

JULY 2023—ISSUE 255

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

NYCJAZZRECORD.COM



# THE NEW YORK CITY JAZZ RECORD



*Jon Faddis  
The Faddisphere at 70!*

**JOHN  
LEE**

**ZOH  
AMBA**

**VALERY  
PONOMAREV**

**PER HENRIK  
WALLIN**



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#### IN CORRECTION (June 2023 issue)

We regret the following errors...

In the Interview Feature, Bobby Sanabria's first band was Ascensión. In the Album Review section: the saxophonist on Victor Jones Organatomy Trio+ Live @ the Side Door is Justin Jones; and the bassist on the Yellowjackets' Parallel Motion is Dane Alderson.

**nycjazzrecord.com**



# THE NEW YORK CITY JAZZ RECORD

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## Letter from the Editor

Jazz always makes for a fun game of six degrees of separation between almost any two randomly selected musicians. But amazingly for jazz, six is overly generous: take two ends of the spectrum in longtime Ellington alto saxophonist Johnny Hodges and free jazz drummer Rashied Ali, and who they have in common.... Well, of course: John Coltrane. Having a look at our features, the unintended but even more obvious connecting tissue of Dizzy Gillespie is actually shared on multiple fronts in trumpeter/Dizzy protege Jon Faddis (Cover) and John Lee (Interview), leader/bassist for the Dizzy Gillespie All-Stars, The Dizzy Gillespie All-Star Big Band and the Dizzy Gillespie Afro-Latin Experience. Both also played with Diz as well as with one another. It may be more difficult finding a commonality between veteran Art Blakey Jazz Messenger, trumpeter Valery Ponomarev (Encore) and the stormy tenor of the up-and-coming Zoh Amba (Artist Feature), but surely there are some twisting branches out there that eventually and inevitably lead to jazz' ever-sturdy roots and connect the two. At the very least, each could potentially share one thing in common: YOU, as you, dear reader and listener, can catch each performing live in NYC this month!

So, onwards and outwards, happy reading and listening and see you out at the shows...

On The Cover: Jon Faddis (photos courtesy of © johnabbottphoto.com)

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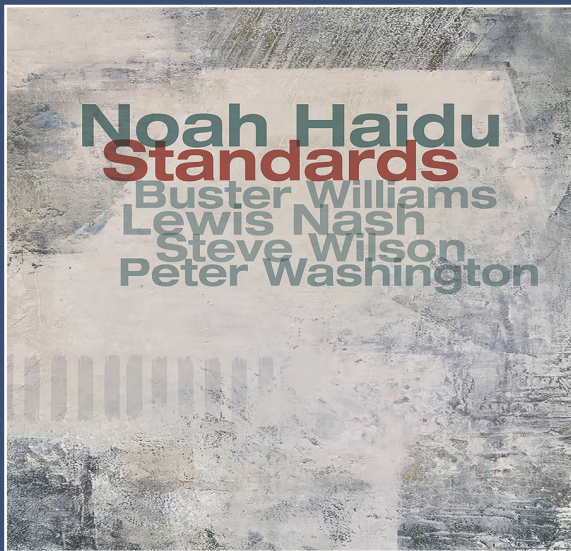
MORE MUSIC THIS SUMMER!

JULY 29 / AROOJ AFTAB, VIJAY IYER, SHAHZAD ISMAILY: LOVE IN EXILE

AUGUST 4 / SAMARA JOY

AUGUST 16 / MICHAEL OLATUJA: LAGOS PEPPER SOUP





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Vision Festival's second of seven nights (Jun. 14) at Roulette emphasized free improv framed by composition. Drummer Gerald Cleaver's Black Host (Darius Jones, alto; Cooper-Moore, piano; Brandon Seabrook, guitar; Dezron Douglas and Brandon Lopez, bass) segued through punk-boogie, swing, 'samba' and Latin ¾ grooves in an hour-long medley, Cooper-Moore all-out ecstatic and Seabrook swiping his close-cradled Telecaster with exaggerated stiff-arm strums. After a percussion quartet played an invocation on drummer Jackson Krall's homebuilt iron bells, he, Hilliard Greene (bass) and Rob Brown (alto/flute) performed the only fully improvised set (as a trio, due to bassoonist/leader Karen Borca's absence), Brown in superb form, gushing ideas, a paradigm of methodical mayhem. Drummer Hamid Drake's Turiya, a tribute to Alice Coltrane, interpreted four of her pieces, Patricia Nicholson-Parker providing spoken word and dance, James Brandon Lewis tenor sax 'sermons', Jamie Saft soulful organ and bubbling reggae piano, Patricia Brennan vibraphone filigree and Joshua Abrams anchoring basslines. Drake told a heartfelt tale of Alice Coltrane's continuing influence before executing long, delicate fills on the rousing "Journey in Satchidananda" finale. The culminating set was bassist Mark Dresser's septet (Nicole Mitchell, flute; Marty Ehrlich, reeds; Keir GoGwilt, violin; Michael Dessen, trombone; Joshua White, piano; Michael Sarin, drums), leavening intriguing arrangements with brief free-blown solos. — Tom Greenland



Gerald Cleaver @Roulette

Two-time Grammy winner, saxophonist Aaron Burnett brought his "future music brand" to Arthur's Tavern (Jun. 8)—meaning his take on integrating electronic dance and popular music styles with jazz. The result was a super-unconstrained kind of free jazz that bumped up against Zen territory. The quartet—which included Mike Troy (alto), Sebastian Rios (bass), Nic Cacioppo (drums)—played largely chartless, the musicians seemingly mystically intuiting each other's moves to deliver a fully realized musical result. Cacioppo, whose focus was unbreakable, especially appeared a Zen Master of concentration. This wild ride was particularly evident in the opener and closer, respectively Tadd Dameron's "Hot House" and John Coltrane's "Giant Steps", with Burnett's tenor fingerwork flying as fleetly as Trane's. Burnett favored a staccato approach, leaving more extended notes to Troy, who also regularly shot up into wailing high notes, notably on Charlie Parker's "Big Foot". In duet, the two saxes offered a warp and weft of harmony and counterpoint that created a satisfying musical fabric. On bass, Rios walked, ran, sprinted and galloped into regions that left no part of the instrument untouched. Venturing into more traditional bebop mode, the quartet delivered melodically on Charles Mingus' "Duke Ellington's Sound of Love", with Burnett finally demonstrating a mellower voice, and Cacioppo equally euphonious with brushes replacing sticks. — Marilyn Lester



Aaron Burnett @Arthur's Tavern

Though the second half was cancelled due to a COVID outbreak, curator/pianist Ethan Iverson's very first 2-week-long Sono Fest! was nonetheless inspiring. It was an opportunity for him to book some of his favorite artists, both jazz and classical, for intimate sets at Soapbox Gallery, a Prospect Heights venue featuring a fine grand piano and unusual 'mud' sculptures. After the opener with concert violinist Miranda Cuckson, Iverson returned Wednesday (Jun. 7) for two sets with tenor saxophonist Chris Potter, interpreting favorite standards and a few originals. With musicians of this caliber, bass and drums become redundant, so the additional sonic space gave the clustered crowd a more intimate glimpse into Iverson and Potter's ingenuity. The latter adopted a more traditional mien, employing widened vibrato, romantic volume swells, swinging phrases and carefully constructed choruses, pulling back tastefully on ballads, though his ferocious 'burn' style came to the fore on flag-wavers such as "I'll Remember April" (with exciting tenor/piano trades), "Giant Steps" and his own "Cloud Message". The duo's bebop roots were heard in their treatments of Monk's "Evidence" and "Ask Me Now" and Tadd Dameron's "Good Bait". Iverson always managed to insert his distinctive imprint, no matter the context: he infused Wayne Shorter's "Infant Eyes", for instance, with a postmodern classical sensibility. His solo on "Smoke Gets in Your Eyes", moving from abstractness to transcendence, was a gem. (TG)

Vocalist Kurt Elling, appearing with the Vanguard Jazz Orchestra (Jun. 6), further solidified his reputation of being more than "just a singer" (and a versatile one at that). On opening night of a week-long run at the club, he again demonstrated his ability to become an orchestral voice, bumping up the 16-piece Village Vanguard unit to 17. The opener, a tight orchestra feature of "Quietude" in homage to VJO founder Thad Jones, paved the way for Elling performing on all cylinders. He's sophisticated, witty, personable and an ace at working the room. While his vocal tone is slightly nasal, with a hint of gravel, the man behind it knows no bounds of musicality. Delivering one of his staples, an uptempo reading of Joe Jackson's "Steppin' Out", he scatted as if on steroids. In "Three Views of a Secret" (Jaco Pastorius), we entered the heart of Elling territory as a disciple of Jon Hendricks and a devotee of intelligent vocalese; the lyric, by Elling and Phil Galdston, is based on the poetry of the 13th-century scholar and mystic Rumi. Standards? Sure. Elling spins Broadway and popular tunes with consummate storytelling chops. On Rodgers and Hammerstein's "I Have Dreamed", with verse respectfully included, and in his cover of Weather Report's "A Remark You Made", Elling's phrasing and timing were impeccable. Play-out with the VJO proved Elling a musical endurance athlete of scat and vocalese as the band members each took a spotlit solo. (ML)



Vibraphonist **Joe Locke** opened the first of two sold out Friday night sets at Mezzrow (Jun. 9) – with his trio featuring Jim Ridl (piano) and Lorin Cohen (bass) – playing a rubato four mallet improvisation, the metallic sound of his chords echoing throughout the intimate space. The trio then dynamically morphed into the leader’s “Betty One Note”, a thinly veiled contrafact based on the chord changes of the Benny Golson classic “Along Came Betty”; all three soloed with hardbopping aplomb. Changing pace, they followed with Brazilian session guitarist Conrado Goys’ exhilarating arrangement of the Carpenters’ 1970 pop hit “(They Long To Be) Close To You” (Burt Bacharach/Hal David): Locke began with an ethereal unaccompanied vibraphone prelude before launching into the well-known melody over a racing bass line that buoyed his fiery improvisation as well as Ridl’s sparkling solo. Segueing into Wayne Shorter’s elegant “Miyako” (which Locke confessed to have never played before), the band exuded unabashedly lush beauty. The remainder of the set, featuring three songs from Locke’s 2023 release, *Makram* (Circle 9), highlighted each player’s skill as composer. Cohen’s “Interwoven Hues” had the group swinging the pretty melody over a potent walking bass line. Ridl’s “Song for Vic Juris”, a moving tribute to the late guitarist, began with classically tinged solo piano before moving into the waltzing melody. The set ended with the trio digging in powerfully on the new album’s intrepid title track, Locke’s dedication to Lebanese bassist Makram About Hosn. — *Russ Musto*

Let’s face it, **Nels Cline** is the guitarist we need in these times: daringly collectivist, insistently experimental, casually artful and possessing astonishing technical skills. It’s been a long time since Hendrix’ “Manic Depression” drove him to embark on this career, cutting lanes through jazz, rock, Tom Verlaine and countless other types of music. For his concert at Le Poisson Rouge (Jun. 2), his hand-picked Consentrik quartet absolutely flourished in the moody, smoky atmosphere. Ingrid Laubrock (tenor, soprano), Chris Lightcap (bass) and Tom Rainey (drums) are all seasoned veterans at the height of their powers. The venue was jam-packed with listening enthusiasts, while the gripping, interwoven sounds spilled off the stage. The music ranged from ECM-like (“23”, “You Noticed”) to Zappa-esque. Laubrock, long established as a vital voice on reeds, seems at a new, inspired level of artistry, just as comfortable with tempo-less, rubato sobbing and wailing over guitar lines (the effect of this interplay with Cline: magical) as with burning intensity. Lightcap also demonstrated utter brilliance in both rhythm duties and independent forays in which notes seemed to ricochet off his soundboard, and even when Rainey was left maintaining the groove, his solo flights were songs in themselves (“The Bag” by Cline was written specifically for the drummer). Throughout the evening, the music shredded boundaries (“Sotomi” in particular), incorporating punk rage and modal play (read: more of what we need). — *John Pietaro*

