, Chris Symer, Max Holmberg; Pasquale Grasso, Ari Roland, Clifford Barbaro
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Tivon Pennicott Quartet; Miki Yamanaka Trio
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Vanguard Jazz Orchestra
Village Vanguard 8, 10 pm \$40
- Vinny Valentino, Steve Cardenas, Boris Koslov, Luisito Quintero
Zinc Bar 7, 8:30 pm

Tuesday, May 9

- Wayne Tucker and The Bad Moths
Arthur’s Tavern 7 pm
- Perry Smith, Rob Duguay, Diego Voglino
Bar Bayeux 8, 9:30 pm
- Brooklyn Circle with Stacy Dillard, Ismail Lawal, Diallo House
Bar Lunático 9, 10:30 pm \$10
- Dave Miller’s Odorugen
Barbès 7 pm \$20
- ★Ryan Truesdell’s “Gil Evans Project”
Birdland 7, 9:30 pm \$30-40
- Anderson Brothers: “Play Ellington”
Birdland Theater 5:30 pm \$20-30
- Butcher Brown
Blue Note 8, 10:30 pm \$30-40
- Erena Terakubo
Café Bohemia 7:30, 9, 10:30 pm \$25
- Our Delight
Cellar Dog 7 pm \$5
- ★Juilliard Jazz Orchestra: “Ellington Suites and Rare Gems” with Matthew Whitaker, Gillian Margot, Georgia Heers
Dizzy’s Club 7:30, 9:30 pm \$20-40
- Conrad Herwig and The Latin Side All-Stars
The Django 7:30, 9:30 pm \$25-35
- Sally Gates, Jessica Pavone, Nava Dunkelmann; Toadal Package with James Paul Nadien, Cosmo Gallaro, Brenna Rey; Marc Edwards Trio with Dave Tamura, Takuma Kanawa; Reg Bloor
Downtown Music Gallery 6:30 pm
- Hans Luchs Trio
Fiction Bar/Café 9, 10:30 pm
- Aaron Quinn’s Sunchoke with David Leon, Walter Stinson, Matt Honor
Lowlands 8, 9:30 pm \$10
- ★David Liebman/Richie Beirach Duo
Mezzrow 7:30, 9 pm \$35

- Matt Pavolka Band with Ben Monder, Santiago Leibson, Allan Mednard
Nublu 151 8 pm \$22.66
- Aidan McKeon Trio
Silvana 8 pm
- Mike LeDonne Quartet with Eric Alexander, John Webber, Jason Tiemann; Jason Maximo Clotter
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Peter Bernstein Quartet with Sullivan Fortner, Doug Weiss, Al Foster
Village Vanguard 8, 10 pm \$40
- ★Marc Copland Quartet with Robin Verheyen, Drew Gress, Mark Ferber
Zinc Bar 7, 8:30 pm \$30-35

Wednesday, May 10

- Will Boulware Trio
333 Lounge 7:30, 9:30 pm
- Arnaud Riviere, Ravish Momin, DA Mekonnen
411 Kent 8 pm \$15
- Eri Yamamoto Trio
Arthur’s Tavern 7 pm
- ★Mark Shim with Burniss Earl, Tyshawn Sorey
Bar Bayeux 8, 9:30 pm
- Richard Julian Band
Bar Lunático 9, 10:30 pm \$10
- ★Ryan Truesdell’s “Gil Evans Project”
Birdland 7, 9:30 pm \$30-40
- ★David Ostwald’s Louis Armstrong Eternity Band; Frank Vignola’s Guitar Night with Janis Siegel
Birdland Theater 5:30, 8:30 pm \$20-30
- Butcher Brown
Blue Note 8, 10:30 pm \$30-40
- Brandi Disterheft Trio
Cellar Dog 7 pm \$5
- ★Juilliard Jazz Orchestra: “Ellington Suites and Rare Gems” with Matthew Whitaker, Gillian Margot
Dizzy’s Club 7:30, 9:30 pm \$20-40
- Ian Hendrickson-Smith
The Django 10:30, 12 am \$25
- Joseph Gelovani Quartet
Fiction Bar/Café 9, 10:30 pm
- Steven Kroon Latin Jazz Sextet
Interchurch Center 7 pm
- Matt Wong
The Jazz Gallery 7:30, 9:30 pm \$20-30
- Marc Edwards, Massimo Magee, Brenna Rey; Ayako Kanda, Sarah Bernstein, Dmitry Ishenko; Stephen Gauci, Adam Lane, Colin Hinton; Michael Vatcher, Steuart Liebig, Thomas Heberer, Doug Wieselmann; John Dalton, Ryan Siegel, Shinya Lin
Main Drag Music 7 pm \$20
- Bob DeVos, Behn Gillice, Steve LaSpina
Mezzrow 7:30, 9 pm \$35
- Dumbass Youth with Steve Gigante, Evan Lipson, Mike Baggetta; Elliott Sharp; Mike Pride 3 with Tim Berne, Charlie Looker; Nick Gianni’s Evolution Ensemble with Nicole Davis, Welf Dorr, On Ka’a Davis, Rick Bottari, Dmitry Ishenko, Reggie Sylvester
Nublu 151 7, 10 pm, 12 am \$22.66
- Iris Orning Quartet
Pangea 7 pm \$25
- Angie Pastor Quartet
The Porch 8 pm
- Peter Brainin and Friends: “Harlem Jazz Session”
Room 623 at B2 Harlem 7, 8:30 pm \$20
- ★Barry Harris Memorial Concert
Saint Peter’s Church 7 pm
- Chet Doxas Tio with Jacob Sacks, Thomas Morgan; Robert Edwards Quintet
Smalls 7:30, 9, 10:30 pm, 12 am \$35

- Webb Crawford, Aaron Rubinstein
The Stone at The New School 8:30 pm \$20
- Alex Weiss with Dan Blake, Marta Sanchez, Michael Bates, Ches Smith
Threes Brewing 9:30 pm
- ★Peter Bernstein Quartet with Sullivan Fortner, Doug Weiss, Al Foster
Village Vanguard 8, 10 pm \$40

Thursday, May 11

- Seydurah and Her Avecmoi Band of Blues; Terry Waldo’s Gotham City Band
Arthur’s Tavern 7, 10 pm
- Jeremy Stratton/Adam Kolker with Arcoiris Sandoval, Garyfallia Kerkezou
Bar Bayeux 8, 9:30 pm
- Tucci Swing
Bar Lunático 9, 10:30 pm \$10
- THE Eulipion Project with Sonelius Smith, Adam Kahan, Rodney Chapman, Dan Kurfurst; Miss Maybell and the Jazz Age Artistes; Dingonek Street Band
Barbès 6, 8, 10 pm \$20
- ★Ryan Truesdell’s “Gil Evans Project”
Birdland 7, 9:30 pm \$30-40
- Ty Stephens
Birdland Theater 8:30 pm \$30
- Derrick Hodge Color of Noize
Blue Note 8, 10:30 pm \$30-40
- Jason Clotter Sextet
Café Bohemia 7:30, 9, 10:30 pm \$25
- Richard Clements Quintet; Simona Premazzi Quartet
Cellar Dog 7, 11:30 pm \$5
- Augie Bello
Chelsea Table + Stage 9:30 pm \$15-25
- ★Juilliard Jazz Orchestra: “Ellington Suites and Rare Gems” with Matthew Whitaker, Gillian Margot, Georgia Heers
Dizzy’s Club 7:30, 9:30, 11:15 pm \$20-40
- Jonny King Trio; Mark Whitfield
The Django 7:30, 9, 10:30, 12 am \$25
- Nadav Brenner Quartet
Fiction Bar/Café 9, 10:30 pm
- ★Oran Etkin Duo with Sasha Berliner
Greenwich House Music School 8 pm \$15
- ★Frank Catalano
Indium 8:30 pm
- ★Vinnie Sperazza, Ethan Iversen, Michael Formanek
The Jazz Gallery 7:30, 9:30 pm \$20-30
- Phil Young Experience
Jazz Museum in Harlem 2 pm
- Kevin Sun Quintet with Adam O’Farrill, Christian Li, Walter Stinson, Matt Honor
Lowlands 8, 9:30 pm \$10
- Jeb Patton, David Wong, Billy Drummond; James Austin Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Phillip Golub Quintet’s Abiding Memory with David Adewumi
The Owl Music Parlor 8 pm \$15
- Phil Young Experience
Patrick’s Place 7 pm
- Patience Higgins: “Jazz Jam”
Patrick’s Place 8 pm
- Zachary Swanson, Dalius Naujo, Ayako Kanda
Pete’s Candy Store 0
- Abe Ovadria
The Porch 8 pm
- McBone Jazz Series: Ted Morcaldi
Silvana 7 pm
- Jason Marshall Quintet; David Gibson Quartet
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Chris Potter with Ana Petrova, Adam Rogers, Matt Brewer, Jeremy Dutton, Mike Moreno
Smoke 7, 9, 10:30 pm
- ★Alan Braufman with Cooper-Moore, Andrew Drury, Ken Filiano, Jason Kao Hwang
Soup & Sound 7 pm
- Laura Cocks, Brandon Lopez, Aaron Rubinstein
The Stone at The New School 8:30 pm \$20
- ★Nava Dunkelmann with Testu Collective and Yoko Murakami
Triskelion Arts 8 pm

- ★Peter Bernstein Quartet with Sullivan Fortner, Doug Weiss, Al Foster
Village Vanguard 8, 10 pm \$40