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Joe Locke @Mezzrow



Nels Cline @Le Poisson Rouge

Leading his quartet with Ron Jackson (seven-string guitar), Paul Beaudry (bass) and Vince Ector (drums), versatile multi-instrumentalist **TK Blue** appeared at The Django (Jun. 1) and delivered a set that reflected his versatility and years of experience working with Randy Weston, Abdullah Ibrahim and Little Jimmy Scott. Kicking things off on alto saxophone, he launched into his longtime employer Weston’s staple, “African Village Bedford Stuyvesant”, his tart-toned horn soaring soulfully on the dancing melody, after which Jackson took off on a harmonically deft improvisation, followed by lyrical bass and roaring drum solos. Things got downright funky on Blue’s “Follow the North Star”, which drew on the sound of electric Miles Davis, Jackson’s bluesy guitar ringing out thick dissonant chords with Blue’s alto over pounding drums in a solo tagged with a quote from Davis’ “Jean Pierre”. Switching to flute, the leader calmed the crowd with an unaccompanied introduction to his pretty “A Single Tear of Remembrance”, a Brazilian-flavored outing that had the audience swaying in their seats. Blue’s ringing solo kalimba introduced “The Wise One Speaks”, a bluesy flute feature that he dedicated to Weston. From his soon to be released Arkadia album *The Tide of Love*, he was back on alto for the standard “That’s All”. Vocalist Eleanor Rae sat in on “All of Me”, before the set ended with the band’s theme song, John Coltrane’s “Mary’s Blues”. (RM)

The scene: a reconstructed Brooklyn garage serving as a performance space and gallery, within the million-dollar view of the Williamsburg Bridge. 411 Kent (Jun. 10) played host to another of the large gatherings it’s known for, in this case the closing night of the **Infrequent Seams Festival**. Presented by Anti-Social Music and the iconic S.E.M. Ensemble, Infrequent Seams has been bringing together a disparate group of new music purveyors for several years now. Hosted by bassist James Ilgenfritz, the raw musical elegance opened with “Liken To”, an eight-movement work by Aaron Jay Myers for solo violin. Nicole Parks’ performance of the piece made colorful use of extended techniques, with modernist rapid bowing, terrorist dynamics and false harmonics. The violinist stayed onstage as Ilgenfritz, Andrew Drury (percussion) and Thomas Buckner (vocals) joined for an improvisation blending legato melodic fragments into fierce hypnotics. The evening progressed with numerous variations of personnel. The trio of Buckner, Ilgenfritz and Drury developed patterns of hyper-linguistics, throat-singing and klangfarbenmelodie. Drury taunted with bass marimbula (a bass thumb piano), gong and elephantine sounds on a Gretsch floor tom (his specialty). Later, pianist Alexis Marcelo, caught in a beautiful time warp between ‘20s Paris and NY now, mixed it up with veteran multi-instrumentalists JD Parran and Daniel Carter. At points, the latter two on flutes seemed to satirize “Prelude to the Afternoon of a Faun”, but then moved beyond and, as expected, far out. Les Six tangoed with Cecil Taylor here and no one complained. (JP)

## WHAT’S NEWS

TNYCJR Co-Founder and Editor Emeritus Andrey Henkin has developed a website, “**Jazz Passings**”, dedicated exclusively to up-to-date jazz musician obituaries, which currently dates back to 2012. You can search by name, year, month or date and check out the monthly blog posts for updates. For more info visit [jazzpassings.com](http://jazzpassings.com).

**Jean-Michel Basquiat’s** *Now’s the Time* (a 1985 seven-foot-wide acrylic and oilstick on wood work, depicting a warped 45rpm record of Charlie Parker’s jazz classic) sold for over \$28 million at a Sotheby’s auction in May. The self-taught Neo-Expressionist painter Basquiat (1960-1988), whose Haitian-American and Puerto Rican heritage informed much of his work (from late ‘70s NYC graffiti to later collaborations with Andy Warhol), dedicated numerous jazz-inspired works to the likes of Bird, Dizzy Gillespie, Lester Young and others. For more info visit [sothebys.com](http://sothebys.com).

Sher Music Co. has published *The Practice Notebooks* of **Michael Brecker** (who passed away in 2007), offering fans unique insight into the tenor saxophone legend’s improvising acumen, musical theories and mental process. With over 700 exquisitely engraved entries chronicling 35 years, there are first-hand accounts from colleagues and bandmates including pianist Richie Beirach, saxophonist Dave Liebman, bassist John Patitucci and many others. For more info visit [shermusic.com](http://shermusic.com).

The 2023 JAJSF (**John Abercrombie Jazz Scholarship Fund**) grant recipients have been announced and include guitarists Steven Amoikon and Maurice Mosely. Named after the great guitarist (who passed away six years ago this August), JAJSF sets out to honor his legacy with an endowment that provides essential tuition support to musicians each year. Abercrombie was a true original and innovator throughout his career, from his first records with Johnny “Hammond” Smith and the group Dreams to the Gateway trio (with Dave Holland and Jack DeJohnette) and his long association with ECM Records. For more info visit [johnabercrombiejazzfund.org](http://johnabercrombiejazzfund.org).

As part of the NYC Mayor’s Office of Media and Entertainment’s celebration of New York Music Month, **Greenwich House Music School** has been offering free studio rentals since the beginning of June and through July. For more info and registration details, visit [greenwichhouse.org](http://greenwichhouse.org).

Living jazz legend, octogenarian pianist **Herbie Hancock** received an Honorary Doctorate Musical Arts Degree from Manhattan School of Music (MSM) at the school’s commencement ceremony on May 18. Hancock is an alumnus of MSM, Class of 1962. For more info visit [msmny.edu](http://msmny.edu).

The new, 140,000 square foot **Louis Armstrong Center** opens in Queens on Jul. 6, with an exhibition titled *Here to Stay*, curated by Jason Moran, pianist and Kennedy Center Artistic Director. The new center will house 60,000 items from the archives of Louis and Lucille Armstrong in addition to a 75-seat venue offering concerts, films and lectures. The Louis Armstrong House Museum will present a garden concert featuring vocalist Catherine Russell on Jul. 4, the birthday Armstrong celebrated (he was actually born on Aug. 4, 1901). For more info visit [louisarmstronghouse.org](http://louisarmstronghouse.org).

Osaka-born, NYC-based pianist **Eri Yamamoto’s** film *A Woman With a Purple Wig* (named after her fourteenth and most recent release as leader) recently won the prize for Best Music Video at the prestigious Big Apple Film Fest. Directed by Aleksandra Szczepanowska, it depicts the powerful music that came from the pianist’s experiences as an Asian woman living in New York through the pandemic. For more info visit [eriyamamoto.com](http://eriyamamoto.com).



DINO PERUCCI



# JOHN LEE

## DIZZY AND THE ELECTRIC

BY GEORGE KANZLER

John Lee began his career as a jazz bassist, working with Max Roach, Pharoah Sanders, Carlos Garnett and Joe Henderson. In the '70s, he gravitated from acoustic to electric bass and began playing in fusion bands and also began producing albums for Atlantic, Capitol, Mercury and Muse, as well as engineering recordings. To date, he has engineered over 100 albums and produced over 80. He was in Dizzy Gillespie's bands from 1984 until the trumpeter's death in 1993, and now manages three tribute bands: The Dizzy Gillespie All-Stars, The Dizzy Gillespie All-Star Big Band and the Dizzy Gillespie Afro-Latin Experience.

**The New York City Jazz Record:** You're known today mostly as an electric bass player. When did you start playing electric?

**John Lee:** I studied classical string bass from about the fourth grade, and got my first electric bass guitar when I was about 14 years old. I began my career on acoustic bass but began playing electric bass guitar with fusion bands. Since about 2004, I've been playing a fretless electric bass made by California luthier Rob Allen. It looks like an electric bass guitar, but he uses special woods for a warm sound, so you get the sensibilities of an acoustic bass, like sliding without frets, with none of the electric sound you get from frets and electric pickups. He uses the same kind of pickups a violin uses.

**TNYCJR:** How did your professional jazz career start?

**JL:** After high school in Philadelphia, I enrolled at the Philadelphia Academy of Music [now the University of the Arts]. Stanley Clarke was a year ahead of me. He became a mentor for a lot of us at the school, and he would also get me to sub for him in gigs with musicians around Philly like Carlos Garnett. In April of 1971, when I was a sophomore, Stanley called and told me I should go to New York and audition for Max Roach, who was trying to replace his band, who had all gone off to do other gigs/tours. "You won't get the gig," he said, "but it will be a great experience for you." Well, I did get the gig. And on the road with Max, he would come to my room every night with his brushes and a *New York Times*, spread the paper out, and play it with the brushes, teaching me tunes. I called my father, who was a big bebop fan, and told him I learned more from Max in a week than I learned in school in a year, so I was going to drop out and play with Max.

After touring with Max for a year, his original band came back off the road and reunited, and I was out of a job. I went to New York, where I reconnected with Stanley and got some sub jobs from him. One day he took me to Herbie Hancock's home — Herbie Hancock! I was blown away — and Herbie played us a recording of a Dutch flutist friend of his who was putting together a group similar to Herbie's sextet. He told Stanley to send the guy an audition tape, but Stanley was busy already and suggested that I should send one. Herbie gave me the address and six weeks later I heard from the flutist,

Chris Hinze, who invited me to come and join his band for a year, and by the way, bring the drummer on the tape if he's interested. He was my friend Gerry Brown, and he [Hinze] was, so we went to Europe in July 1972 and didn't come back to the States until the fall of 1974.

I had been playing a lot of electric bass with Hinze, and played both acoustic and electric with Joe Henderson and Pharoah Sanders when I got back. Then I auditioned for Larry Coryell's Eleventh House fusion band on electric bass, and got the gig. When Larry broke the band up a year later, Gerry Brown and I continued doing a fusion band. We recorded for Blue Note and Columbia over the next four years. Then, around 1980, Gary Bartz called me and said McCoy Tyner wanted someone who could play swing on electric bass and he thought of me. I played with McCoy until he broke up that band in 1984.

**TNYCJR:** So how did you meet Dizzy Gillespie?

**JL:** I had met Dizzy a couple of times by then, but I don't think he knew me from Adam. But I was supposed to be subbing for Bob Cranshaw with Harold Ousley when one day, in 1984, Bob called and said, "Forget about Ousley, you're gonna go to Memphis with Dizzy. Just stay by the phone, he's going to call you." He called and told me to meet him at the airport. After the gig in Memphis, Dizzy called me to his room and laid out this whole schedule for his next year, tours of the States and Europe and the Far East, and says, "You wanna do these jobs with me?" I asked him if he wanted me to join his band, and he said yes. And I was with him for the next ten years.

Those were great years, and during that time I also subbed for Bob with Sonny Rollins, mostly on Sonny's overseas tours. What I loved about Dizzy and Sonny was they didn't just play bop and swing; Dizzy played sambas and funky Cuban and Caribbean stuff, and Sonny played two or three calypsos every night. I once asked Sonny why he liked electric bass, and he said he could hear it better.

I played with Dizzy's small band, big band and his United Nation Orchestra. For the last five years I was with him, I was also the straw boss of the bands, paying the musicians, filling out forms and schedules, and talking a lot to Lorraine [Dizzy's wife], who was into the management. After Dizzy died, she asked me if I could keep the band going. But I asked her, who's going to be Dizzy?

**TNYCJR:** The band didn't happen at that time, but you became more involved as a producer, didn't you?

**JR:** I got into the smooth jazz thing with singer Jon Lucien. I was producing his record and brought him Christopher Cross' "Sailing" — smooth jazz was all about doing pop songs — and Jon fell in love with the song. A Christopher Cross song with a black voice — it was a big hit. So big, Shanachie Records asked me if I wanted to produce a pet project of my own for them. So we did

*Dizzy's 80th Birthday Party* with a small Dizzy Gillespie All-Stars band. A year or two later I was doing summer park concerts here in my hometown, South Orange, and called Jon Faddis and proposed doing a Dizzy big band concert. That was the beginning of the Dizzy Gillespie All-Star Big Band.

Faddis left us in 2004 but we had Roy Hargrove, and then Slide Hampton, in front of the band. Now we just have the lead alto sax cue numbers. We also have a third band, the Dizzy Gillespie Afro-Latin Experience. We have a singer, Abelita Mateus, who does some Elis Regina songs; Dizzy loved Regina's voice. And my first

(CONTINUED ON PAGE 30)

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★ ANDREW CYRILLE ★  
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SCOTT ROSSI

# ZOH AMBA

## LITTLE SONGS TO BIG ADVENTURES

BY MATTY BANNOND

The world opened back up in 2022. So did Zoh Amba against the backdrop of loosening pandemic-related constraints. The tenor saxophonist released her first album as a leader that March. Her second followed in May. The third and fourth came in September, and a co-led recording hit the shelves two months later. "I was just happy to get together and play," she says. "If they wanted to hit *record*, I was open to it. But I'm not trying to be prolific. I'm just trying to play my little song."

As a child in Kingsport, Tennessee, Amba played and composed folk songs. She dreamed of upping sticks to Nashville to become a guitar-strumming singer. Now 23, she still emphasizes songwriters like Lucinda Williams and Patti Smith as key influences, alongside avant-garde contemporaries like Wendy Eisenberg. "I feel like we all have our own voice inside and you just gotta let it sing," she says. "I love the saxophone and it'll be a journey my entire life. I'll do whatever I can to live in a way that can get this song out. It's always changing and I'm just trying to keep up. The journey never stops."

That journey started in the woods around her childhood home. Amba's family found her musical experimentations difficult to understand. The forests of the Appalachian Mountains offered more sympathy for her saxophone. "I didn't want to play alto, I wanted to play tenor," she says. "But they wouldn't give me a tenor. They had all the women playing alto and the guys playing tenors, and I was, like, 'FUCK YOU' as a kid. The first time I played a tenor saxophone my shirt was soaked with tears. I felt so grateful to live and exist. I didn't feel sad anymore."

After high school, Amba was cash-strapped but keen to slip away from Tennessee. She was told college was the answer, and the San Francisco Conservatory of Music offered her the most generous funding. It didn't work out. Among a straight-ahead and predominantly male crowd, Amba's style attracted giggling unkindness from classmates who failed to understand it. She quit. She accepted an offer from the New England Conservatory. Then she quit that too and headed to New York City.

Her music quickly turned heads in the Big Apple. The primal scream of her saxophone resonated with audiences and fellow musicians. "The first note I heard from Zoh's horn was a gentle one and it struck me deeply," says drummer and frequent collaborator Billy Martin. "I knew this was someone special. She is very young, but with an ancient spirit."

The first notes on Amba's first album, *O, Sun*, epitomize this sentiment. A gentle four-note flourish. A deep, viscous long tone. Bass, piano and percussion paint a crimson-twilight sky. A beautiful storm is coming. Amba is a precarious saxophonist, her music forever faltering on a tightrope, leaning from ecstasy to catastrophe with each skillful-but-shaky step.

*O, Sun* was released by Tzadik Records. The label's founder, John Zorn, plays alto saxophone

on one of its tracks. Zorn is also the founder of The Stone, where Amba will curate and play a one-week residency the last week of this month: four concerts showcasing the force and fragility of her sonic explorations.

Pianist Micah Thomas has been a regular companion on several of those Amba explorations. He appears on *O, Sun* as well as her *Bhakti* (Mahakala Music) and will join the tenor saxophonist at The Stone on Jul. 29. "Zoh is able to make one note sound ten different ways and communicate ten different things," he says. "Playing next to the presence of that sound is a heavy experience. The physical, mental and emotional effort necessary for me to engage with her playing was very hard at first, then became more natural over time. Her commitment to a full, intense expression of spiritual honesty through music has heavily shaped my own priorities as an artist."

*Bhakti*, Amba's fourth release as leader, is a three-track album which won wide acclaim, and Amba speaks of it as a record she especially treasures. Alongside Thomas and Amba, it includes Tyshawn Sorey (drums/percussion) and Matt Hollenberg (electric guitar). Amba's blend of rage and sacred sweetness conjures a pulsating one-hour experience. Listeners shuffle to the edge of their seats one moment, then scurry behind the couch the next. Amba's troubling candor shapes the sound throughout.

Cuban percussionist Francisco Mela has played on four of Amba's releases from 577 Records. *O Life, O Light Vol. 2* came out in June 2023, following the first volume in May 2022. Both albums explore a trio formation, with bassist William Parker. Amba switches to flute for one track on each installment; the instrument's light, hovering tonal quality softens the barbed edges of her playing.

*Causa y Efecto* is another two-volume set from the same label, featuring duets between Amba (doubling on flute) and Mela (adding vocals to his percussive contributions). *Vol. 1* is almost a year old and *Vol. 2* is scheduled for early next year. The intimate setting makes this an especially good entry-point for sampling the young improviser's temperament and technique.

Several surprises lurk up Amba's sleeve. "I just recorded my next record—I'm singing, playing guitar and also saxophone on most of it," she says. "It's with Steve Gunn (guitar), Shahzad Ismaili (bass) and Jim White (drums). It should come out next year. It feels very right for me and I'm pretty darn happy about it. I feel like this record is what I'm really trying to say, to be honest with you."

Honesty is at the heart of Amba's output. Her music is sometimes unsettling. At other times it radiates gorgeous, otherworldly colors. The sincerity and vulnerability of Amba's playing offers a deep, shared experience that forges a tight bond between artist and listener. Her little song is a big adventure. And her journey is only just getting started.

For more info visit [zohamba.com](http://zohamba.com). Amba is at The Stone Jul. 26-29. See Calendar.

### Recommended Listening:

- Zoh Amba—*O, Sun* (Tzadik, 2021)
- Zoh Amba—*O Life, O Light (Vol. 1)* (577 Records, 2021)
- Francisco Mela/Zoh Amba—*Causa y Efecto, Vol. 1* (577 Records, 2021)
- Zoh Amba—*O Life, O Light (Vol. 2)* (577 Records, 2021)
- Chad Anderson—*Mellifluous Excursions (Vol. 1): Where You Been* (Mahakala Music, 2021)
- Zoh Amba—*Bhakti* (Mahakala Music, 2022)

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# Jon Faddis

## The Faddisphere at 70!

BY RUSS MUSTO



©JOHNABBOTT/PHOTO.COM

It's more than fitting that Jon Faddis will be celebrating his 70th birthday this month with a four-night stand at Dizzy's Club, a venue named for the trumpeter who played a pivotal role in launching his career. Faddis, who took up the trumpet at the age of eight after seeing Louis Armstrong on the *Ed Sullivan Show*, was introduced to Gillespie's music by trumpeter Bill Catalano and quickly became enamored with his sound and style, voraciously collecting his recordings and copying his solos. After demurring from speaking to his idol when he first heard him play in a West Coast nightclub, he vowed not to let that happen again.

It was at the Monterey Jazz Festival that the teenaged trumpeter first met his hero. He recalls, "I got my mother to drive me there and I brought all fifty-two of my Dizzy records. When I spotted him walking around the fairgrounds, I had her run to the car and bring me the foot high pile of albums so I could have him sign them." Gillespie was understandably impressed, and when they met again at his gig at the Jazz Workshop in San Francisco, he invited the teenager to his dressing room to hang out. There, Faddis professed his thorough familiarity with the Gillespie canon, which earned him an invitation to sit in. It was the beginning of a three-decades-long association between the trumpeters on the bandstand.

When a stint touring with the Lionel Hampton Big Band brought Faddis to New York City, he saw that Gillespie was about to begin a two-week engagement at the Village Vanguard. Wanting to hear every set, he immediately gave Hamp his notice. When the vibraphonist threatened to take him to the union over the hasty departure, Faddis replied that he would counter with an official complaint regarding "four-hour-long unpaid rehearsals," thus solving the problem. Gillespie was pleased to find Faddis in attendance at the Vanguard and their lifelong friendship began to blossom.

The closeness of the pair's relationship is epitomized in another event at the Vanguard. After sitting in occasionally with the Thad Jones-Mel Lewis Orchestra that held forth every Monday night in the club, Faddis earned a chair in the stellar trumpet section. He remembers, "There were times when (Cecil) Bridgewater would call me to say, 'I can't make it tonight. Can you get us a sub?' And I would call Dizzy. Dizzy would come and play the fourth trumpet part. Yeah. There was one night when he was sitting in and was playing the solo on 'Quietude' and he played so much horn on that solo. Man, I wish I had a tape of that."

Faddis talks about how much he learned from the man he proudly calls his mentor—how to conserve his chops, how to put together a set, when to be funny and when to be serious. At the top of the list was the simple dictum, "BE ON TIME!". He recalls one Gillespie story: when he tired of players in his band showing up late, he informed the crew that as of the next day, anyone who was tardy would be fired. The following morning, the whole group was there ready to board the tour bus at the appointed hour, but the driver wasn't. So they commandeered the vehicle and took off without him.

One of the earliest entries in Faddis' voluminous discography, his appearance on *Charles Mingus and Friends in Concert*, brought the young trumpeter further

notoriety. Preparing for a performance at Lincoln Center's Philharmonic Hall, Mingus had composed an opus to feature veteran trumpeter Roy Eldridge titled "Little Royal Suite", but due to health issues Eldridge was unable to perform. In need of a substitute, Mingus contacted Snooky Young, but Young was preparing to leave for the West Coast with *The Tonight Show* band and recommended Faddis, who he had heard about from Clark Terry. Faddis remembers, "I got a call from Mingus inviting me to his place on Mercer Street, and I was a bit intimidated because I had heard stories about him punching out musicians. But I went down there, and he showed me the music and asked, 'So you think you can play this?' I looked it over and said, 'Yeah.' He probably thought I was arrogant, but I was just scared." Sharing the stage with the likes of Lee Konitz, Gene Ammons and Gerry Mulligan, Faddis more than acquitted himself, playing soaring serpentine lines that earned him a resounding ovation.

In the years since, Faddis has been no stranger to concert hall stages, particularly Carnegie Hall, where he led the institution's Carnegie Hall Jazz Band for ten years. He recounts how he came to form the ensemble, which stands as one of his crowning achievements two decades after its dissolution. "I was in Japan and George Wein was there at a festival that he produced in a city up in the north called the Madarao Jazz Festival. This was in 1986, and I said, 'George, you ought to get together a big band for Dizzy next year, it's his 70th birthday.' And he thought about it, and a few months later he called me and said, 'I want you to put together a big band for Dizzy.' And I did it."

"Not too long after that there was a centennial celebration of Carnegie Hall and George asked me to put together a big band. And I did. I had Jerry Dodgion. The rhythm section was Mickey Roker, Ron Carter and Tommy Flanagan. We had a great trumpet section. We had Freddie Hubbard, Wynton [Marsalis] and Terence [Blanchard], but had no lead trumpet. So I got Lew Soloff and then the band started taking shape. I had Al Grey on trombone and Slide Hampton. When we played at that concert, George said that was the best put-together band he had ever heard. And when he had the idea of starting the Carnegie Hall Jazz Band, he thought of me to lead the band. That was in '92."

The band featured a mix of older and younger players, including saxophonists Ted Nash, Dodgion, Frank Wess and Dick Oatts; trombonists Hampton, Dennis Wilson and Steve Turre; trumpeters Ryan Kisor and Soloff; pianist Renee Rosnes and drummer Lewis Nash. "I just put together a band that I thought would work," Faddis says. "The first concert, we got horrible reviews that said we don't need another band to be playing the same old big band charts. That started the idea of commissioning new works for the band, first with the Benny Goodman concert. I chose Jim McNeely to arrange a bunch of tunes and he arranged 'Sing Sing Sing'. I told him instead of just doing like, you know, clarinets, let's open this up and do it modern like Coltrane and Elvin in the middle. And that's what he did. He wrote a brilliant arrangement, which was nominated for a Grammy. And that's what started us working on commissioning works." The impressive result

was a series of scores by Muhal Richard Abrams, Toshiko Akiyoshi, Garnett Brown, John Clayton, Hampton, Jimmy Heath, Dick Hyman, McNeely, Randy Sandke, Maria Schneider and Dennis Wilson.