Friday, May 12

- ★Dan Tepfer: “Natural Machines”
The 92nd Street Y 7:30 pm \$30-35
- The Johnny O’Neal Trio; Bobby Harden with Off Da Hook
Arthur’s Tavern 7, 10 pm
- Super Yamba
Bar Lunático 9, 10:30 pm \$10
- Bil Saxton and the Harlem All-Stars
Bill’s Place 7, 9 pm \$30
- ★Birdland Big Band; Ryan Truesdell’s “Gil Evans Project” with Wendy Giles
Birdland 5:30, 8:30, 10:30 pm \$30-40
- Birdland Theater 7, 9:30 pm \$20-30
- Tony Glausi
Blue Note 8, 10:30 pm \$30-40
- Derrick Hodge and Color of Noize
Blue Note 8, 10:30 pm \$30-40
- Issue Project Room presents: Nina Garcia; Leila Bordreuil and Lee Ranaldo
Brooklyn Music School 8 pm \$20
- Pasquale Grasso; Daniel Cohen Quartet
Café Bohemia 7, 8:30, 10:30 pm \$25
- Jade Synsteliem Quartet; Clovis Nicolas Quartet
Cellar Dog 7, 11:30 pm \$10
- ★Juilliard Jazz Orchestra: “Ellington Suites and Rare Gems” with Matthew Whitaker, Gillian Margot, Georgia Heers
Dizzy’s Club 7:30, 9:30, 11:15 pm \$20-50
- Mike DiRubbo Quartet; Rico Jones Quartet
The Django 7:30, 9, 10:30, 12 am \$25
- Nick Rosario Quartet
Fiction Bar/Café 9, 10:30 pm
- Maucha Adnet Trio; Jon Davis Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Ray Blue
Mount Morris Ascension Presbyterian Church 7 pm
- ZapOte
The Porch 8 pm
- Max Bessessen; Kazemde George
Room 623 at B2 Harlem 7, 8:30, 10 \$20-25
- Akiko Tsuruga Quartet with Joe Magnarelli, Ed Cherry, Joe Strasser
Smalls 7:30, 9 pm \$40
- ★Chris Potter with Ana Petrova, Adam Rogers, Matt Brewer, Jeremy Dutton, Mike Moreno
Smoke 7, 9, 10:30 pm
- ★Nate Wooley, Aaron Rubinstein
The Stone at The New School 8:30 pm \$20
- ★Nava Dunkelmann with Testu Collective and Yoko Murakami
Triskelion Arts 8 pm
- ★Peter Bernstein Quartet with Sullivan Fortner, Doug Weiss, Al Foster
Village Vanguard 8, 10 pm \$40
- Thomas Buckner, Robert Dick, Scott Robinson
Zürcher Gallery 8 pm \$20

Saturday, May 13

- “Burt Bacharach: His Story, His Songs” with Lisa Howard
54 Below 7 pm \$45-90
- Axel Tosca; JT Bowen and The Mighty Kings of Soul
Arthur’s Tavern 7, 10 pm
- Adam Kolker, Glenn Zaleski
Bar Bayeux 8, 9:30 pm
- ★Organ Monk with Greg Lewis
Bar Lunático 9, 10:30 pm \$10
- Todd Sickafoose
Barbès 6 pm \$20
- Bil Saxton and the Harlem All-Stars
Bill’s Place 7, 9 pm \$30
- ★Ryan Truesdell’s “Gil Evans Project” with Wendy Giles
Birdland 8:30, 10:30 pm \$30-40
- Birdland Theater 7, 9:30 pm \$20-30
- Tony Glausi
Blue Note 8, 10:30 pm \$30-40
- Derrick Hodge Color of Noize
Blue Note 8, 10:30 pm \$30-40
- Willy Rodriguez Quintet; Jayla Chee
Café Bohemia 7, 8:30, 10:30 pm \$25
- Greg Glassman Quartet; Ken Fowser Quartet
Cellar Dog 7, 11:30 pm \$10
- Allan Harris
Chelsea Table + Stage 9:30 pm \$20-50
- Joy Brown: “Come Sunday - Duke Ellington’s Sacred Works” with Luther Allison, Frank Lacy, Bruce Harris, Joe Miller, Jason Marshall, Peter Washington, Russell Malone, Kyle Poole, Omar Edwards
Dizzy’s Club 7:30, 9:30, 11:15 pm \$25-50
- Yayennings Quartet; Lezie Harrison
The Django 7:30, 9, 10:30, 12 am \$25
- Orian Rose Quintet
Fiction Bar/Café 9, 10:30 pm
- ★Spanish Harlem Orchestra feat. Ray De La Paz, Miguel Zenón
Hostos Center 8 pm
- Kevin Hays, Bill Stewart
The Jazz Gallery 7:30, 9:30 pm \$20-30
- Maucha Adnet Trio; Anthony Wonsay Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Keith “The Captain” Gamble and the Nu Gypsies
Patrick’s Place 7 pm
- John Benitez Latin Jazz Group
Poe Park 4 pm
- Christopher Bittner Trio; Rod Harris
The Porch 1, 8 pm
- ★”A Tribute to Leon Thomas”
Sistas’ Place 9, 10:30 pm \$25
- Akiko Tsuruga Quartet with Joe Magnarelli, Ed Cherry, Joe Strasser; Saul Rubin Zebtet
Smalls 7:30, 9, 10:30 pm, 12 am \$40
- ★Chris Potter with Ana Petrova, Adam Rogers, Matt Brewer, Jeremy Dutton, Mike Moreno
Smoke 7, 9, 10:30 pm
- Tamangoh with Lafayette Harris
Soapbox Gallery 8 pm \$25
- Pon Farr with Kevin Murray, James Paul Nadien, Aaron Rubinstein
The Stone at The New School 8:30 pm \$20
- ★Nava Dunkelmann with Testu Collective and Yoko Murakami
Triskelion Arts 8 pm
- ★Peter Bernstein Quartet with Sullivan Fortner, Doug Weiss, Al Foster
Village Vanguard 8, 10 pm \$40

Sunday, May 14

- Eri Yamamoto Duo; Creole Cookin’ Jazz Band; Noé Socha
Arthur’s Tavern 3, 7, 10 pm
- Yacouba Sissoko & SIYA
Bar Lunático 9, 10:30 pm \$10
- Bonegasm; Arturo O’Farrill and The Afro Latin Jazz Orchestra
Birdland 5:30, 8:30, 10:30 pm \$20-40
- Birdland Theater 7, 9:30 pm \$20-30
- Tony Glausi
Blue Note 8, 10:30 pm \$30-40
- Derrick Hodge and Color of Noize
Café Bohemia 8, 10 pm \$25
- Stella Katherine Cole Trio

- **Zaid Nasser Trio** Cellar Dog 7 pm \$5
- **Joy Brown: “Come Sunday - Duke Ellington’s Sacred Works” with Luther Allison, Frank Lacy, Bruce Harris, Joe Miller, Jason Marshall, Peter Washington, Russell Malone, Kyle Poole, Omar Edwards** Dizzy’s Club 5, 7:30 pm \$25-40
- **Lance Bryant Quartet; Andy Ezrin Trio** The Django 6:30, 8, 9:30, 11 pm \$25
- **Kabir Kumar Quartet** Fiction Bar/Café 9, 10:30 pm
- **Welf Dorr with Elias Meister, Jeong Lim Yang, Dalius Naujo** The Keep 9 pm
- **Marty Elkins Quartet with Steve Ash, Lee Hudson, Vito Leszczak; Lucy Wijnands Polite Jam Session** Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- **Boncellia Lewis** Patrick’s Place 12 pm
- **Ladyjam, with Lady Leah; Marianne Solivan** The Porch 1, 8 pm
- **Harmony** Room 31 at ArloNomad 7:30 pm
- **Marcus Goldhaber; Mimi Jones and Friends: “Jazz and Jam Party”** Room 623 at B2 Harlem 6, 8 pm \$15-20
- **Matt Dwonszyk, Corey Hutchins, Jocelyn Pleasant, Dakota Austin, Michael Carabelle** Saint Peter’s Church 5 pm
- **Audrey Silver; Sophia Kickhofel Quintet; Antoine Dowdell Group** Silvana 7 pm
- **Tad Shull Quartet with Ray Gallon, Paul Gill, Joe Strasser** Smalls 7:30, 9 pm \$35
- **Chris Potter with Ana Petrova, Adam Rogers, Matt Brewer, Jeremy Dutton, Mike Moreno** Smoke 7, 9, 10:30 pm
- **Peter Bernstein Quartet with Sullivan Fortner, Doug Weiss, Al Foster** Village Vanguard 8, 10 pm \$40

Monday, May 15

- **Grove Street Stompers** Arthur’s Tavern 7 pm
- **Julietta Eugenio Trio** Bar Lunático 9, 10:30 pm \$10
- **Vince Giordano and the Nighthawks** Birdland Theater 5:30, 8:30 pm \$30-40
- **James Francies** Blue Note 8, 10:30 pm \$30
- **Spike Wilner Trio** Cellar Dog 7 pm \$5
- **Jeff Hamilton Trio** Dizzy’s Club 7:30, 9:30 pm \$25-45
- **Cameron Campbell Quartet; Adam Moezinia and Folk Element Trio** The Django 7:30, 9, 10:30, 12 am \$25
- **Franklin Rankin Quartet** Fiction Bar/Café 9, 10:30 pm
- **Miguel Zenon, Luis Perdomo; Pasquale Grasso, Ari Roland, Clifford Barbaro** Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- **Vince Ector Organatomy Trio + with Bruce Williams, Pat Bianchi, Paul Bollenback** Smalls 7:30, 9 pm \$35
- **Vanguard Jazz Orchestra** Village Vanguard 8, 10 pm \$40
- **Pasquale Grasso** Zinc Bar 7, 8:30 pm

Tuesday, May 16

- **Perry Smith, Rob Duguay, Diego Voglino** Bar Bayeux 8, 9:30 pm
- **Big Lazy** Bar Lunático 9, 10:30 pm \$10
- **Big Chief Donald Harrison Quartet** Birdland 7, 9:30 pm \$30-40
- **Anderson Brothers: “Play Ellington”** Birdland Theater 5:30 pm \$20-30
- **Denzel Curry** Blue Note 8, 10:30 pm \$30-40
- **Rasmus Sorensen Quartet** Café Bohemia 7:30, 9, 10:30 pm \$25
- **Johnny O’Neal Trio** Cellar Dog 7 pm \$5
- **Bill Charlap Trio with Peter Washington, Kenny Washington** Dizzy’s Club 7:30, 9:30 pm \$25-50
- **Conrad Herwig and The Latin Side All-Stars** The Django 7:30, 9:30 pm \$25-35
- **Seajun Kwon Quartet** Fiction Bar/Café 9, 10:30 pm
- **Kevin Sun Quartet with Christian Li, Walter Stinson, Eliza Salem** Lowlands 8, 9:30 pm \$10
- **Eden Bareket Quartet with Vanisha Gould, Chris McCarthy, Pablo Menares; John Merrill Trio** Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- **JG Thirlwell presents Mivos Quartet** National Sawdust 7:30 pm \$29
- **Rancune; Astroturf Noise; Nomon** Nublu 151 7 pm, 10 pm \$22.66
- **Simona Daniele** Silvana 11 pm
- **Steve Nelson Quartet with Rick Germanson, Kiyoshi Kitagawa, Charles Gould** Smalls 7:30, 9 pm \$35
- **Marcus Gilmore with Morgan Guerin, David Virelles, Burniss Travis, Rashaan Carter** Village Vanguard 8, 10 pm \$40