In addition to regularly leading his own groups and frequently guesting with various ensembles, Faddis shares the wealth of his years of experience by working as an educator. He notes, "I'm a full professor at SUNY Purchase College and I teach private students and some workshops at Manhattan School of Music." Asked about his pedagogical approach he declares, "I think mastery of the instrument is one of the first things. It's being able to play the instrument without messing up. At first when I was teaching, I realized that a lot of people that were getting master's degrees couldn't tell me anything about where the music comes from. So I sort of changed my syllabus and approach to teaching master's students. Making sure that they know how this music was born, from back in the slave days up until now. About the social aspect of what was going down after Reconstruction, and all that stuff with Andrew Johnson capitulating to the South. I really believe that that's important. Especially with the philosophy now that we're not going to be woke and we're going to change history, and we don't want to teach this, and we're going to outlaw books, and that's bad backwards."

Despite having appeared on hundreds of recordings as a sideman, Faddis has recorded sparingly as a leader, with less than a dozen albums under his own name across his lengthy career; the most recent, *Teranga*, was released more than fifteen years ago. He opines, "A lot of the record companies, they are looking for the next star. Well, I think they know where I am if they want. But I have certain standards that I would like to be met. And a lot of record executives don't want to meet those. But that's okay." Despite this, the trumpet master, whom Dizzy Gillespie once proclaimed "the best ever, including me," maintains his characteristic good humor. When asked if he expects there to be any surprise guests joining his quartet (David Hazeltine, piano; Todd Coolman, bass; Dion Parson, drums) on the four nights of birthday celebrations at Dizzy's Club, he laughs. "Well, I sure hope so. It's being billed as 'Jon Faddis and Friends', so it will be a little embarrassing if no one shows up! I think it'll be fun for people who attend. And hopefully it will lift their spirits a little bit."

*Jon Faddis & Friends "70th Birthday Celebration" is at Dizzy's Club Jul. 27-30. See Calendar.*

#### Recommended Listening:

- Oscar Peterson/Jon Faddis—*Oscar Peterson & Jon Faddis* (Pablo, 1975)
- Dizzy Gillespie—*Jam: Montreux '77* (Pablo Live, 1977)
- Jon Faddis—*Legacy* (Concord, 1985)
- Slide Hampton & The JazzMasters (featuring Jimmy Heath & Jon Faddis)—*Dedicated to Diz* (*Live at the Village Vanguard*) (Telarc Jazz, 1993)
- Carnegie Hall Jazz Band (Music Director Jon Faddis)—*The Carnegie Hall Jazz Band* (Blue Note, 1995)
- Jon Faddis—*Teranga* (Koch, 2005)



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# VALERY PONOMAREV

KEEPING THE BIG BEAT ALIVE

BY JIM MOTAVALLI

It all started for trumpet player Valery (“Val-ER-y”) Ponomarev when he was a teenager in his native Moscow. With the radio tuned to catch the latest news from the U.S., he heard the legendary Willis Conover’s *Voice of America Jazz Hour*.

“I was 17 or 18, and it changed my life,” Ponomarev says. “It was an incredible service Willis Conover did for jazz, what he accomplished with those programs. Soon I was recording the shows, and transcribing the music. You know, Russia is one of the richest countries in terms of natural resources, and those resources include its people—we have incredible athletes, actors, historians and mathematicians. Jazz is no exception. There was a lot of interest in it and plenty of excellent musicians—an abundance of talent, really. But we needed exposure to foreign contacts.”

Ponomarev was dedicated to the trumpet and already knew about Dizzy Gillespie and Louis Armstrong (he vividly recalls an evocative photograph of Satchmo that he found in the Russian magazine *America*). But his biggest influence was to come. “I was already playing gigs in 1973,” Ponomarev says. “I had a friend in the band, an older tenor player, and he said to come over to his house to hear something he had recorded off *Voice of America*. I remember this like it was today. I still see him pressing the button on the tape recorder—a moment that decided my life. It was like seeing a great masterpiece painting, or a classic film, for the first time. I immediately knew what I wanted to do with my life.”

The piece? “The Blues Walk”, written by Clifford Brown, and appearing on the 1954 album *Clifford Brown and Max Roach*. Rounding out the group were Harold Land on tenor, pianist Richie Powell (Bud’s brother, fated to die in the same 1956 car crash that killed Brown) and bassist George Morrow. “I loved Kenny Dorham, Miles Davis, Lee Morgan, but after hearing ‘The Blues Walk’ my main hero was Clifford Brown,” Ponomarev says. “He played with so much human emotion.”

Ponomarev spoke English well, even before he left Russia in the same year that he heard Clifford Brown, and it served him well when he, inevitably, arrived in New York with his trumpet. Opportunities to sit in came quickly. “The rumor around town was that I was ‘the Russian Clifford Brown’. When I first sat in with Art Blakey, he told me that I would be joining his band. After Bill Hardman left, I got the call in late 1976 and stayed until 1980. I didn’t want to leave then, but my wife, who didn’t speak English, was pregnant with our son, and I couldn’t just abandon her in New York and go on the road.”

The years with Blakey were glorious, Ponomarev says. “He was loved everywhere we went,” he says. “People gathered to hear the Russian trumpet player who was touring with the Messengers. We went all over the planet, and New York was just a stop on the world tour. Of course, Art put his whole self into his playing. Sweat would be pouring off him, and he’d have to go change his shirt at intermissions.” In addition to touring, Ponomarev recorded 11 albums with the Jazz Messengers, from *Gypsy Folk Tales* in 1977 to *Live at Montreux and Northsea* in 1980.

After leaving the Blakey fold, Ponomarev formed a band called Universal Language and made eight solo albums with players including Bob Berg, Don Braden, John Hicks, Joe Henderson and Kenny Barron and released an autobiography, *On the Flip Side of Sound* (2009). A 52-minute documentary, *Trumpeter from Russia*, followed the book and won an award at

the 2011 Houston International Film Festival. He also teaches, including at The New School.

In 1990, Ponomarev returned to Russia for the first time since 1973, and after that regularly brought American musicians—including Blakey’s vocalist daughter, Evelyn—to play there. Obviously, that’s not possible now.

For Ponomarev, Blakey is never far away. In 2014, he put together a big band tribute under the name Our Father Who Art Blakey (which recorded with special guest Jazz Messenger, legendary tenor saxophonist Benny Golson) and this month he’s bringing the Jazz Messengers Legacy Band to Dizzy’s Club with Mamiko Watanabe (piano), longtime collaborator Don Braden (tenor) and several Jazz Messenger alumni including Robin Eubanks (trombone) and Lonnie Plaxico (bass). (The all-important drummer: Victor Jones). According to Ponomarev, “We will be playing music that the audience can appreciate. ‘Blues March’, of course, but also ‘Moanin’ and ‘Crisis’. I don’t remember ever playing a song with Blakey I didn’t like. He turned every tune into a masterpiece!”

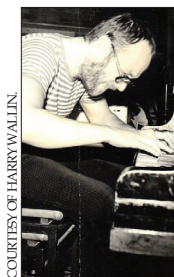
Ponomarev sums it all up: “There’s never too much Art Blakey.”

For more info visit [vponomarev.com](http://vponomarev.com). Ponomarev is at Dizzy’s Club Jul. 25-26 with Jazz Messengers Legacy Band. See Calendar.

#### Recommended Listening:

- Art Blakey and the Jazz Messengers—*In My Prime Vol. 1/2* (Timeless, 1978)
- Valery Ponomarev—*Means of Identification* (Reservoir, 1985)
- Valery Ponomarev—*Profile* (Reservoir, 1991)
- Valery Ponomarev—*The Messenger* (Reservoir, 2000)
- Valery Ponomarev Jazz Big Band (with Benny Golson)—*Our Father Who Art Blakey* (ZOHO, 2014)
- Valery Ponomarev—*What’s New?* (Blau, 2019)

## LEST WE FORGET



COURTESY OF HARRY WALLIN

# PER HENRIK WALLIN

THE SWEDISH CONNECTION

BY FRANCESCO MARTINELLI

Swedish pianist Per Henrik Wallin (1946-2005), like German pianist Alexander von Schlippenbach and Dutch pianist Misha Mengelberg, kept his passion for Monk and stride piano well in evidence in his music. He also drew for melodic inspiration on a wide range of other sources, from traditional Swedish songs to lilting South African songs (e.g. his early collaboration with bassist Johnny “Mbizo” Dyani). He started playing piano at 11 and found early inspiration in Art Tatum and Bud Powell; with fellow Swede drummer Sven-Åke Johansson, born in a nearby town, he played in local dance bands. According to Thomas Millroth (in the liner notes to *1974-2004*, the 2011 boxed issued by Umlaut), when Powell played at Stockholm’s Golden Circle in 1961, “the fifteen-year-old Wallin ran away from his home and went all the way to far off Stockholm in order to listen to him. His parents issued a description of him in the national broadcasting channel.” Such is the passion for jazz.

In 1975, Dragon released Wallin’s first album, *The New Figaro*, with Lars-Göran Ulander (saxophones) and Peter Olsen (drums). This marked the beginning of his presence on the Swedish scene. When he later re-encountered his old friend Johansson, who had moved to Germany, they developed a dialogic style grounded

in the drummer’s basic, swinging rhythm, cooled down by the pianist’s spaces and interrogative phrases. Both musicians might stick to the melody or jump all over the place trying to trip the other partner up—something Monk himself loved to do. Back in Sweden he established a more conventional piano trio with bass and drums. “The magic shared between Per Henrik Wallin, Erik Dahlbäck and bassist Torbjörn Hultcrantz (of Albert Ayler and Bud Powell fame) was a revelation to me as a very hungry-for-action 15-year-old beginner in the mysteries of creative music,” wrote saxophonist Mats Gustafsson in the liner notes for *Burning in Stockholm* (Atavistic, 2004), a spectacular, previously unissued trio recording with Dyani and Dahlbäck from 1981. Gustafsson went on to record the brilliant *Dolphins, Dolphins, Dolphins* (Dragon, 1992) with Wallin, in a trio completed by drummer/percussionist Kjell Nordeson.

British pianist Alexander Hawkins came late to Wallin’s music and posted about his marvel at discovering it on social media. When asked to comment, Hawkins compared Wallin to Mal Waldron. “It’s not that Wallin has that same predilection for the hypnotic,” he wrote, “so much as his thick, dark touch at the instrument. They also share a love of thick, slab-like chords, but Waldron has a mesmerizing deliberateness to his playing, whereas Wallin makes far more use of a certain splashiness in his playing.”

Another recording with Johansson, *Magnetische Hunde Vol. 1* (FMP, 1987) includes the drummer’s accordion playing and singing; this live recording has a playful atmosphere, where Monk meets cabaret and quick exchanges can at any given moment turn into boogie-woogie. At times the pianist’s taste for brooding, uncomplicated melodies serves as a counterweight to the

busy, metallic, sometimes shrill sound of the drummer’s cymbals and other objects.

In 1988, Wallin was in a severe accident that left him in a wheelchair; he was unable to play for eight years. After his comeback, he could no longer use the pedals, but he had the same strong touch, and his imagination was as lively and flowing as ever. His ominously titled *One Knife Is Enough* (Caprice) includes one session from before the accident (1982) and one from after (2003). Both include versions of Vernon Duke’s “April in Paris”, which makes for an enlightening comparison. The 1982 version is a strongly etched, Monk-ian reading, vigorously sculpted with a percussive touch that Hawkins described as “granite-hard”. The timbres in the later rendition are softer, less resonant, but the treatment is remarkably similar and in fact the older Wallin, if anything, plays with a richer sound and more imaginatively. Together, this pair of performances provides a class for jazz piano students on how to work creatively within the tradition.

Sometime during the summer of 2004, Wallin sent pianist Mats Persson “The Music of Per Henrik Wallin”, with almost fifty compositions in his hand. “It was an incredibly rich and diverse collection with small, wayward gems, miniatures within a tradition where Beethoven’s Bagatelle forms the starting point and goes on with composers such as Charles Ives, Erik Satie and Christian Wolff,” writes Persson. “Over the years the brilliant virtuoso became more stripped down and clean, almost ascetic and introverted in his playing. And in the midst of this: an inwardness, a poetry and a fragility that runs like a string through it all.” In 2002 Phono Suecia released an album titled *Tiveden*: the title refers to “a

(CONTINUED ON PAGE 30)



# SCIENSONIC LABORATORIES

SONIC RESEARCH

BY ZACHARY WEG & MARILYN LESTER

Multi-instrumentalist Scott Robinson (saxes, clarinet, flute, trumpet and so much more) is nothing if not wildly curious and innovative. In a long and resplendent career (he graduated from Berklee College of Music in 1981) he's played all manner of jazz, dipping well into the avant garde. He was once described in a North Sea Jazz Festival program as a musician who "combines solid foundations with great daring." His cred includes appearances on over 275 albums with a who's who in the jazz world, and at least 25 as leader. Robinson's reputation in the jazz world is, to say the least, stellar. Woodwind specialist and collaborator Vinny Golia says of Robinson, "He's a master on anything he touches. As a leader, he's got everything taken care of in all the areas, musically and in the realistic aspects of what and where we have to be at what time. He's way up on top of it."

It's no wonder then, that when he established his own record label in 2009, ScienSonic Laboratories, it would be as wide-ranging in its mission and output as Robinson is as a player and composer, from jazz and songs to chamber music. His obsession with sound and love of music goes back to his childhood. "The first real music I remember hearing was my father's old 78rpm

records," he says.

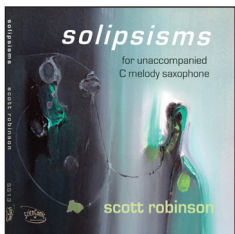
A cursory glance at ScienSonic's website will have viewers wondering if they didn't wander onto a pulp magazine site by mistake. Since its inception, Robinson has utilized the surreal, vintage science fiction art of Richard Powers (1921-1996)—through an agreement with the estate—for the cover of every ScienSonic release, giving the label and website its distinctive and otherworldly look. And as of 2012, ScienSonic's recordings have been certified by the Space Foundation as Certified Space Imagination Products. This imprimatur allows the label to display the Foundation's Certification Seal along with ScienSonic's slogan: "Worlds of Tomorrow Through Sound". Another innovation came in 2014, when Robinson launched the ScienSonic Laboratories Membership program, which includes the Sound-of-the-Month Club. On ScienSonic he's produced works such as *Flow States*, *Solipsisms*, *Luminations* and *Záhadná* solo and with a variety of collaborators including Frank Kimbrough, Julian Thayer, Henry Grimes, Milford Graves, Sun Ra saxophonist Marshall Allen and Roscoe Mitchell—who's said of Robinson, "I have been playing music with Scott for the past four decades. He's a musician and person of the highest caliber."

As for pulp fiction, under the label's Doc-Tone imprint, Robinson released *Bronze Nemesis*, an album featuring twelve musical adventures based on the exploits of Doc Savage, a pulp novel hero of the '30s and '40s. The project was ten years in the making, and was a hit at the 2015 Newport Jazz Festival. The group responsible for these Savage adventures, dubbed the "Doctette", is comprised of Robinson with Ted Rosenthal (piano), Randy Sandke (trumpet), Dennis Irwin (bass), Pat O'Leary (bass) and Dennis Mackrel

(drums). With track titles like "The Secret in the Sky", "The Man Who Shook the Earth", "Weird Valley" and nine more mysteries, what gives additional spirit and intrigue to these compositions is that they include quirky instruments that have always had appeal for Robinson, from the gargantuan contrabass sax to the theremin. Championing unusual instruments has long been a Robinson passion. And on ScienSonic Laboratories, the label meister has released albums featuring other exotica such as the ever-rare C-melody sax and the ophicleide. Additionally, his vintage contrabass sax is one of only 20 in playable condition that are even known to exist.

Long a resident of New York City suburb, Teaneck NJ, Robinson outfitted a converted two-car garage into his workspace, lined with hundreds of instruments and objects that became instruments. In his career as a composer, player and now label head, he's utilized this collection to produce works fancifully but descriptively entitled "Reach for Tomorrow", "Immensities for Large Instruments" and "Orchestra of the Impossible". His far-reaching works have been composed for oddities such as wind band, traditional symphony orchestras and combined orchestras. "There are car parts out there that make interesting sounds," he muses. "But everything gets used. Everything gets put to some purpose." For Robinson and his ScienSonic Laboratories imprint: It's all about sonic research. ScienSonic's upcoming releases include: *Hypocycloid* (with Elliott Sharp) and *aRT* (Pheeroan akLaff/Robinson/Thayer).

For more info visit [sciensonic.net](http://sciensonic.net). Robinson is at Joe's Pub Jul. 8 with East Axis, and Ibeam Brooklyn Jul. 15 with Julian Thayer and Jeff "Tain" Watts as part of Wide Open Works (WOW) Festival. See Calendar.



*Solipsisms* (for unaccompanied C melody saxophone)  
Scott Robinson



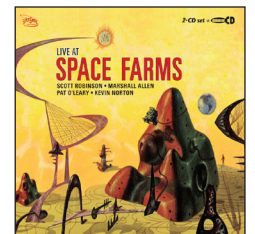
*Flow States*  
Allen/Mitchell/Graves/Robinson



*Mission in Space*  
Scott Robinson Spacetette



*Záhadná*  
Scott Robinson/Emil Viklický



*Live at Space Farms*  
Scott Robinson/Marshall Allen, et al.

## VOXNEWS

# NEW CONTEXTS

BY SUZANNE LORGE

The appeal of **José James'** music derives from his naturally resonant voice, so finely suited for soulful expressiveness. On his latest record, *On & On: José James Sings Badu* (self-released on Rainbow Blonde), the award-winning singer uses his refined instrument to recontextualize seven titles from singer/songwriter Erykah Badu's oeuvre. This isn't a tribute album, however. Badu moved American music several paces along with her groundbreaking visions, and now it's James' turn to do the same.

The title track harkens back to Badu's 1997 debut album, *Baduizm*. James' take—a modern syncretic understanding of Badu's neo-soul expression—prioritizes crisp vocals and an incisive pulse. He continues this same confident reassembly of the familiar on readings of Badu's later material: from *Mama's Gun* he pulls "Didn't Cha Know" (his close reading of the melody festooned comfortably with synth lines) and "Bag Lady", featuring relaxed vocal phrasing and smooth R&B harmonies. Most intriguingly, on "Green Eyes", a jazz ballad opening serves as a teasing foil for James' own neo-soul sound.

James uses this same stylistic switcheroo on "Out My Mind, Just in Time", from *New Amerykah Part Two (Return of the Ankh)*, settling into a traditional standard

sound before a seductive R&B interlude. On "Gone Baby, Don't Be Long", from the same album, he hews closer to the original, despite laying back into its characteristic groove a little more than Badu does. And "The Healer", from *New Amerykah Part One (4th World War)*, takes on a different character with James' deep-toned voice—the lyrics here impart adult imperative rather than youthful wisdom. To hear how he does it, catch James at Blue Note (Jul. 20-23).

In May, LA-based singer **Gretchen Parlato** and West African singer/guitarist **Lionel Loueke** released *Lean In* (Edition), a duo recording—their first—that derives from twenty years of collaboration. The closeness of their association informs each track, especially Loueke's "Akwe", with its precise unison vocals and joyous African rhythms; Parlato's "Muse", a melody-focused reflection; and the pandemic-inspired title cut by Parlato, a musical antidote to all things inhibitive. These engaging originals stand alongside covers such as "I Miss You" (by pop R&B group Klymaxx), reimagined as a Brazilian samba and "Walking After You" (by alt-rock band Foo Fighters), which is revelatory in the duo's gentler treatment. This duo is at Blue Note (Jul. 4-5).

The summer jazz festivals provide a good excuse to get out of town this month (if you need one). Jazz Forum Arts sponsors a regular outdoor series for little-to-nothing in various parks in the Hudson Valley. In Henry Gourdine Park you can hear **Teri Roiger** and Sharp 5 (Jul. 10); in Lyndhurst, **Alicia Renée** (Jul. 6) and **Aimee**

**Allen** (Jul. 20); in Pierson Park, **Anais Reno Quartet** (Jul. 14); and **Hilary Gardner** and **The Lonesome Pines** at the Tarrytown club, Jazz Forum (Jul. 16). A little farther upstate, in Katonah, **Cécile McLorin Salvant** is the main event at the Jazz at Lincoln Center co-presented Caramoor Jazz Festival (Jul. 22); **Christie Dashiell** graces the stage earlier that day. But if you want to stay in the city, rising star **Veronica Swift** will sing at the Midsummer Music Fest at 92Y's "Jazz in July" (Jul. 13), followed by superstar **Dee Dee Bridgewater** and the Bill Charlap Trio (Jul. 18).

In 1966, the Newport Jazz Festival presented **Nina Simone**, who performed six tunes from her repertoire. This month, Verve releases *You've Got to Learn*, the archival recording of that gig, in commemoration of what would have been the vocal legend's 90th birthday this past February. You can catch a sneak peak of the album via the official video for "Mississippi Goddam", already out on YouTube.

Also in 1966, Simone released *Wild Is the Wind* (Philips), one of the singer's most popular albums and an instant classic. Singer/actress **Nicole Henry** included the album's cover track on her own release, 2021's *Time to Love Again* (Banister). This eclectic collection includes several rarely covered jewels, including Sade's "Is It a Crime", "Midnight at the Oasis" (immortalized by Maria Muldaur), Buffy St. Marie's "Until It's Time for You to Go" and Joan Armatrading's "Love and Affection". Henry makes her Birdland debut this month (Jul. 10).



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## FESTIVAL REPORT

### FESTIVAL INTERNATIONAL DE MUSIQUE ACTUELLE DE VICTORIANVILLE

BY KURT GOTTSCHALK



MARTIN MORISSETTE

Fred Frith and Susana Santos Silva @FIMAV

Few would have imagined such a thing as the construction of the new Le Carré 150 center in downtown Victoriaville, a farmland micropolis in central Quebec, where in 1983 Michel Levasseur launched the Festival International de Musique Actuelle de Victoriaville. And few could have foreseen the growth the small city has seen in the last decade, or that this festival of innovative and improvised music 100 miles northeast of Montreal would survive so long.

The Festival International de Musique Actuelle de Victoriaville, abbreviated as FIMAV, lovingly known as Victo and sporting a logo that puts the words out of order anyway, marked its 40th birthday (May 15-21), shortly after Levasseur announced his retirement from the helm of this unlikely institution in Quebec’s cultural landscape.

The opening set this year—in one of the two theaters at Le Carré—by French rock band PoiL, with singer Junko Ueda, was a collision of cultures that served as an open bracket for a schedule emblematic of the house that Levasseur built. The closing bracket was three ensembles playing the music of John Zorn, a repeat guest and festival favorite. But in truth, the paper program could have been folded into any number of origamis that would reflect Levasseur’s curatorial finesse and exquisite eclecticism. The collaboration, dubbed PoiL Uena, told a Prog-ish, high-energy and epic tale of love and battles at sea founded in Japanese lore; it was like a manga musical, imagined and executed with sonic breadth and emotional depth. Musically, they were a tight ship.