Wednesday, May 17

- **Mike Clark Trio** 333 Lounge 7:30, 9:30 pm
- **Amirtha Kidambi, Matteo Liberatore, Tcheser Holmes, Althea Quilombo** 411 Kent 8 pm \$15
- **Yuichi Hirakawa Jazz Group; Akiko Tsuruga Trio** Arthur’s Tavern 7, 10 pm
- **Alex LoRe Quartet with Glenn Zaleski, Desmond White, Allan Mednard** Bar Bayeux 8, 9:30 pm
- **Lau Noah** Bar Lunático 9, 10:30 pm \$10
- **Buck And A Quarter Quartet** Barbès 8 pm \$20
- **Big Chief Donald Harrison Quartet** Birdland 7, 9:30 pm \$30-40
- **David Ostwald’s Louis Armstrong Eternity Band; Frank Vignola’s Guitar Night with Perry Smith** Birdland Theater 5:30, 8:30 pm \$20-30
- **Denzel Curry** Blue Note 8, 10:30 pm \$30-40
- **Ehud Asherie Quartet** Cellar Dog 7 pm \$5
- **Bill Charlap Trio with Peter Washington, Kenny Washington** Dizzy’s Club 7:30, 9:30 pm \$25-50
- **Sam Dillon Quintet; Joe Strasser Quartet** The Django 7:30, 9, 10:30, 12 am \$25
- **Birsa Chatterjee Quartet with Esteban Castro, Daniel Finn, Christian McGhee** The Jazz Gallery 7:30, 9:30 pm \$20-30
- **Kaelen Ghandhi, Caleb Duval, Kevin Murray; Brandon Terzakis, Dan O’Brien, Aidan O’Connell, Kelly Bray; Stephen Gauci, Adam Lane, Colin Hinton; Adam Caine, Rodney Chapman, Vijay Anderson; Main Drag Philharmonix Conduction Orchestra** Main Drag Music 7 pm \$20
- **Greg Ruggiero, Daniel Duke, Keith Balla; Nick Masters Trio** Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- **Kate Baker Duo** Pangea 7 pm \$25
- **Gregor Huebner El Violin Latino** The Porch 8 pm

- **Kwame Binea: “Soul Session”** Room 31 at ArloNomad 7:30, 9 pm
- **Peter Brainin and Friends: “Harlem Jazz Session”** Room 623 at B2 Harlem 7, 8:30 pm \$20
- **Zeena Parkins/Laetitia Sonami** Roulette 8 pm \$20-30
- **Adam Larson Trio with Matt Clohesy, Obed Calvaire; Curtis Nowosad Quintet** Smalls 7:30, 9, 10:30 pm, 12 am \$35
- **George Coleman Jr. with Mike DiRubbo, Brian Charette, Paul Bollenback, Daniel Sadowick** Smoke 7, 9 pm \$20-35
- **Marta Sanchez with Olivia de Prato, Maya Bennardo, Victor Lowrie Tafoya, Tyler J. Borden** The Stone at The New School 8:30 pm \$20
- **Marcus Gilmore with Morgan Guerin, David Virelles, Burniss Travis, Rashaan Carter** Village Vanguard 8, 10 pm \$40

Thursday, May 18

- **Jr. Mack with Noé Socha Duo; Terry Waldo’s Gotham City Band** Arthur’s Tavern 7, 10 pm
- **Jeremy Stratton/Adam Kolker with Sam Newsome, Owen Howard** Bar Bayeux 8, 9:30 pm
- **Open Arms with Oran Etkin, Vinicius Gomes, Sam Minaie, Anwar Marshall** Bar Lunático 9, 10:30 pm \$10
- **Big Chief Donald Harrison Quartet** Birdland 7, 9:30 pm \$30-40
- **Antibalas** Blue Note 8, 10:30 pm \$30-45
- **Yotam Silberstein, Sam Yahel, Yochen Rueckert** Café Bohemia 7:30, 9, 10:30 pm \$25
- **Philip Harper Quintet; James Austin Quartet** Cellar Dog 7, 11:30 pm \$5
- **Augie Bello** Chelsea Table + Stage 9:30 pm \$15-25
- **Bill Charlap Trio with Peter Washington, Kenny Washington; Charles Turner: “Dance Party”** Dizzy’s Club 7:30, 9:30, 11:15 pm \$25-55
- **Joe Magnarelli Quartet; People of Earth** The Django 7:30, 9, 10:30, 12 am \$25
- **Paul Pandit Quintet** Fiction Bar/Café 9, 10:30 pm
- **Gene Pritsker, Natasha Bogojevich, Erik T. Johnson** Gallery MC 7 pm \$20-30
- **Chris Morrissey with Charlotte Greve, Marco Boffelli, Bill Campbell** The Jazz Gallery 7:30, 9:30 pm \$20-30
- **Antoine Roney** Jazz Museum in Harlem 2 pm
- **Sara Serpa with Erik Friedlander, Ingrid Laubrock** Jewish Museum 7:30 pm \$15-22
- **Tim Berne with David Torn, Tom Rainey** Lowlands 8, 9:30 pm \$10
- **John Dokes Quartet with Steve Einerson, Alexander Claffy, Jay Sawyer; Lex Kortzen Trio** Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- **Los Aliens with Ricardo Gallo, Stomu Takeishi, Sebastián Cruz, Andrés Jiménez** Nublu 151 7 pm \$22.66
- **Phil Young Experience** Patrick’s Place 7 pm
- **Patience Higgins: “Jazz Jam”** Patrick’s Place 8 pm
- **Altin Sencalar Trio with Marcos Varela, Gary Kerkezou** Penny Jo’s 9 pm
- **Brass Queens** The Porch 8 pm
- **McBone Jazz Series: Dave Smith** Silvana 7 pm
- **Mary Ann McSweeney Quartet; Sarah Hanahan Quartet with Luther S. Allison, Elam Friedlander, Diego Joaquin Ramirez** Smalls 7:30, 9, 10:30 pm, 12 am \$35
- **Terell Stafford with Tim Warfield, Bruce Barth, David Wong, Johnathan Blake** Smoke 7, 9 pm \$35-55
- **Alex LoRe, John Ellis, Marta Sanchez, Harish Raghavan, Allan Mednard** The Stone at The New School 8:30 pm \$20
- **Rogue Parade with Greg Ward, Matt Gold, Dave Miller, Matt Ulery, Quin Kirchner** The Sultan Room 7 pm \$19.57
- **Leila Bordreuil & Luke Stewart: “New Works for Feedback Ensemble” with Chris Corsano, Nina Garcia, Julia Santoli, Nate Wooley, C. Spencer Yeh** Under The K Bridge Park 7 pm
- **Marcus Gilmore with Morgan Guerin, David Virelles, Burniss Travis, Rashaan Carter** Village Vanguard 8, 10 pm \$40

Friday, May 19

- **The Johnny O’Neal Trio; Bobby Harden with Off Da Hook** Arthur’s Tavern 7, 10 pm
- **Anran Raz Band** Bar Lunático 9, 10:30 pm \$10
- **Bil Saxton and the Harlem All-Stars** Bill’s Place 7, 9 pm \$30
- **Birdland Big Band; Big Chief Donald Harrison Quartet** Birdland 5:30, 8:30, 10:30 pm \$30-40
- **Gil Gutierrez Trio** Birdland Theater 7, 9:30 pm \$20-30
- **Antibalas** Blue Note 8, 10:30 pm \$30-45
- **Rob Duguay’s SONGEVITY Quintet; Michael Dease/Gary Kerkezou Quintet** Café Bohemia 7, 8:30, 10:30 pm \$25
- **Saul Rubin Quartet; Jamale Davis Quartet** Cellar Dog 7, 11:30 pm \$10
- **Bill Charlap Trio with Peter Washington, Kenny Washington; Charles Turner: “Dance Party”** Dizzy’s Club 7:30, 9:30, 11:15 pm \$25-50
- **Jerome Sabbagh Quartet with Victor Gould, Matt Penman, Kayvon Gordon; Ben Stivers Quartet** The Django 7:30, 9, 10:30, 12 am \$25
- **Jacob Rosenkalt Trio** Fiction Bar/Café 9, 10:30 pm
- **Steve Blum Molecular Jazz Quartet** Hansborough Recreation Center 6 pm
- **Henry Threadgill, Craig Taborn, Dafnis Prieto** Harlem Stage Gatehouse 7:30 pm
- **Downtown Jamaica Jazz Festival: Michela Marino Lerman** Jamaica Performing Arts Center 6:30 pm
- **Massimo Biolcati Quintet with John Ellis, Caroline Davis, Mike King, Obed Calvaire** The Jazz Gallery 7:30, 9:30 pm \$20-40
- **Rez Abbasi & Josh Feinberg: Naya Baaz** Joe’s Pub 7 pm
- **Bill Mays, Dean Johnson, Ron Vincent** Mezzrow 7:30, 9 pm \$40
- **Warren Smith** Mount Morris Ascension Presbyterian Church 7 pm
- **Wayne Tucker and The Bad Mothas** The Porch 8 pm
- **Gabrielle Stravelli; Caili O’Doherty** Room 623 at B2 Harlem 7, 8:30, 10 \$20-25
- **Cécile McLorin Salvant with Sullivan Fortner, Yasushi Nakamura, Savannah Harris, Weedie Braimah** Rose Theater 8 pm \$40-185
- **Sun Han Guild with eddy kwon, Laura Cocks, Jessie Cox, DoYeon Kim, Lester St. Louis** Roulette 8 pm \$20-30

- **Rick Germanson Sextet with John Barnett, Josh Evans, Steve Davis, Paul Gill, Chris Beck** Smalls 7:30, 9 pm \$40
- **Terell Stafford with Tim Warfield, Bruce Barth, David Wong, Johnathan Blake** Smoke 7, 9, 10:30 pm \$35-55
- **Marta Sanchez Trio with Chris Tordini, Eric McPherson** The Stone at The New School 8:30 pm \$20
- **Marcus Gilmore with Morgan Guerin, David Virelles, Burniss Travis, Rashaan Carter** Village Vanguard 8, 10 pm \$40