Opening night continued with Ikue Mori’s *Tracing the Magic*, marking the first time she’s brought her own project to Victo. The 12-piece on the record was stripped down to six for their Roulette premiere last year and again at Victo, this time with Ches Smith ably subbing for the exceptional Sae Hashimoto. Melodies of indeterminate origin arose, and it became clear that worrying about where sounds were emanating from on the stage was not the best way to decipher, much less enjoy, the music. The music was characterized by a series of pairings—piano and percussion, clarinet and bagpipe—aside from an unexpected freeform blowout, thick with texture, like batik on burlap.

Freeform blowouts were to be expected in the late-night set by saxophonist Zoh Amba, who coaxed her band within minutes into the fire music for which she’s become one of the latest torch carriers, rife with sing-song Ayler-esque melodies and Pharoah Sanders-

(CONTINUED ON PAGE 29)

### ORANGE WINTER JAZZ FESTIVAL

BY JOHN SHAND



NEVILLE BARDEN

Tony Buck of The Necks @Orange Winter Jazz Festival

Jazz has a way of flaring up in unexpected places—even in Orange on the far-flung Central Tablelands of New South Wales. The presence of U.S. troops in Australia during two wars compounded the music’s already existing popularity, and festivals soon became embedded in the local landscape. Initially, these were mainly celebrations of classic jazz in regional towns, before festivals of the music’s more innovative strands began in Sydney and Melbourne.

In 1990, an annual four-day festival showcasing a wide range of jazz popped up in Wangaratta, an otherwise sleepy town in rural Victoria. For over 20 years it attracted the likes of Betty Carter, Arthur Blythe, Sam Rivers, Dewey Redman, Barry Harris, Sheila Jordan, Joe Zawinul, Dave Douglas, Tomasz Stańko, David Murray, John Scofield, Joe Lovano, Geri Allen, Dave Holland, Kurt Elling and others, as well as the cream of the local crop, often fomenting successful cross-cultural collaborations between visitors and locals.

With that precedent in mind, the Orange Winter Jazz Festival was launched last year in a town of 40,000 people that’s 160 twisting miles from Sydney. The area has grown plump from agriculture, including a wine industry responsible for some of the state’s finest chardonnays. This year’s festival (Jun. 9-11) consisted of 40 concerts across three days in four venues. Most of the artists came from Sydney, as the festival is not yet able to afford internationals.

The nominal headliners were The Necks: Chris Abrahams (piano), Lloyd Swanton (bass) and Tony Buck (drums), who for 36 years have built an international fan base with hour-long improvisations that nod to both minimalism and free jazz, without sounding like either. It was fascinating to hear them somewhere else just 10 days after a Sydney Opera House concert, as few bands so adroitly utilize a given venue’s sound. Here they tamed the billowing acoustics of Orange’s Holy Trinity Cathedral, building edifices of overtones that extended the possibilities of the well-worn acoustic piano/bass/drums format.

Their music is almost heroic in its rigor and denial of self, with each player routinely sitting on an ostinato that might only evolve infinitesimally over 15 minutes or more. Yet the repetition is never to the end of stasis, but of ever-increasing tension. Each time one member changes his pattern, the effect is like a turning point in a plot. This improvisation incorporated parallel rhythmic trajectories, so the instruments spent long

(CONTINUED ON PAGE 29)



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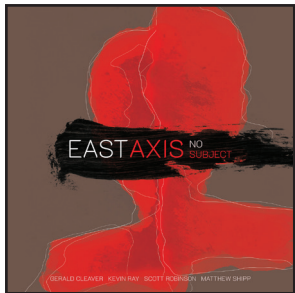
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*No Subject*

**East Axis (Brother Mister Productions-Mack Avenue)**  
by Andrew Hamlin

East Axis' debut, *Cool With That*, featured saxophonist Allen Lowe as the fourth member of a unit that stretched out—on one occasion—to almost half an hour. The pieces found here, the group's sophomore effort, however, run much shorter, yielding their flavor quickly and tartly. On *No Subject*, the fourth member is instead reedman Scott Robinson (tenor saxophone, alto clarinet, tarogato, trumpet, slide cornet), who had never previously played with any of the other three core East Axis members—Matthew Shipp (piano), Kevin Ray (bass) and Gerald Cleaver (drums)—before this two-day recording session.

The resulting jazz conversation sounds at first politer and less audacious than one might expect from such a frequently free-improvising bunch. Opener "At the Very Least" finds Shipp off in one corner, laying down figures for a shifting dance and Robinson calling to him with mystical intonations on tarogato (a clarinet-like Hungarian instrument whose sound more resembles a soprano sax). Soon enough, the interchange heats up, though "I Like It Very Much" finds the quartet in a more conventional groove. That said, for this foursome such conventions allow any one of the musicians to push or lay back on the beat, lay out or drop back in. Shipp chords eloquently behind Robinson (heard here on tenor) who, after a few minutes, slips from actual notes to a rough cicada buzz, cueing a Shipp solo. Robinson lays out entirely on the appropriately-titled "See What You Think"; Ray and Cleaver take turns double-timing across an undulating surface of which Shipp is the anchor underneath. "Metal Sounds", one of the longer outings, was named by the bassist, who remarked of the plodding "Dazed and Confused"-like Led Zeppelin rhythm, "This must be our Sabbath, Zeppelin, Blue Oyster Cult groove."

For more info visit [mackavenue.com](http://mackavenue.com). East Axis' album release concert is at Joe's Pub Jul. 8. See Calendar.



*Preludes*  
**Jeb Patton (Cellar Music)**  
*Let Go*  
**Sam Taylor (Cellar Music)**  
by Scott Yanow

Pianist Jeb Patton first gained fame when he joined the Heath Brothers in 1996, the only member of the quartet not a member of the Heath family. He has since recorded with such notables as Lewis Nash, Winard Harper, the Anderson Brothers, Roberta Gambarini, Dmitry Baevsky and Charles McPherson, plus led several sessions of his own.

The reliable hard bop-oriented pianist has a background in classical music. During the COVID period, he filled in some of his unexpected free time by practicing classical pieces, which gave him an opportunity to work on his playing and iron out some

technical issues. In addition, Patton composed a series of "preludes" that utilize classical-type melodies and chord changes suitable for jazz players.

*Preludes* consists of eight originals in different keys. For this project, recorded in late 2021, Patton is joined by John Ellis (tenor, soprano, flute, bass clarinet), Mike Rodriguez (trumpet), David Wong (bass) and Quincy Davis (drums). In most cases, the pianist's themes, while original, sound as if they could have been excerpts from major classical works before becoming viable platforms for improvisation. Among the more memorable pieces are the driving "Prelude in C minor" which has a fast melody that sounds like early '50s hard bop; the dreamy ballad "Prelude in B minor"; the speedy single-note piano playing of "Prelude in E minor", inspired by both Bud Powell and Bach; and the slow and thoughtful "Prelude in E Major". Along the way there are many rewarding solos from Patton, Ellis and Rodriguez, with versatile supportive playing from Wong and Davis (the latter who gets drum breaks on some of the pieces). Concluding *Preludes* is Ellington's "Prelude to a Kiss", a feature for the trio taken at a medium tempo.

Patton is a sideman on tenor saxophonist Sam Taylor's *Let Go*, a more conventional but quite rewarding quintet date. Taylor, a native of Philadelphia who has been part of the New York jazz scene since 2005, had led two previous albums for Cellar Music (*My Future Just Passed* and *Along the Way*). For *Let Go*, he heads a boppish quintet that also includes Terell Stafford (trumpet), Neal Miner (bass) and Willie Jones III (drums). From the start of the opening cut, Barry Harris' "Luminescence", which utilizes the chord changes of "How High the Moon" and "Ornithology", it is obvious that this will be a set of often-heated straight-ahead bop. While there are a few standards (including "Here's That Rainy Day" and "Bye Bye Baby"), Taylor mostly emphasizes superior obscurities, including a cooking "You're Never Fully Dressed Without a Smile", Hank Jones' moody ballad "Angel Face" and Babs Gonzales' "Gettin' Together".

Taylor has a large tone and a style that fits very well into '50s jazz settings, sometimes hinting a bit at vintage Sonny Rollins. Just as Scott Hamilton's emergence in the '70s was a major factor in the comeback of small group swing, Taylor's gradual rise to prominence is a good sign for the future of straight-ahead jazz. Like Hamilton, he does not copy the past and instead has developed his creative voice within the older style. With Stafford and Patton very much in top form and Miner and Jones contributing stimulating support, *Let Go* is an album that anyone who enjoys swinging jazz will want to acquire.

For more info visit [cellarlive.com](http://cellarlive.com). Patton is at Dizzy's Club Jul. 20-23 with Charles McPherson. See Calendar.



*Aire*  
**Magos Herrera (Sunnyside)**  
by Elliott Simon

Vocalist and composer Magos Herrera's *Aire* is a captivating fusion of classic Latin American songs and original compositions, enriched by skillful orchestrations. Herrera showcases her versatility by singing in Spanish, English and Portuguese, infusing each song with her unique touch. Her leadership and voice unite the rich brass, woodwind and string sections, resulting in a harmonious and balanced sound. Her tender collaboration with Brazilian guitarist Vinicius Gomes on Guinga's "Passarinha" is a soothing

break from otherwise grand yet cohesive material. In addition to Gomes, the core ensemble includes Sam Minaie (bass), Alex Kautz (drums) and Gonzalo Grau (percussion).

The arrangements by Argentinian pianist Diego Schissi are especially noteworthy. He gives Violetta Parra's "Gracias a la Vida" a modern treatment, starting with a traditional vocal/guitar duet and elegantly transitioning into an orchestral setting, breathing life into Herrera's vocals and Ingrid Jensen's expressive trumpet. Similarly, Schissi creates an achingly beautiful setting for the elegy "Alfonsina y el Mar", made famous by vocalist Mercedes Sosa and written by Argentinians Ariel Ramirez and Félix Luna. Pianist Blair McMillen weaves in and out of the strings and percussion, supporting Herrera's plaintive vocals. Jensen also appears on Herrera's self-penned "Remanso", adding textural detail to this contemplative composition, while Brazilian vocalist Dori Caymmi joins Herrera for a nostalgic rendition of guitarist Baden Powell's breezy "Samba em Prelúdio".

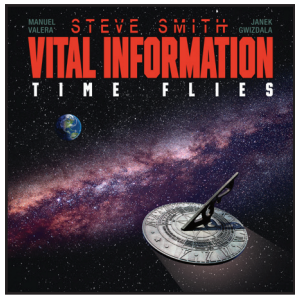
Schissi also arranged the deceptively simple "Choro de Lua," written for Herrera's niece. The music soars skyward with wordless vocals and Alex Sopp's ethereal flute, while "Papalote", written for her nephew, is piloted to great heights by Gomes' excellent fretwork and Herrera's delicate vocals. Grau's arrangements of three of Herrera's compositions are also impressive: the catchy title track, the mesmerizing and superbly constructed ballad "The Calling", and closer "The Healer", which pays homage to Herrera's Mexican musical heritage and to shaman Maria Sabina. *Aire* exquisitely blends the old and the new like nothing else in the Latin jazz genre.

For more info visit [sunnysiderecords.com](http://sunnysiderecords.com). Herrera's album release concert is at Bryant Park Jul. 21. See Calendar.