Saturday, May 20

- **Adam Kolker, Santiago Leibson** Bar Bayeux 8, 9:30 pm
- **Itai Kriss and Telavana** Bar Lunático 9, 10:30 pm \$10
- **Todd Sickafoose; Tim Berne with Bill Frisell, Aurora Nealand, Tim Angulo; Living Language** Barbès 6, 8, 10 pm \$20
- **Bil Saxton and the Harlem All-Stars** Bill’s Place 7, 9 pm \$30
- **Big Chief Donald Harrison Quartet** Birdland 8:30, 10:30 pm \$30-40
- **Gil Gutierrez Trio** Birdland Theater 7, 9:30 pm \$20-30
- **Antibalas** Blue Note 8, 10:30 pm \$30-45
- **Mike Rood Quintet; Gregory “Organ Monk” Lewis** Café Bohemia 7, 8:30, 10:30 pm \$25
- **Davis Whitfield Quartet; Kyoko Oyobe Quartet** Cellar Dog 7, 11:30 pm \$10
- **Bill Charlap Trio with Peter Washington, Kenny Washington; Charles Turner: “Dance Party”** Dizzy’s Club 7:30, 9:30, 11:15 pm \$25-55
- **Tommy Campbell Trio; Richard Cortez Band** The Django 7:30, 9, 10:30, 12 am \$25
- **Connor Evans Quartet** Fiction Bar/Café 9, 10:30 pm
- **Nir Felder with Matt Penman, Dan Weiss** The Jazz Gallery 7:30, 9:30 pm \$20-40
- **Bill Mays, Dean Johnson, Ron Vincent** Mezzrow 7:30, 9 pm \$40
- **Harmony Experience with Tiafa Bartz** Patrick’s Place 7 pm
- **Bethune Big Band** Pelham Fritz Recreation Center 2 pm
- **Tyler Blanton Trio; Rich Townsend and The Nightrain** The Porch 1, 8 pm
- **Brandon Seabrock Epic Proportions with Nava Dunkelmann, Marika Hughes, Eivind Opsvik, Henry Fraser, Chuck Bettis, John McCowen, Sam Ospovat** Public Records 7 pm
- **Cécile McLorin Salvant with Sullivan Fortner, Yasushi Nakamura, Savannah Harris, Weedie Braimah** Rose Theater 8 pm \$40-185
- **Downtown Jamaica Jazz Festival: Dabin Ryu; Patricia Brennan; Marcus Gilmore; Jaleel Shaw; Pedrito Martinez** Rufus King Park 12 pm
- **Ken Silverman Trio; Impossible Odds** Silvana 7 pm
- **Steyn Banks Quintet** Sistas’ Place 9, 10:30 pm \$25
- **Rick Germanson Sextet with John Barnett, Josh Evans, Steve Davis, Paul Gill, Chris Beck** Smalls 7:30, 9 pm \$40
- **Terell Stafford with Tim Warfield, Bruce Barth, David Wong, Johnathan Blake** Smoke 7, 9, 10:30 pm \$35-55
- **Marta Sanchez with Grey McMurray, Thomas Morgan, Tom Rainey** The Stone at The New School 8:30 pm \$20
- **Marcus Gilmore with Morgan Guerin, David Virelles, Burniss Travis, Rashaan Carter** Village Vanguard 8, 10 pm \$40

Sunday, May 21

- **Chris Dingman** 440Gallery 4:40 pm \$10
- **Eri Yamamoto Duo; Creole Cookin’ Jazz Band; Stew Cutler and Friends** Arthur’s Tavern 3, 7, 10 pm
- **Night Service with Jon Lampley** Bar Lunático 9, 10:30 pm \$10
- **Juancho Herrera, Franco Pinna** Barbès 6 pm \$20
- **Jared Schonig Big Band with Michael Mayo; Arturo O’Farrill and The Afro Latin Jazz Orchestra** Birdland 8:30, 10:30 pm \$30-40
- **Gil Gutierrez Trio** Birdland Theater 7, 9:30 pm \$20-30
- **Antibalas** Blue Note 8, 10:30 pm \$30-45
- **Dayna Stephens** Café Bohemia 7:30, 9, 10:30 pm \$25
- **Willerm Delisfort Trio** Cellar Dog 7 pm \$5
- **Bill Charlap Trio with Peter Washington, Kenny Washington** Dizzy’s Club 5, 7:30 pm \$25-40
- **Alexander Claffy Quartet; Neal Miner Trio** The Django 6:30, 8, 9:30, 11 pm \$25
- **Seth Himmelhoch, Andrew Harkin, Josh Walker, Aron Caceres, Robert C. Ford** Drom 6 pm \$20-30
- **Nadav Samuel Quintet** Fiction Bar/Café 9, 10:30 pm
- **Welf Dorr with Elias Meister, Zach Swanson, Dalius Naujo** The Keep 9 pm
- **Marianne Solivan with Brandon McCune, Buster Williams** Mezzrow 7:30, 9 pm \$35
- **Boncellia Lewis** Patrick’s Place 12 pm
- **Joe Pino Quintet** The Porch 8 pm
- **Tali Rubinstein** Room 31 at Arlo NoMad 7:30 pm
- **Marcus Goldhaber; Mimi Jones and Friends: “Jazz and Jam Party”** Room 623 at B2 Harlem 6, 8 pm \$15-20
- **Andrea Wolper, Ken Filiano, Michael Howell** Saint Peter’s Church 5 pm
- **New York Jazz Workshop Bebop Ensembles** Silvana 7 pm
- **Mike Lee Trio** Smalls 7:30, 9 pm \$35
- **Terell Stafford with Tim Warfield, Bruce Barth, David Wong, Johnathan Blake** Smoke 7, 9 pm \$35-55
- **Marcus Gilmore with Morgan Guerin, David Virelles, Burniss Travis, Rashaan Carter** Village Vanguard 8, 10 pm \$40
- **Lew Tabackin Trio** West Side Community Garden 6 pm

Monday, May 22

- **Grove Street Stompers** Arthur’s Tavern 7 pm
- **Marta Sanchez Trio with Chris Tordini, Savannah Harris** Bar Lunático 9, 10:30 pm \$10
- **Vince Giordano and the Nighthawks** Birdland Theater 5:30, 8:30 pm \$30-40
- **Organ Grooves** Cellar Dog 7 pm \$5
- **Augie Bello** Chelsea Table + Stage 9:30 pm \$15-25
- **Scatter The Atoms That Remain: Franklin Kiermer, Davis Whitfield, Yasushi Nakamura featuring Billy Harper + Randy Brecker** Dizzy’s Club 7:30, 9:30 pm \$20-35

- **Martina Barta with Joe Block, Rafael Enciso, Marcello Cardillo; Tia Brazda with Mike Freedman, Ed Croft, Tim Webb**
The Django 7:30, 9, 10:30, 12 am \$25
Fiction Bar/Café 9, 10:30 pm
- **Jim Piela Quartet**
Smalls 7:30, 9 pm \$35
- **Joe Farnsworth Quartet**
Village Vanguard 8, 10 pm \$40

Tuesday, May 23

- **Wayne Tucker and The Bad Moths**
Arthur's Tavern 7 pm
- **Perry Smith, Rob Duguay, Diego Voglino**
Bar Bayeux 8, 9:30 pm
Bar Lunático 9, 10:30 pm \$10
- **Sami Stevens**
- **The Legendary Count Basie Orchestra**
Birdland 7, 9:30 pm \$30-40
- **Anderson Brothers: "Play Ellington"**
Birdland Theater 5:30 pm \$20-30
- **Black Star: Yasiin Bey and Talib Kweli**
Blue Note 8, 10:30 pm \$30-45
Café Bohemia 7:30, 9, 10:30 pm \$25
- **Jerry Weldon**
- **Vanderlei Pereira Trio**
Cellar Dog 7 pm \$5
- **Bill Charlap Trio with Peter Washington, Kenny Washington**
Dizzy's Club 7:30, 9:30 pm \$25-45
- **Conrad Herwig and The Latin Side All-Stars**
The Django 7:30, 9, 10:30, 12 am \$25
- **Lesley Mok; James Paul Nadien; Chris Libutti, Tete Leguia; Joyce with Yifei Zhou, Kai Burns, Evan Haskin, Noah Mark**
Downtown Music Gallery 6:30 pm
Fiction Bar/Café 9, 10:30 pm
- **Elijah Shiffer's All the Birds with Kevin Sun, SeaJun Kwon, Colin Hinton**
Lowlands 8, 9:30 pm \$10
Mezzrow 7:30, 9 pm \$35
- **Brooks Hartell Trio**
Mezzrow 7:30, 9 pm \$35
- **Michael Dease/Altin Sencalar Quintet**
Silvana 11 pm
- **Matt Pavolka Quintet with Charlotte Greve, David Smith, Jacob Garchik, Mark Ferber**
Smalls 7:30, 9 pm \$35
- **Jakob Bro/Joe Lovano with Larry Grenadier, Thomas Morgan, Anders Christensen, Jorge Rossy, Joey Baron**
Village Vanguard 8, 10 pm \$40

Wednesday, May 24

- **Ben Sher Quartet**
333 Lounge 7:30, 9:30 pm
- **Eri Yamamoto Duo**
Arthur's Tavern 7 pm
- **Vincent Sperazza Trio with Ravi Coltrane, Sean Conly**
Bar Bayeux 8, 9:30 pm
- **Gili Lopes, Vinicius Gomes, Rogério Boccato**
Bar Lunático 9, 10:30 pm \$10
- **The Legendary Count Basie Orchestra**
Birdland 7, 9:30 pm \$30-40
- **David Oswald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night with Roni Ben Hur**
Birdland Theater 5:30, 8:30 pm \$20-30
- **Cory Henry**
Blue Note 8, 10:30 pm \$35-55
- **Noriko Ueda Trio**
Cellar Dog 7 pm \$5
- **Bill Charlap Trio with Peter Washington, Kenny Washington**
Dizzy's Club 7:30, 9:30 pm \$25-45
- **David Bixler and The Old Dog Quartet with Freddie Bryant, Raul Reyes, Jason Tiemann; Sachal Vasandani: "Presents"**
The Django 7:30, 9, 10:30, 12 am \$25
Fiction Bar/Café 9, 10:30 pm
- **David Treut Quartet**
The Jazz Gallery 7:30, 9:30 pm \$20-30
- **Flowstone with Alden Hellmuth, Lex Korten**
The Jazz Gallery 7:30, 9:30 pm \$20-30
- **Emanuel Ayvas, David Lizmi, Brian Chase; Igor Lumpert, Rubin Kodheli, Billy Mintz; Stephen Gauci, Adam Lane, Kevin Shea; Yoni Kretzmer and Juan Pablo Carletti; Sally Gates, Tim Dahl, Matt Mitchell, Sam Ospovat**
Main Drag Music 7 pm \$20
- **Alex Wintz, Matt Penman, Jimmy Macbride**
Mezzrow 7:30, 9 pm \$35
The Porch 8 pm
- **Max Bessens Quarter**
- **Peter Brainin and Friends: "Harlem Jazz Session"**
Room 623 at B2 Harlem 7, 8:30 pm \$20
- **Matt Dwonszyk Trio; Benny Benack Quintet**
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- **Nicholas Payton with Kevin Hays, Vicente Archer, Bill Stewart**
Smoke 7, 9 pm \$35-55
- **Marty Ehrlich, J.D. Parran, Ray Anderson, Pheeroan aKLaF**
The Stone at The New School 8:30 pm \$20
Threes Brewing 8 pm
- **Timo Vollbrecht**
- **Jakob Bro/Joe Lovano with Larry Grenadier, Thomas Morgan, Anders Christensen, Jorge Rossy, Joey Baron**
Village Vanguard 8, 10 pm \$40