## RECOMMENDED NEW RELEASES

- **Harry Allen Orchestra** — *With Roses* (Triangle 7)
- **Roxana Amed/Frank Carlberg** — *Los Trabajos y Las Noches* (Sony Music Latin)
- **Vicente Archer** — *Short Stories* (Cellar Music)
- **Luca Benedetti** — *Ride Awhile* (s/r)
- **Michael Bisio/Timothy Hill** — *Inside Voice/Outside Voice* (Origin)
- **Greg Chako** (featuring **Mason Daugherty**) — *A Place for Bass Chamber Jazz Duets* (Mint 400)
- **Matt Choboter** — *Postcards of Nostalgia* (ILK Music)
- **Karl Evangelista's Apura** — *Ngayon* (Astral Spirits)
- **George Freeman** — *The Good Life* (HighNote)
- **Satoko Fujii** — *Torrent* (Piano Solo) (Libra)
- **Phillip Johnston and the Greasy Chicken Orchestra** — *I Cakewalked with a Zombie* (Earshift Music)
- **Naïssam Jalal** — *Healing Rituals* (Les Couleurs du Son)
- **Johan Lindström** — *& Norbotten Big Band* (Moserobie)
- **David Mirarchi** — *Ink Folly, Orchid Gleam* (Unbroken Sounds)
- **Quartet San Francisco/Gordon Goodwin's Big Phat Band/Take Six** — *Raymond Scott Reimagined* (Violinjazz)
- **Tyshawn Sorey Trio** — *Continuing* (Pi Recordings)
- **Stephanie Wagner/Norbert Dömling** — *Flute'N'Bass: Traces* (Unit)
- **Tilo Weber** — *Tesserae* (WeJazz)
- **Tonwerkstatt-Kunstwesen** (Acoustic Motion Concepts)
- **Denny Zeitlin** — *Crazy Rhythm: Exploring George Gershwin* (Solo Piano) (Sunnyside)





*Time Flies*  
Steve Smith & Vital Information (Wounded Bird)  
by Alex Henderson

Over the years, Steve Smith's group Vital Information has been best-known for jazz-rock fusion. But the veteran drummer, now 68, is quite capable of playing straight-ahead jazz as well. Post-bop is Smith's main focus on the two-CD set *Time Flies*, which finds him leading a lineup featuring Manuel Valera (piano, keyboards) and Janek Gwizdala (electric bass). The cohesive trio is expanded when Smith brings in saxophonist George Garzone or vibraphonist Mike Mainieri.

Smith moves into fusion territory on the bluesy title track and Gwizdala's airy, Pat Metheny-minded "Erdnase", but the group also tackles familiar Tin Pan Alley standards such as Cole Porter's "What Is This Thing Called Love?" and Jimmy Van Heusen's "Darn That Dream". The latter, usually performed as a slow ballad, is transformed into an exuberant post-bop workout.

The Havana-born Valera brings a strong Afro-Cuban flavor to two Bud Powell classics, "Un Poco Loco" (1951) and "Tempus Fugue-It" (1949). Smith's interpretations replace their bebop outlook with an approach mindful of '70s-era McCoy Tyner. Similarly, on Monk's "Ugly Beauty", Valera switches to electric keyboards, and the band gives the tune a Chick Corea-ish makeover.

John Coltrane's influence is impossible to miss when Garzone lets loose on "What Is This Thing Called Love?", Tyner's "Inception" and a driving performance of Coltrane's "One Down, One Up". Garzone turned 72 last year, but his appearances on *Time Flies* make it clear that he hasn't lost any energy as a saxophonist.

The second disc is dominated by "A Prayer for the Generations"—an ambitious, contemplative eight-part fusion suite with a '70s flavor. Most of the suite was composed by Vital Information members, although "Part 4" is Joe Zawinul's "Directions".

On *Time Flies*, Smith successfully prioritizes straight-ahead jazz without abandoning fusion.

For more info visit [WoundedBird.com](http://WoundedBird.com). The album release concerts are at Birdland Theater thru Jul. 2. See Calendar.



*Polarity*  
Dan Rosenboom (Orenda)  
by George Grella

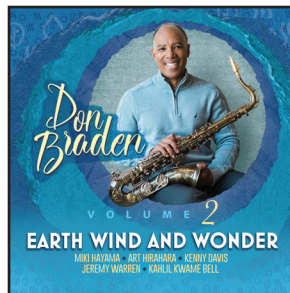
Trumpeter Dan Rosenboom leads a muscular ensemble through an equally muscular program of originals on his own Orenda label. This is jazz with the punchy sound and attitude of a rock band, impeccably crafted and recorded. In another context, it might be an album from the '70s/'80s group Boston—it has that kind of big, extroverted, crowd-pleasing confidence and fun.

Rosenboom's writing and arranging drives all of this. The tracks are smart constructions of extended, but not overly dense, chords and angular post-bop phrases—but

never too angular or intricate. The album is an exercise in good judgment. That judgment may have some narrative ideas behind it—the publicity materials discuss specific personal motivations for the music—but the music is primarily about notes fitting together, interesting phrases carved out over meaty harmonies, the energy of the playing and soloing at a high level. Rosenboom plays with a fat sound and stabs out ideas. Gavin Templeton plays alto and baritone saxophone, and the lower horn seems to bring out his most exciting and idiosyncratic ideas. There's talent everywhere in this band, with John Escreet (keyboards), Billy Mohler (bass) and Damion Reid (drums).

There's also occasionally too much of a good thing, or at least too much focus on the same ideas. The energy and extroversion run through the slower numbers, such as "Walking Shadows", but there's no real ballad per se—jazz has moved a long way from the classic formula of '60s albums, albeit with some loss. The solos at times worry obsessively over patterns of notes without producing as much expression or meaning as they would have otherwise. Still, *Polarity* proves to be a solid, near top-rank album.

For more info visit [orendarecords.com](http://orendarecords.com)



*Earth Wind and Wonder, Volume 2*  
Don Braden (Creative Perspective Music)  
by George Kanzler

Tenor saxophonist/flutist Don Braden calls the repertoire on this album "contemporary standards". Just as jazz musicians of the early and mid-20th century mined the troves of popular music—the Hit Parade, Broadway musicals—for tunes to play, Braden has explored the R&B and soul music that attracted him as a teen in the late '70s. This is his second foray into the Earth, Wind & Fire and Stevie Wonder songbooks, and includes music he's been refining and performing with his working bands, here joined by Art Hirahara and Miki Hayama (piano, keyboards), Kenny Davis (bass), Jeremy Warren (drums) and, on three of the nine tracks, Kahlil Kwame Bell (percussion).

Braden applies a kind of alchemy to these tunes, transforming them into sturdy jazz vehicles while retaining the melodic and rhythmic elements that made them pop hits. EW&F's "In the Stone" becomes a half-samba, half-swing duplex. He gives Wonder's "Master Blaster (Jammin')" an Elvin Jones-style arrangement, his tenor sax asserting primacy with driving authority. Some songs, including Wonder's "Send One Your Love" and EW&F's anthem "That's the Way of the World", are delivered close to the original templates. Others are reshaped harmonically, like EW&F's "Reasons". A tribute by Braden, "Profusion", conflates elements of Wonder's "Confusion" and "Too High".

The leader turns to flutes for two Wonder tunes. "Bird of Beauty" is a tender jazz waltz, Warren on brushes, rendered with the higher pitched concert flute. A sultry mood is conjured for the deeper alto flute version of "Creepin'", the atmosphere enhanced by Hayama's keyboards and Bell's tapped udu (an African jug).

Like his jazz predecessors, Braden here uses the familiarity of soul/pop tunes to reel in jazz listeners.

For more info visit [donbradenjazz.com](http://donbradenjazz.com). Braden is at Dizzy's Club Jul. 25-26 with the Jazz Messengers Legacy Band. See Calendar.

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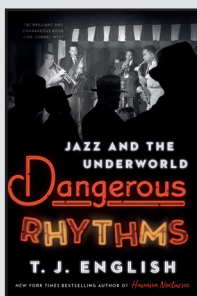
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## IN PRINT



**Dangerous Rhythms: Jazz and the Underworld**  
T. J. English (William Morrow)  
by Robert I. Sutherland-Cohen

There are numerous ways to tell the history of jazz in the 20th century and T. J. English has taken a unique approach with *Dangerous Rhythms* by chronicling how the rise of jazz (ever since its early days in New Orleans) has intersected with the American criminal underworld. His account of the Mob's history of control over jazz musicians is detailed and thoroughly researched with over 40 pages of notes, sources and photographs.

In 1900s New Orleans, Jelly Roll Morton and Louis Armstrong fell into the arms of the Sicilian Mafia. In the bordellos and honky-tonks they and many other musicians sought refuge from a violently racist society. Musicians embraced the underworld to receive protection and work. These relationships with mobsters had their price, though, leading to decades of "indentured servitude" that bore striking resemblance to plantation slavery. Clubs even had

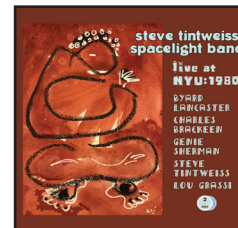
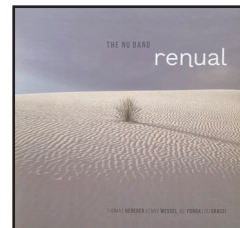
names like The Plantation and The Cotton Club, a sign of the hold the racist Mob had over jazz musicians.

Morton escaped to Los Angeles before gangsters "Bugsy" Siegel and Mickey Cohen moved in to plunder the scene. Armstrong found his protector in Joe Glaser, who was connected to rising bootlegger Al Capone. This relationship—evoking the slave/master relationship—ate away at Armstrong throughout his lifetime. Like Earl "Fatha" Hines, Cab Calloway, Nat King Cole and Duke Ellington, Art Tatum felt that in the clubs there was always a gangster looking over his shoulder when he was booked in major cities.

Prohibition speakeasies gave way to the gaming, jukebox and record company rackets. Mobster Morris "Mo" Levy, for instance, owned and operated Birdland and Roulette Records, both of which held a tight rein over Count Basie, who was a heavy gambler. Women tended to be easier targets than their male counterparts. Mary Lou Williams could no longer take being under the thumb of the Mob and simply quit the business.

It is a testament to the endurance and creativity of jazz musicians that they survived and flourished despite the Mob's rule. Eventually the Mob lost its grip. Jazz started to become institutionalized in venues such as Lincoln Center. And English concludes that artists like vocalist Cécile McLorin Salvant "embody the essence of what jazz was always meant to represent. Freedom."

For more info visit [harcpercollins.com](http://harcpercollins.com)



**Renual**  
Nu Band (Not Two)  
*Live at NYU—1980*  
Steve Tintweiss Spacelight Band (inky DoT MEDIA)  
by Steven Loewy

Anyone who has followed drummer Lou Grassi's career since the mid '90s cannot help but be impressed with his ability to work in a broad range of genres, both as sideman and leader. In these two albums, the drummer displays his chops in two very different settings and in both instances his work stands out for its nuance, power and creativity.

The Nu Band was founded in 1999 by Lou Grassi and late trumpeter Roy Campbell, and for years it maintained a fairly stable personnel until Campbell died in 2014. Most recently, guitarist Kenny Wessel replaced the late saxophonist Mark Whitecage (who passed away during the pandemic in 2021), joining Thomas Heberer (trumpet), Joe Fonda (bass) and Grassi. Like the group's previous recordings, this one is a total delight. Released on the Polish label Not Two, *Renual* threads the needle between hard bop and more experimental leanings. Heberer, known for his work with the Amsterdam-based ICP Orchestra, is the sole horn, and fully up to the task with a gorgeous tone and ability to dazzle. If you haven't heard Grassi in a while, you might be surprised at what a magnificent performer he is, particularly in this context. Each piece is full of charm, elegance and top-notch playing while the vibe is surprisingly relaxed. This

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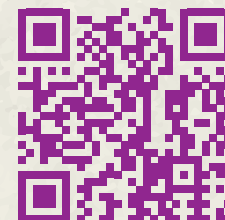
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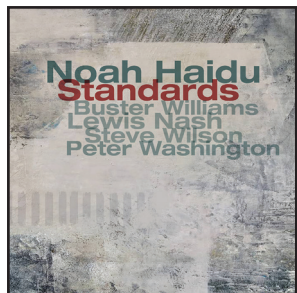




is music to savor and celebrate: it's the kind of album that recalls the joyous free jazz that hooked many of us into this music in the first place, drawing most notably from Ornette Coleman's early revolutionary performances.