Thursday, May 25

- **Seydurah and Her Avecmoi Band of Blues; Terry Waldo's Gotham City Band**
Arthur's Tavern 7, 10 pm
- **Jeremy Stratton/Adam Kolker with Sasha and Smith Dobson**
Bar Bayeux 8, 9:30 pm
- **Trio Catarina with Mauro Refosco**
Bar Lunático 9, 10:30 pm \$10
- **The Legendary Count Basie Orchestra**
Birdland 7, 9:30 pm \$30-40
Blue Note 8, 10:30 pm \$35-55
Café Bohemia 7:30, 9, 10:30 pm \$25
- **Cory Henry**
- **Wallace Roney Jr.**
- **Joe Farnsworth Quartet; Matt Martinez Quartet**
Cellar Dog 7, 11:30 pm \$5
- **Bill Charlap Trio with Peter Washington, Kenny Washington; Ruben Fox with Lucy Ann Daniels**
Dizzy's Club 7:30, 9:30, 11:15 pm \$25-45
- **Tyler Blanton Quartet; Lee Taylor**
The Django 7:30, 9, 10:30, 12 am \$25
Fiction Bar/Café 9, 10:30 pm
- **Frank Vitolo Quartet**
- **Dance Clarinets directed by J.D. Parran: "Inspiration - The Music of Duke Ellington and James Jabbo Ware"**
Greenwich House Music School 7:30 pm \$20
The Jazz Gallery 7:30, 9:30 pm \$20-30
- **Julieta Eugenio**
- **Eleven O'Five with Melanie Dyer, Virg Dzurinko, Claire de Brunner**
Jazz Museum in Harlem 2 pm
- **Tim Berne with Jeff Davis, Eivind Opsvik, Chris Potter, Gregg Belisle-Chi**
Lowlands 8, 9:30 pm \$10

- **Phil Young Experience**
Patrick's Place 7 pm
- **Patience Higgins: "Jazz Jam"**
Patrick's Place 8 pm
- **Marcelino Feliciano**
The Porch 8 pm
- **Craig Holiday Haynes and Friends**
Roy Wilkins Recreation Center 6 pm
- **McBone Jazz Series: Alejandro Bert; Marty Scott Quintet; Tom Blatt Project; Noah Rosner**
Silvana 7 pm
- **George Burton Quartet; David Gibson Quartet**
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- **Nicholas Payton with Kevin Hays, Vicente Archer, Bill Stewart**
Smoke 7, 9 pm \$35-55
- **Marty Ehrlich/Kris Davis Duo: "Hemphill and More"**
The Stone at The New School 8:30 pm \$20
Sugar Hill Children's Museum of Art and Storytelling 6 pm
- **Bertha Hope Quintet**
- **Jakob Bro/Joe Lovano with Larry Grenadier, Thomas Morgan, Anders Christensen, Jorge Rossy, Joey Baron**
Village Vanguard 8, 10 pm \$40

Friday, May 26

- **Margot Sergent: "The Edith Piaf Legacy"**
54 Below 9:30 pm \$25-60
- **The Johnny O'Neal Trio; Bobby Harden with Off Da Hook**
Arthur's Tavern 7, 10 pm
Bar Lunático 9, 10:30 pm \$10
- **George Burton**
- **Bil Saxton and the Harlem All-Stars**
Bill's Place 7, 9 pm \$30
- **Birdland Big Band; The Legendary Count Basie Orchestra**
Birdland 5:30, 8:30, 10:30 pm \$30-40
Birdland Theater 7, 9:30 pm \$20-30
Blue Note 8, 10:30 pm \$35-55
- **Steve Wilson Analog Band**
- **Cory Henry**
- **Oz Noy Quartet; Akili Bradley**
Café Bohemia 7, 8:30, 10:30 pm \$25
- **Matt Martinez Quartet; Mariel Bildsten Quartet**
Cellar Dog 7, 11:30 pm \$10
- **Bill Charlap Trio with Peter Washington, Kenny Washington; Ruben Fox with Lucy Ann Daniels**
Dizzy's Club 7:30, 9:30, 11:15 pm \$25-55
- **Joe Farnsworth Trio; Hector Martignon's Foreign Affair**
The Django 7:30, 9, 10:30, 12 am \$25
Fiction Bar/Café 9, 10:30 pm
- **John Cushing Big Band**
- **Godwin Louis with Axel Tosca, Savannah Harris, Billy Buss, Hogyu Hwang, Johnny Mercier**
The Jazz Gallery 7:30, 9:30 pm \$20-40
- **Malika Zarra with Daniel Blake, Josh Deutsch, Amino Belyamani, Mamdou Ba, Harvey Wirht**
Joe's Pub 7 pm \$25
- **Uri Caine, Mark Helias, Ben Perowsky**
Mezzrow 7:30, 9 pm \$40
- **Joe Fonda and Base of Operations with Michael Rabinowitz, Jeff Lederer, Harvey Sorgen**
Michiko Studios 7 pm
- **Amina Figarova**
Mount Morris Ascension Presbyterian Church 7 pm
- **Moon Soul Quartet**
The Porch
- **Elijah Shiffer and the Robber Crabs**
Red Room at KGB Bar 7 pm
- **Sarah Cabral; Samuel Martinelli**
Room 623 at B2 Harlem 7, 8:30, 10 \$20-25
- **Byron Landham Quartet**
Smalls 7:30, 9 pm \$40
- **Nicholas Payton with Kevin Hays, Vicente Archer, Bill Stewart**
Smoke 7, 9, 10:30 pm \$35-55
- **Cartographies of Flight with Marty Ehrlich, Ron Horton, Matt Pavolka, Mark Ferber**
The Stone at The New School 8:30 pm \$20
- **Jakob Bro/Joe Lovano with Larry Grenadier, Thomas Morgan, Anders Christensen, Jorge Rossy, Joey Baron**
Village Vanguard 8, 10 pm \$40
- **Michael Wimberly, Alexis Marcelo, Luke Stewart, Kirk Knufke**
Zürcher Gallery 8 pm \$20

Saturday, May 27

- **Xiomara Laugart; KJ Denhert and The NY Unit**
Arthur's Tavern 7, 10 pm
- **Adam Kolker, Marta Sanchez**
Bar Bayeux 8, 9:30 pm
- **Álvaro Benavides Group**
Bar Lunático 9, 10:30 pm \$10
- **Todd Sickafoose**
Barbès 6 pm \$20
- **Bil Saxton and the Harlem All-Stars**
Bill's Place 7, 9 pm \$30
- **The Legendary Count Basie Orchestra**
Birdland 8:30, 10:30 pm \$30-40
Birdland Theater 7, 9:30 pm \$20-30
Blue Note 8, 10:30 pm \$35-55
- **Steve Wilson Analog Band**
- **Cory Henry**
- **Oz Noy Quartet; Andrew Wagner Quartet**
Café Bohemia 7, 8:30, 10:30 pm \$25
- **Wayne Tucker Quintet; Jinjoo Yoo Quartet**
Cellar Dog 7, 11:30 pm \$10
- **Bill Charlap Trio with Peter Washington, Kenny Washington; Ruben Fox with Lucy Ann Daniels**
Dizzy's Club 7:30, 9:30, 11:15 pm \$25-55
- **Eric Alexander Quartet; Sarah Hanahan Quartet**
The Django 7:30, 9, 10:30, 12 am \$25
Fiction Bar/Café 9, 10:30 pm
- **Alex Madeline Quartet**
- **Godwin Louis with Axel Tosca, Savannah Harris, Billy Buss, Hogyu Hwang, Johnny Mercier**
The Jazz Gallery 7:30, 9:30 pm \$20-40
- **Uri Caine, Mark Helias, Ben Perowsky**
Mezzrow 7:30, 9 pm \$40
- **Michael Blake's Chroma Nova: "Dance of the Mystic Bliss" with Guilherme Monteiro, Skye Steele, Christopher Hoffman, Michael Bates, Mauro Refosco, Rogerio Boccato**
Nublu 151 7 pm \$22.66
- **Jamaican Jazzmatazz with Derrick Barnett**
Patrick's Place 7 pm
- **Jhoely Trio**
The Porch 1 pm
- **Bob Stewart Quartet: "African Liberation Day"**
Sistas' Place 9, 10:30 pm \$25
Smalls 7:30, 9 pm \$40
- **Byron Landham Quartet**
- **Nicholas Payton with Kevin Hays, Vicente Archer, Bill Stewart**
Smoke 7, 9, 10:30 pm \$35-55
- **Marty Ehrlich Quartet Expanse with Santiago Liebson, Matt Pavolka, Mark Ferber**
The Stone at The New School 8:30 pm \$20
- **Jakob Bro/Joe Lovano with Larry Grenadier, Thomas Morgan, Anders Christensen, Jorge Rossy, Joey Baron**
Village Vanguard 8, 10 pm \$40

Sunday, May 28

- **Eri Yamamoto Duo; Creole Cookin' Jazz Band; Charlie Apicella and Iron City**
Arthur's Tavern 3, 7, 10 pm
- **Yotam Silberstein, Federico Diaz, Franco Pinna: "Music of Argentina"**
Bar Lunático 9, 10:30 pm \$10

- **Champion Fulton; Arturo O'Farrill and The Afro Latin Jazz Orchestra**
Birdland 5:30, 8:30, 10:30 pm \$30-40
Birdland Theater 7, 9:30 pm \$20-30
Blue Note 12:30, 2:30 pm \$25
Blue Note 8, 10:30 pm \$35-55
Café Bohemia 7, 8:30, 10:30 pm \$25
Cellar Dog 7 pm \$5
- **Steve Wilson Analog Band**
- **Duke Robillard Band**
- **Cory Henry**
- **Joe Dyson**
- **Ned Goold Trio**
- **Bill Charlap Trio with Peter Washington, Kenny Washington**
Dizzy's Club 5, 7:30 pm \$25-45
- **Benny Benack III Quartet; Matt Chertkoff Trio**
The Django 6:30, 8, 9:30, 11 pm \$25
Fiction Bar/Café 9, 10:30 pm
- **Andre Sacalxot Quartet**
- **Welf Dorr with Shoko Nagai, Dmitry Ishenko, Dave Miller**
Keep The 9 pm
- **Faye Carol Quartet with Joe Warner, Nat Reeves, Jeff "Tain" Watts**
Mezzrow 7:30, 9 pm \$35
Patrick's Place 12 pm
- **Boncellia Lewis**
- **Adam Moezinia Trio; Kristina Koller**
The Porch 1, 8 pm
- **Marcus Goldhaber; Mimi Jones and Friends: "Jazz and Jam Party"**
Room 623 at B2 Harlem 6, 8 pm \$15-20
Saint Peter's Church 5 pm
- **Jim Ridl, Paul Jost**
- **Chris Byars Sextet with Zaid Nasser, John Mosca, Stefano Doglioni, Ari Roland, Phil Stewart**
Smalls 7:30, 9 pm \$35
- **Nicholas Payton with Kevin Hays, Vicente Archer, Bill Stewart**
Smoke 7, 9 pm \$35-55
- **Jakob Bro/Joe Lovano with Larry Grenadier, Thomas Morgan, Anders Christensen, Jorge Rossy, Joey Baron**
Village Vanguard 8, 10 pm \$40

Monday, May 29

- **Grove Street Stompers**
Arthur's Tavern 7 pm
- **Dan Weiss Trio with Thomas Morgan and Jacob Sacks**
Bar Lunático 9, 10:30 pm \$10
- **Vince Giordano and the Nighthawks**
Birdland Theater 5:30, 8:30 pm \$30-40
Blue Note 8, 10:30 pm \$25-35
Cellar Dog 7 pm \$5
- **Spafford**
- **Akiko Tsuruga Trio**
- **Akili Bradley Quartet; Hank Allen-Barfield Quintet**
The Django 7:30, 9, 10:30, 12 am \$25
Fiction Bar/Café 9, 10:30 pm
- **Anthony Song Quintet**
- **Ari Hoening Trio with Gadi Lehavi, Ben Tiberio**
Smalls 7:30, 9 pm \$35
Village Vanguard 8, 10 pm \$40
- **Vanguard Jazz Orchestra**
- **Peter Bernstein, Ed Cherry**
Zinc Bar 7, 8:30 pm

Tuesday, May 30

- **Perry Smith, Rob Duguay, Diego Voglino**
Bar Bayeux 8, 9:30 pm
- **Carolina Mama**
Bar Lunático 9, 10:30 pm \$10
- **The Anderson Brothers: "Play Ellington"**
Birdland Theater 5:30 pm \$20-30
Blue Note 8, 10:30 pm \$25-35
Café Bohemia 7:30, 9, 10:30 pm \$25
Cellar Dog 7 pm \$5
- **Spafford**
- **Rico Jones**
- **Ehud Asherie Trio**
- **Karrin Allyson with Miro Sprague, Marty Jaffe, Jerome Jennings**
Dizzy's Club 7:30, 9:30 pm \$25-40
- **Conrad Herwig and The Latin Side All-Stars**
The Django 7:30, 9, 10:30, 12 am \$25
- **Hans Tammen, Monica Rocha, Paul Feitzinger; Max Johnson; Ben Stapp**
Downtown Music Gallery 6:30 pm
Fiction Bar/Café 9, 10:30 pm
- **Chaz Martineau Quartet**
- **Ben Stapp, James Paul Nadien, Max Kutner**
Freddy's Backroom 10:30 pm
- **Kevin Sun Trio with Walter Stinson, Kayvon Gordon**
Lowlands 8, 9:30 pm \$10
- **John DiMartino, Joris Teepe, Klemens Markt**
Mezzrow 7:30, 9 pm \$35
Smalls 7:30, 9 pm \$35
- **Richard Clements**
- **Ambrose Akinmusire with Fabian Almazan, Joe Sanders, Marcus Gilmore**
Village Vanguard 8, 10 pm \$40

Wednesday, May 31

- **Paul Bollenback Trio**
333 Lounge 7:30, 9:30 pm
- **Phill Niblock, Dafne Sandoval, Charmaine Lee**
411 Kent 8 pm \$15
- **Yuichi Hirakawa Jazz Group; Richard Cortez**
Arthur's Tavern 7, 10 pm
- **Itamar Borochoy Quintet with Jerome Sabbagh**
Bar Bayeux 8, 9:30 pm
Bar Lunático 9, 10:30 pm \$10
- **Secret Trio**
- **David Oswald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night**
Birdland Theater 5:30, 8:30 pm \$20-30
Blue Note 8, 10:30 pm \$25-35
Cellar Dog 7 pm \$5
- **Spafford**
- **Bruce Harris Trio**
- **Karrin Allyson with Miro Sprague, Marty Jaffe, Jerome Jennings**
Dizzy's Club 7:30, 9:30 pm \$25-40
- **Dan Aran Band; Ty Bailie B3 Trio**
The Django 7:30, 9, 10:30, 12 am \$25
Fiction Bar/Café 9, 10:30 pm
- **Shai Jaschek Trio**
- **Alexandra Ridout 6Tet with Sasha Berliner, Tal Kalman, Iver Cardas, Rafael Enciso, Miguel Russel**
The Jazz Gallery 7:30, 9:30 pm \$20-30
- **Dave Mandl, Viv Corringham, Marcus Cummins, Stephen Moses; Jackson Hillmer, Nicole Davis, Gabe Marquez; Stephen Gauci, Adam Lane, Kevin Shea; Jeff Davis' Summer Horse with Anna Webber, Kenny Warren, Jonathan Goldberger, Eivind Opsvik; Hans Tammen, Yoni Kretzmer, Marc Edwards**
Main Drag Music 7 pm \$20
- **Richie Vitale, Steve Ash, Paul Gill; Thomas Linger Trio**
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
The Porch 8 pm
- **Keith "The Captain" Gamble**
- **MATA Festival 2023: "25 Years"**
Roulette 8 pm \$10-25
- **Broken Reed Saxophone Quartet**
Silvana 7 pm
Smalls 7:30, 9 pm \$35
- **Ed Cherry Trio**
- **Lezlie Harrison with Antoine Drye, John DiMartino, Yoshi Waki, Russell Carter**
Smoke 7, 9 pm \$20-35
- **Sara Serpa, Aubrey Johnson, Jen Shyu, JD Walter, Kyoko Kitamura, Sofia Rei**
The Stone at The New School 8:30 pm \$20
- **Ambrose Akinmusire with Fabian Almazan, Joe Sanders, Marcus Gilmore**
Village Vanguard 8, 10 pm \$40

CLUB DIRECTORY

- **333 Lounge** 333 Flatbush Ave., Brooklyn (718-399-8008) Subway: B, Q to Seventh Avenue 333lounge.com
- **411 Kent** 411 Kent Ave., Brooklyn Subway: J, M, Z to Marcy Avenue 411kent.org
- **440Gallery** 440 Sixth Ave., Brooklyn (718-499-3844) Subway: F, G to Seventh Ave. 440gallery.com
- **54 Below** 254 W. 54th Str. (646-476-3551) Subway: N, Q, R to 57th Str. ; B, D, E to Seventh Ave. 54below.com
- **The 92nd Street Y** Lexington Ave. at 92nd Str. (212-415-5500) Subway: 6 to 96th Str. 92y.org
- **Arthur's Tavern** 57 Grove Str. (212-675-6879) Subway: 1 to Christopher Str. arthurstavernnyc.com
- **BAMCafé** 321 Ashland Pl. (718-636-4139) Subway: M, N, R, W to Pacific Str. ; Q, 1, 2, 4, 5 to Atlantic Ave. bam.org
- **Bar Bayeux** 1066 Nostrand Ave. (347-533-7845) Subway: 2, 5 to Sterling Street barbayeux.com
- **Bar Lunático** 486 Halsey Str. (917-495-9473) Subway: C to Kingston-Throop Ave. s barlunatico.com
- **Barbès** 376 9th Str. at 6th Ave., Brooklyn (718-965-9177) Subway: F to 7th Ave. barbesbrooklyn.com
- **Bill's Place** 148 W. 133rd Str. btw. Lenox and 7th Ave. (212-281-0777) Subway: 2, 3 to 125th Str. billsplaceharlem.com
- **Birdland** 315 W. 44th Str. btw. 8th and 9th Ave. (212-581-3080) Subway: 7, A, C, E, F, N, Q, R, to 42nd Str. birdlandjazz.com
- **Blue Note** 131 W. 3rd Str. at 6th Ave. (212-475-8592) Subway: A, C, E, F, V Grand Str. Shuttle to W. 4th Str. bluenotejazz.com
- **BRIC House Artist Studio** 647 Fulton Str. (718-683-5600) Subway: 2, 3, 4, 5 to Nevins Str. bricartsmedia.org
- **BRIC House Ballroom, Media House and Stoop** 647 Fulton Str. (718-683-5600) Subway: 2, 3, 4, 5 to Nevins Str. bricartsmedia.org
- **Brooklyn Museum of Art** 200 Eastern Parkway (718-638-5000) Subway: 2, 3 to Eastern Parkway brooklynmuseum.org
- **Brooklyn Music School** 126 Saint Felix Str. (718-907-0878) Subway: 4 to Atlantic Ave. -Pacific Str. brooklynmusicsschool.org
- **Café Bohemia** 15 Barrow Str. (212-691-6127) Subway: 1 to Christopher Street cafebohemiannyc.org
- **Cellar Dog** 75 Christopher Str. at 7th Ave. (212-675-6056) Subway: 1 to Christopher Str. /Sheridan Sq. cellardog.net
- **Center Bar** 10 Columbus Circle, 4th Fl. (212-823-9482) Subway: ABCD to 59th St / Columbus Cir; centerbarnyc.com
- **Chelsea Table + Stage** Hilton Fashion District Hotel, 152 W. 26th Str. (212-434-0499) Subway: C, E to 23rd Street; R, W to 28th Street chelseatableandstage.com
- **Church of St Luke and St Matthew** 520 Clinton Ave. (718-638-0686) Subway: A, C to Clinton-Washington Ave. s stlukeandstmatthew.org
- **Clemente Soto Velez Cultural Center** 107 Suffolk Str. (212-260-4080) Subway: F, J, M, Z to Delancey Str. csvcenter.com
- **Dizzy's Club** 33 W. 60th Str., 11th fl. (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle jazz.org
- **The Django** 2 Sixth Ave. (212-519-6600) Subway: A, C, E to Canal Str. ; 1 to Franklin Str. thedjangonyc.com
- **Downtown Music Gallery** 13 Monroe Str. (212-473-0043) Subway: F to East Broadway downtownmusicgallery.com
- **Drom** 85 Ave. A (212-777-1157) Subway: F to Second Ave. dromnyc.com
- **Endless Life Brewery** 585 Franklin Ave. (347-789-4211) Subway: C, S to Franklin Avenue endlesslifebrewing.com
- **Fiction Bar/Café** 308 Hooper Str. (718-599-5151) Subway: M, J to Hewes Street fictionbk.com
- **Freddy's Backroom** 627 5th Ave., Brooklyn (718-768-0131) Subway: R to Prospect Ave. freddysbar.com/eventswayoutfreddys@gmail.com
- **Gallery MC** 549 W 52nd Str. (212-581-1966) Subway: C, E to 50th Str. gallerymc.org
- **Greenwich House Music School** 46 Barrow Str. (212-242-4770) Subway: 1 to Christopher Str. greenwichhouse.org
- **Hansborough Recreation Center** 35 W. 134th Str. (212-234-9603) Subway: 2, 3 to 135th Street nycgovparks.org
- **Harlem Stage Gatehouse** 150 Convent Ave. at W. 135th Str. (212-650-7100) Subway: 1 to 137th Str. harlemstage.org
- **Ibeam Brooklyn** 168 7th Str. btw. Second and Third Ave. Subway: F to 4th Ave. ibeambrooklyn.com
- **Jamaica Performing Arts Center** 153-10 Jamaica Ave. (718-618-6170) Subway: E to Jamaica Center jamaica-performingartscenter.org
- **The Jazz Gallery** 1160 Broadway, 5th fl (212-242-1063) Subway: C, E, to Spring Str. ; 1, 2 to Houston Str. jazzgallery.org
- **Jazz Museum in Harlem** 58 W. 129th Str. btw. Madison and Lenox Ave. (212-348-8300) Subway: 6 to 125th Str. jazzmuseuminharlem.org
- **Jewish Museum** 1109 Fifth Ave. at 92nd Str. (212-423-3200) Subway: 4, 5, 6 to 86th Str. thejewishmuseum.org
- **Joe's Pub** 425 Lafayette Str. (212-539-8770) Subway: N, R to 8th Str. -NYU; 6 to Astor Pl. joespub.com
- **The Keep** 205 Cypress Ave., Queens (718-381-0400) Subway: L to Jefferson Street thekeepnyc.com
- **Kostabi World** 225 W. 22nd Str. Subway: C, E to 23rd Street
- **Littlefield** 635 Sackett Str. (718-855-3388) Subway: D, N, R to Union Str. littlefieldnyc.com
- **Local 802** 322 W. 48th Str. btw. Eighth and Ninth Ave. (212-245-4802) Subway: C to 50th Str. jazzfoundation.org
- **Lowlands** 543 Third Ave., Brooklyn (347-463-9458) Subway: R to Prospect Avenue lowlandsbar.com
- **Main Drag Music** 50 S. 1st Str. Btw. Kent and Wythe Ave. (718-388-6365) Subway: L to Bedford Avenue maindragmusic.com
- **Mark Morris Dance Center** 3 Lafayette Ave, Brooklyn (718-624-8400) Subway: 2, 3, 4, 5 to Nevins St; G to Fulton St; G to Lafayette Ave markmorrisdancegroup.org/dance-center
- **Mezzrow** 163 W. 10th Str. (646-476-4346) Subway: 1 to Christopher Str. smalls.com
- **Michiko Studios** 149 W. 46th Str., 3rd Floor (212-302-4011) Subway: B, D, F, M to 47-50 Str. s michikostudios.com
- **Midnight Theatre** 75 Manhattan West Plaza Subway: 7 to 34th Street-Hudson Yards midnighttheatre.com
- **Mount Morris Ascension Presbyterian Church** 15 Mount Morris Park West (212-831-6800) Subway: 2, 3 to 125 Str.
- **National Sawdust** 80 N. 6th Str. (646-779-8455) Subway: L to Bedford Ave. nationalsawdust.org
- **Nublu 151** 151 Ave. C Subway: L to 1st Ave. nublu.net
- **On Stage at Kingsborough** 2001 Oriental Blvd. (718-368-6686) Subway: Q to Brighton Beach OnStageAtKingsborough.org
- **The Owl Music Parlor** 497 Rogers Avenue (718-774-0042) Subway: Subway: 2 to to Sterling Street theowl.nyc
- **Pangea** 178 Second Ave. (212-995-0900) Subway: L to First Ave. pangeanyc.com
- **Patrick's Place** 2835 Frederick Douglass Blvd. (212-491-7800) Subway: B, D to 155th Street patrickspplaceharlem.com
- **Pelham Fritz Recreation Center** 18 Mt Morris Park West (212-860-1380) Subway: 2, 3 to 125th Street nycgovparks.org/facilities/recreationcenters/M058
- **Penny Jo's** 3898 Broadway (646-609-2216) Subway: 1 to 168th Street-Washington Heights
- **The Penrose** 1590 2nd Ave. (212-203-2751) Subway: 4, 5, 6 to 86th Street penrosebar.com
- **Pete's Candy Store** 709 Lorimer Str. (718-302-3770) Subway: L to Lorimer Str. petescandystore.com
- **Pioneer Works** 159 Pioneer Str., Brooklyn (718-596-3001) Subway: Bus: B61 pioneerworks.org
- **Poe Park** 2640 Grand Concourse (718-365-5516) Subway: B, D to Kingsbridge Road nycgovparks.org
- **The Porch** 750A St. Nicholas Ave. (646-895-9004) Subway: A, B, C, D to 145th Street theporchnyc.com
- **Public Records** 233 Butler Str. (347-529-4869) Subway: 2, 3, 4, 5, B, D, N, Q, R to Atlantic Avenue publicrecords.nyc
- **The Record Shop** 360 Van Brunt Str. (347-668-8285) Subway: Bus: B61to Van Brunt Street/King Street record-shop.business.site
- **Red Room at KGB Bar** 85 E. 4th Str. (703-221-4587) Subway: F to Second Avenue redroomnyc.com
- **Rizzoli Bookstore** 1133 Broadway (212-759-2424) Subway: R, W to 28th Street rizzolibookstore.com
- **Room 31 at Arlo NoMad** 11 E. 31st Str. (212-806-7000) Subway: 6 to 33rd Street arlohotels.com/nomad
- **Room 623 at B2 Harlem** 271 W. 119th Str. (212-280-2248) Subway: B, C to 116th Street b2harlem.com
- **Rose Theater** Broadway at 60th Str., 5th Fl. (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle jazz.org
- **Roulette** 509 Atlantic Ave. (917-267-0363) Subway: 2, 3, 4, 5 to Atlantic Ave. roulette.org
- **Roy Wilkins Recreation Center** 17701 Baisley Blvd, Jamaica (718-276-8686) Subway: Q85 Bus to Merrick Boulevard/Baisley Boulevard nycgovparks.org
- **Rufus King Park** 150-29 Jamaica Ave, Jamaica (212-639-9675) Subway: E, J to Jamaica Center nycgovparks.org/parks/rufus-king-park
- **Saint Peter's Church** 619 Lexington Ave. at 54th Str. (212-935-2200) Subway: 6 to 51st Str. saintpeters.org
- **Silvana** 300 W. 116th Str. (646-692-4935) Subway: B, C, to 116th Str. silvana-nyc.com
- **Sistas' Place** 456 Nostrand Ave. at Jefferson Ave., Brooklyn (718-398-1766) Subway: A to Nostrand Ave. sistasplace.org
- **Smalls** 183 W 10th Str. at Seventh Ave. (212-252-5091) Subway: 1 to Christopher Str. smallsjazz.com
- **Smoke** 2751 Broadway btw. 105th and 106th Str. (212-864-6662) Subway: 1 to 103rd Str. smokejazz.com
- **Soapbox Gallery** 636 Dean Str. Subway: 2, 3 to Bergen Str. soapboxgallery.org
- **Soup & Sound** 292 Lefferts Ave. btw. Nostrand and Rogers Ave. (917-828-4951) Subway: 2 to Sterling Str. soupandsound.org
- **The Stone at The New School** 55 West 13th Str. (212-229-5600) Subway: F, V to 14th Street thestonenyc.com
- **Sugar Hill Children's Museum of Art and Storytelling** 898 St. Nicholas Ave. (212-335-0004) Subway: C to 155th Street sugarhillmuseum.org
- **The Sultan Room** 234 Starr Str. (612-964-1420) Subway: L to Jefferson Street thesultanroom.com
- **Terraza 7** 40-19 Gleaner Str. (347-808-0518) Subway: 7 to 82nd Str. /Jackson Heights terraz7.com
- **Threes Brewing** 333 Douglass Str., Brooklyn (718-522-2110) Subway: R to Union Str. threesbrewing.com
- **Town Hall** 123 W. 43rd Str. (212-997-1003) Subway: 7, B, D, F, M to 42nd Str. -Bryant Park the-townhall-nyc.org
- **Triskelion Arts** 106 Calyer Str., Brooklyn (718-389-3473) Subway: G to Greenpoint Ave; G to Nassau Ave triskelionarts.org
- **Under The K Bridge Park** Enter The Arm at Van Dam Str. and Meeker Ave., Brooklyn (718-599-2718) Subway: M to Graham Ave. nbkparcs.org/under-the-k
- **Union Pool** 484 Union Ave. at Meeker Ave., Brooklyn (718-609-0484) Subway: L to Lorimer St union-pool.com
- **Village Vanguard** 178 Seventh Ave. South at 11th Str. (212-255-4037) Subway: 1, 2, 3 to 14th Str. villagevanguard.com
- **Weill Recital Hall at Carnegie Hall** 154 W. 57th Str. at Seventh Ave. (212-247-7800) Subway: N, R to 57th Str. carnegiehall.org
- **West Side Community Garden** 89th Str. btw. Columbus and Amsterdam Ave. Subway: 1 to 86th Str. westsidecommunitygarden.org
- **Zinc Bar** 82 W. 3rd Str. (212-477-8337) Subway: A, C, E, F, V, Grand Str. Shuttle to W. 4th Str. zincbar.com
- **Zürcher Gallery** 33 Bleecker Str. (212-777-0790) Subway: 6 to Bleecker Str. ; B, D, F to Broadway-Lafayette galeriezurcher.com

SIMON BOOTH (Mar. 12, 1956 – Mar. 13, 2023) Multi-instrumentalist, composer and producer known for founding the genre-crossing Afro Celt Sound System, Booth died at 67 in Dorset, England from cancer. He also launched two jazzy dance bands, Weekend and Working Week, before focusing on producing recordings by the Afro Celts and other artists. Booth started his own record label in the early 2000s, releasing music from another band he founded, Imaginary Village.

GLORIA BOSMAN (1972 – Mar. 14, 2023) The South African singer died at 50 in Johannesburg. Bosman began her musical career singing in a Soweto church choir, where she gained notice and earned an opera scholarship to the Pretoria Technikon. Bosman released her debut album *Tranquility* in 1999; five more albums followed. She worked with a galaxy of South African music stars, appeared in theatrical productions and wrote regularly for *Imbiza Journal*.

BOBBY CALDWELL (Aug. 15, 1951 – Mar. 14, 2023) The singer-songwriter known for the 1978 hit single “What You Won’t Do for Love” died at 71 at his home in Great Meadows, NJ. Born in New York City and raised in Miami, he played guitar and piano in his teens and was a professional musician by age 17, playing in the band Katmandu and even backing Little Richard. Signed to TK Records in 1978, he released several much-sampled albums that bridged R&B and contemporary jazz. Caldwell turned to big band settings beginning with his 1996 album *Blue Condition*.

BEBETO CASTILHO (Apr. 13, 1939 – Mar. 10, 2023) The Brazilian singer, multi-instrumentalist and composer died at 83 in Rio de Janeiro. A Rio native, he played flute, clarinet and saxophone by age 16. Early in his career Castilho played in Ed Lincoln’s band and backed the singer Maysa on tour before forming the Tamba Trio, which released its first album in 1962. Castilho’s first solo album was released in 1976, the same year he began working with the group MPB-4. Castilho was a steady presence in Brazilian music for four-plus decades.

TONY COE (Nov. 29, 1934 – Mar. 16, 2023) One of England’s jazz luminaries, the reedman revered for his smoky-toned tenor saxophone and peerless clarinet playing, died at 88 in Canterbury, Kent, where he was born and raised. Coe studied classical clarinet and at 17 started on alto saxophone. He began playing professionally in a band led by British Dixieland drummer Joe Daniels. After his military service, Coe’s music career took off: he became a top sideman in ensembles led by trumpeter and broadcaster Humphrey Lyttelton, Sir John Dankworth and pianist Stan Tracey, as well as with the Kenny Clarke-Francy Boland Big Band and Mike Gibbs. Coe’s adventurous side is heard in Derek Bailey’s Company and several of his own recordings; he also had a long musical partnership with pianist John Horler and revisited his classical roots in Matrix, an ensemble led by clarinetist Alan Hacker. Coe was awarded the Jazzpar Prize in 1995. Most will know of Coe’s playing through his work on film soundtracks, such as the Pink Panther franchise with Henry Mancini (except the original 1964 film), *Superman II*, *Victor/Victoria* and *Leaving Las Vegas*.

THÉO DE BARROS (Mar. 10, 1943 – Mar. 15, 2023) The Brazilian bassist-guitarist and composer, whose mid-’60s festival hit “Disparada” brought him much renown, died at 80 in São Paulo. Born in Rio de Janeiro, he was composing and working as a professional musician by age 15. He worked with Elis Regina and formed the jazzy and influential Trio Novo and then Quarteto Novo before firmly establishing himself as a producer and arranger. He continued to compose music throughout his career, and released several solo recordings.

WALLY FAWKES (Jun. 21, 1924 – Mar. 1, 2023) The jazz clarinetist and popular political cartoonist who signed his work as “Trog” died at 98 in London. Born Walter Persall in Vancouver, he moved to London at age seven. An ardent follower of traditional Dixieland jazz while an art student,

he taught himself how to play the clarinet and became a founding member of one of Britain’s trad revivalist bands, the George Webb Dixielanders. In 1948, Fawkes began with art school chum and trumpeter Humphrey Lyttelton; they backed Louis Armstrong on a recording in 1949. Cartooning and his famous comic strip, *Flook*, soon took precedence. When poor eyesight caused Fawkes to surrender his pen in 2005, he returned to playing clarinet.

SCOTT FEINER (Mar. 5, 1968 – Mar. 1, 2023) A guitarist who switched his musical focus to the *pandeiro*, the tambourine-like Brazilian hand drum, Feiner died at 54. Born in New York City, he graduated from the Hartt School of Music, where he studied with Jackie McLean. A respected guitarist working in New York City, Feiner recorded two albums, *Influence* and *Feiner’s Keepers*, before discovering the *pandeiro* on a trip to Brazil in 1999. With his “Pandeiro Jazz” project he worked with top musicians in Brazil’s *samba* and *choro* scenes. Feiner recorded several albums as a *pandeirista*; the second, *Dois Mundos*, from 2008, was nominated for a Latin Grammy Award. His last recording, a duo album recorded in 2021 with pianist Alex Taub called *Six Feet Apart*, was released last year.

CARLOS GARNETT (Dec. 1, 1938 – Mar. 3, 2023) The tenor saxophonist known for his work with Freddie Hubbard, Art Blakey’s Jazz Messengers and Miles Davis (on albums such as *On the Corner* and *Big Fun*) died at 84 in Panama. Born in the Panama Canal Zone, and self-taught, he played saxes and flute in calypso and Latin jazz bands before emigrating to Brooklyn in 1962. Garnett recorded with Andrew Hill, Norman Connors and Pharoah Sanders; his own oeuvre includes nine albums, five cut for Muse Records in the mid-’70s, leading his band Universal Black Force.

DAVE KAMIEN (Jul. 22, 1928 – Mar. 11, 2023) An American pianist and composer who found success in Germany as a composer and educator, Kamien died at 94 in Springfield, MO. Born in Schenectady, NY, a Fulbright scholarship in 1957 brought him to Germany where he composed music for films, television programs and commercials for the next 50 years. In 1976, he founded a popular jazz band, the Dave Kamien Division, and later created an educational jazz program for German TV.

HARRY KÜNZEL (Apr. 16, 1922 – Mar. 3, 2023) The German clarinetist and saxophonist known as “Mr. Swing” died at 90 in Merkwitz, Germany. He taught at the University of Music in Leipzig for many years and performed regularly with local jazz bands, wearing a trademark straw hat he referred to as the “Circular Saw”.

ROBIN LUMLEY (Jan. 17, 1948 – Mar. 9, 2023) British keyboardist and producer, who co-founded the jazz-rock fusion band Brand X with drummer Phil Collins, died at 75 from heart failure in Plymouth, Devon, where he was born and raised. Lumley recorded two albums with Jack Lancaster and played in Brand X from 1974-1983, departing to focus more on producing albums. He also authored a book about the 1879 Tay Bridge disaster in Dundee, Scotland.

ERNEST “CURLY” MARTIN (Jan. 4, 1944 – Mar. 13, 2023) Drummer from North Omaha, NE, Martin died at 79 after a long illness. He thrived in the busy “North O” music scene, joined a band led by Omaha saxophonist Preston Love at 16, and continued to bedrock the city’s jazz scene for as long as he played. His son Terrace Martin is a renowned saxophonist/vocalist and producer who performs with the group Dinner Party. Father and son recorded the 2017 album *Velvet Portraits*, which was nominated for a Grammy Award.

IDA MCBETH (Nov. 28, 1952 – Mar. 1, 2023) The jazz vocalist often referred to as “Kansas City’s first lady of song” died at 70 following an extended illness. Born in Kansas City, KS, she began singing with the Ray Naylor Trio in her teens. McBeth moved in 1973 to Los Angeles, where she recorded her first album. By the late ’70s McBeth was back in Kansas City, singing regularly in clubs and at major events,

including the 2000 Democratic National Convention in Los Angeles. She recorded three other albums on her own—*Live on the Vine*, *Special Request* and *A Gift of Song*. In 2016, McBeth received a Lifetime Achievement Award from the American Jazz Museum.





HARALD NEUWIRTH (Feb. 2, 1939 – Mar. 23, 2023) The Austrian pianist, composer and educator died at 84. Born in Vienna, he was performing Mozart’s piano concertos by age 12, then shifted his focus to jazz piano at 18. In 1965, Neuwirth began teaching at the Institute for Jazz at the University of Music and Performing Arts in Graz, Austria, where he remained until retirement. Along with leading his own groups and composing, Neuwirth also helped trombonist Erich Kleinschuster form a popular septet. His daughter Olga Neuwirth is a well-known contemporary classical composer.

EUNICE NEWKIRK (Dec. 7, 1939 – Mar. 1, 2023) The popular vocalist who found inspiration in swing, gospel and blues died at 83 in the Bronx. A Jazzmobile favorite, Newkirk released three albums and regularly performed gospel music in metropolitan-area churches; she sang in the choir of the Abyssinian Baptist Church in Harlem. Newkirk acted in plays and television commercials as well.

WAYNE SHORTER (Aug. 25, 1933 – Mar. 2, 2023) One of the giants of modern jazz, whose long, influential career as a tenor/soprano saxophonist and composer stretched from hard bop to free bop and fusion, then later into Brazilian-infused jazz and pop stylings, died at 89 in Los Angeles, CA. Shorter also had a protracted sunset leading a superlative acoustic quartet. Earlier this year, Shorter won his 12th Grammy Award to add to his Grammy Lifetime Achievement Award from 2014, the 2017 Polar Music Prize, Kennedy Center Honors Award in 2018 and Doris Duke Performing Artist Award from last year. Shorter was named an NEA Jazz Master Fellow in 1998. A native of Newark, NJ, he grew up enchanted by the exciting worlds found in comic books, science fiction and radio. His musical gifts were recognized early on; he began playing clarinet, then saxophone at 15, about the same time he discovered Pres, Bird and Diz. With his older brother Alan, a trumpeter, he played in a local bebop group. After graduating from Newark Arts High School, he received a bachelor’s degree in music education from NYU. Following two years’ Army service, Shorter joined Maynard Ferguson’s big band, earning the nickname “Mr. Gone” for his fervent soloing. From 1959-64, Shorter served as the musical director in Art Blakey’s Jazz Messengers before joining the Miles Davis Quintet and contributing a number of brilliant compositions to the group’s repertoire. His recording career took off as well; in 1964, he cut three seminal albums for Blue Note Records: *Night Dreamer*, *JuJu* and *Speak No Evil*. After Davis broke up his Second Great Quintet in 1968, Shorter continued working with the trumpeter on his nascent jazz fusion albums, *In a Silent Way* and *Bitches Brew*, solely playing soprano sax. Along with keyboardist Joe Zawinul and bassist Miroslav Vitous, Shorter co-founded Weather Report in 1970, staying with the band for the next 16 years while also recording his own music (most notably, *Native Dancer* with Milton Nascimento) and working with Joni Mitchell, Santana, Don Henley and Herbie Hancock (in the V.S.O.P. quintet). Shorter’s tenor sax solo on the title track of the 1977 Steely Dan album *Aja* helped create a bridge between jazz and rock in a way that fusion never could. More recordings followed, including the sublime duo 1+1 with Hancock, before Shorter founded in 2000 what is known as his Footprints Quartet with Danilo Pérez (piano), John Patitucci (bass) and Brian Blade (drums). His last work was an opera, *... (Iphigenia)*, with a libretto by Esperanza Spalding. A Nichiren Buddhist for 50+ years, Shorter experienced a number of personal tragedies in his life, including the sudden death of his then-14-year-old daughter Iska Maria in 1986 from a seizure and the loss of his second wife Ana Maria and niece Dalila in the tragic TWA Flight 800 crash in 1996. What followed was heroic and triumphant; a legacy of the highest order.

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8:00 pm FRED MOTEN – JOËLLE LÉANDRE

8:30 pm CRAIG TABORN – JOËLLE LÉANDRE – MAT MANERI
hEARoes album release concert

9:30 pm JOËLLE LÉANDRE SEPTET – Création Mondiale
Joëlle Léandre, Ingrid Laubrock, Steve Swell, Mat maneri,
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