The newly reissued double album of bassist Steve Tintweiss (who celebrates his 77th birthday this month) and his Spacelight Band, from a 1980 live performance at New York University, is an entirely different animal. It features a solid lineup of adventurous reed players (Charles Brackeen and Byard Lancaster) and vocals (Genie Sherman) with the bassist/leader (who composed all the pieces and wrote the lyrics) plus drummer Grassi. It is a useful introduction to Tintweiss' Spacelight Band, a freestyle group that existed for more than 25 years. Sherman's haunting, sometimes operatic vocals dominate the album. The droning, repetitive lyrics of "Love's Fortune" ring in your ears long after the piece ends. "Risk-O-Disk" opens with bass and drums, joined by Lancaster's lilting piccolo, while the difficult melody of "Abandoned Dance", played in unison by the reeds, leads to a masterful performance by Grassi on snare, with fine solos by Lancaster and Tintweiss. "Vermont Tune" has a slow, enchanting opening with long tones from the bassist. Sherman soars high in the clouds with disciplined fervor. At times, such as on the closer, "Don't Look Back", the repetitive phrasing from the vocalist can be a tad tedious, but overall this is an interesting historical recording that deserves to be heard.

For more info visit [nottwo.com](http://nottwo.com) and [originalvinylrecords.com](http://originalvinylrecords.com). Lou Grassi is at Pisticci's Jul. 9 with Kenny Wessel, Riverbank State Park Jul. 16 as leader, Main Drag Music Jul. 19 with Rich Rosenthal, and with Joe Fonda at Symphony Space Jul. 7-8 presented by American Tap Dance Foundation, Downtown Music Gallery Jul. 11 and Main Drag Music Jul. 12. See Calendar.



**Standards**  
Noah Haidu (Sunnyside)  
by Keith Hoffman

When Buster Williams speaks about music, if you have a lick of sense, you listen. The last two songs pianist Noah Haidu, Williams and Billy Hart recorded for the pianist's 2021 release *Slowly: Song for Keith Jarrett*—an album consisting mostly of originals—were "But Beautiful" and "Georgia on My Mind". Williams observed, "Those two standards were beautiful. Got any more?"

The next step was both obvious and logical. In 1983, the trio of Jarrett, Gary Peacock and Jack DeJohnette released *Standards* in two volumes, the first document in what would become a quarter-century of reinterpreting the Great American Songbook, mostly in live settings. In continuing his tribute to Jarrett, who will never again grace a stage, Haidu resolved to release his own album of these timeless tunes, exactly four decades after Jarrett's trio began their journey.

Williams, who gave rise to the initial thought, is along for half the ride; Peter Washington takes over bass duties for the rest, an excellent choice because of his long tenure, along with Kenny Washington, in Bill Charlap's working trio. Lewis Nash drives the band from the drum chair because rhythm truly is his business. He brings exactly what is needed when it is needed, in his precise, energetic and stunningly accomplished way.

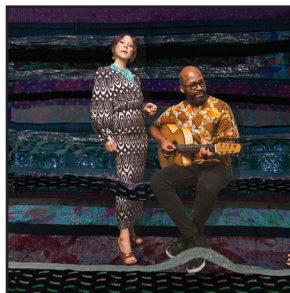
Somebody had the brilliant idea of bringing in saxophone master Steve Wilson for a few tunes. He and Nash burn "You and the Night and the Music" to the ground. Both recording dates were in March 2023, just

over a week after Wayne Shorter passed, and the program includes the lovely "Ana Maria", written by Shorter in tribute to his wife. Naturally, this also features Wilson, and to great effect.

Haidu isn't interested in deconstructing these tunes. He plays them straight, pretty and swinging, with lovely, clean lines throughout. His solo version of Hoagy Carmichael's "Skylark" is a gorgeous melody-based improvisation. It's an excellent example of how an artist can both imprint his stamp on a tune while letting the composer's original intent shine through.

This record is both a fitting tribute to the masterful work of Jarrett's Standards Trio, and a worthy addition to the list of instrumental interpretations of the Great American Songbook.

For more info visit [sunnysiderecords.com](http://sunnysiderecords.com). Haidu's album release concert is at Smalls Jul. 12. See Calendar.



**Lean In**  
Gretchen Parlato & Lionel Loueke (Edition)  
by Tom Greenland

The relationship between these two musicians began back in 2001 at UCLA during the Thelonious Monk Institute of Jazz International Competition, when vocalist Gretchen Parlato (who was performing last) eavesdropped on the penultimate auditioner, guitarist/vocalist Lionel Loueke; Loueke, too, heard something special in her singing as he packed his gear post-audition. They matriculated and jammed at the school for two years, then in 2003 moved to New York, where he worked in her band for a decade, duetting on her 2005 debut and reappearing for 2009's *In a Dream*. She also featured prominently on his *Virgin Forest* (2006) and *Heritage* (2012).

This, their latest collaboration, *Lean In*, is a co-led effort that offers an even deeper exploration of their relationship. Parlato's smooth, clear, slightly nasal voice—a crossover of jazz and popular styles—proves the perfect foil to her musical partner's vocals, a melding of singing/speaking/percussion that fuses words, tones, breaths and tongue-clicks to the accompaniment of his percussive finger-plucked guitar, itself a fusion of lead lines, chords and background figures, often producing textures reminiscent of the West African kora (gourd harp) or Pan-African mbira (thumb piano). Together they explore an eclectic blend of local and global influences, creating a type of 'world-beat-jazz' that is both intelligent and accessible.

A short set of twelve tracks, the album includes Parlato compositions "If I Knew" and "Muse"; three brief rhythmic interludes containing aphorisms sung in Fon, "Akwê", "Okagbé", "Du Wè" (the first two by Loueke, the third a group effort by drummer/percussionist Mark Guiliana and bassist Burniss Travis); Loueke's "Nonvignon" and "Painful Joy"; the title track (by Parlato, Loueke and Guiliana); and three covers: Klymaxx' "I Miss You" (here much gentler than the original); Carlos Pingarilho and Marcos Vasconcellos' "Astronauta", reflecting the early influence of João Gilberto on Parlato; and the Foo Fighters' "Walking After You", beautifully sung by Parlato. While Guiliana's beats add subtle punch to several tracks, the heart of the album is the three-way relationship between Parlato's and Loueke's vocals—whether moving in unison or counterpoint or blended in harmony—and the latter's inventive, intricately layered guitar work.

For more info visit [editionrecords.com](http://editionrecords.com). The album release concert is at Blue Note Jul. 4-5. See Calendar.

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*El Siempre Mar*

Emilio Solla/Antonio Lizana (Tiger Turn)

*Será Niebla*

Nicolás Politzer (ears&eyes)

*Fertile Garden*

Rob Brown/Juan Pablo Carletti (NoBusiness)

by Russ Musto

This month's Argentinian National Independence Day (Jul. 9) prompts an examination of three albums, each including a different musician from that nation.

*El Siempre Mar* is the one most apropos to the subject at hand, in that it features the shared leadership of Emilio Solla, a pianist from Argentina, and Antonio Lizana, a saxophonist/vocalist who hails from Spain, the country from which Argentina gained its freedom more than 200 years ago. Largely a quartet date, with Peruvian bassist Jorge Roeder and Hungarian drummer/percussionist Ferenc Nemeth rounding out the band, it is truly an international affair, merging North American jazz with Argentine tango and Spanish flamenco in breathtaking fashion.

The date opens with "El Arriero", on which (over a gamboling flamenco beat) Lizana passionately intones the melancholy lyric by Argentine folk musician Atahualpa Yupanqui, about the plight of a mule driver, after which he digs in on tenor sax. Solla follows, soloing with lyrical fluidity before the singer returns to close things out in a more upbeat fashion. "Zamba Para No Morir" references the elegant Argentine tango form (not to be confused with Brazilian samba) and features

Lizana's mournful vocal and tenor backed by the trio with a guest string quartet. The pianist's "Vidalia—Buenos Aires Blues" is an ominous outing: Lizana sings and plays over the composer's dark percussive pizzicato solo. Solla then takes over, backed by hand drumming by Nemeth, before a climactic vocal-drums duet brings the piece to a close.

The spirit of tango is fittingly evinced on Astor Piazzolla's "Siempre Se Vuelve A Buenos Aires". Argentina-born vocalist Roxana Amed makes a guest appearance, along with the string quartet, on her original "Lejos De Casa", a beautiful ballad on the subject of being far from home. "La Piedras" dances with delight, Solla turning in a bright solo and Lizana alternating on soprano sax and voice, as he does again on Solla's poignant arrangement of the Chick Corea classic titled in Spanish: "Silencio De Cristal", on which he doubles on Fender Rhodes and piano and Lizana sings his original lyric. "Hurry" is a vivacious jazz waltz on which the four individuals prove their mastery of the idiom, traversing varied tempos. Lizana gracefully sings of love and longing on "Una Realidad Diferente", complemented by his wailing soprano. Solla's "El Otro Mar" opens with Lizana's voice and Roeder's bass poetically duetting, before piano and drums dynamically join them for a dramatic conclusion.

Two more dates featuring Argentine drummers lean toward avant garde jazz. On *Sera Nieblá*, Nicolás Politzer makes his debut leading a trio with fellow Argentinians Santiago Leibson (piano and electronics) and Maximiliano Kirsznern (bass). His "Sitio" opens the date ethereally, before gradually increasing in intensity; Leibson's playing variously suggests the influences of Paul Bley, Mal Waldron and Cecil Taylor.

Kirzner's "Trama" finds the band traveling further out into space, synthesizer and drums enveloping the bassist's warm sound as the song develops narrative intrigue. "Momo" begins quietly and unfolds deliberately, with rumbling malleted drums contrasting with upper register piano notes to create an air of tension that would serve well as a murder mystery soundtrack. The more songlike "Figueras" and "Gualicho" demonstrate the musicians' ability to meld into a singular unit, while the title track (translated as "there will be fog") is Politzer's homage to the late Argentine author Rodolfo Fogwill. On "Raída", the band engages in expansive free improvisation before the date finishes with Leibson's freebopping "Vicuña Porto".

*Fertile Garden*, by stalwart Downtown alto saxophonist Rob Brown and Argentine drummer Juan Pablo Carletti, is a *tour de force* studio album that captures the intensity of their frequent live duo performances. The date opens with "6BC", an episodic piece spanning 33 minutes, during which the pair improvise with inspired abandon. Brown's distinctively tart sax traverses a wide array of sonic identities, flowing narratively as it interacts with Carletti's idiosyncratic drumming, as he alternates between mallets, sticks and brushes to create a constantly evolving tonal palette. Subtle and jarring shifts in tempo contribute greatly to the piece's exhilarating character. The second (and only other) track, the lengthy (23 minutes) "Children's Magical Garden", similarly offers a smoothly developing improvisational adventure; it's a bit more relaxed than the opener, but no less engaging.

For more info visit [emiliosolla.com](http://emiliosolla.com), [earsandeyesrecords.com](http://earsandeyesrecords.com) and [nobusinessrecords.com](http://nobusinessrecords.com). Juan Pablo Carletti is at Main Drag Music Jul. 19. See Calendar.

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*The Power of the Spirit*  
Isaiah J. Thompson (Blue Engine)  
by Jim Motavalli

Pianist Isaiah J. Thompson is something of a wunderkind. He was already playing at a high level while a teenager. He's now a Juilliard graduate (with two degrees!) and has won a slew of awards.

*The Power of the Spirit*, Thompson's first live album (recorded at Dizzy's Club) features repertoire consisting entirely of his strong gospel-inflected originals. "The IT Department", an easygoing bop tune, is taken at mid-tempo. It could have come from the soul jazz era, via Cannonball Adderley or The Crusaders when the group still had "Jazz" in their name; Thompson's solo is perhaps a bit longer and showier than on records from that era, but it's in their groove. Julian Lee, featured on tenor saxophone, takes it easy on this one at first, but his lengthy solo soon quietly catches fire.

"The Soul Messenger" suggests the spiritual-jazz recordings of the late '60s as the questing theme emerges. Lee contributes crowd-pleasing work in a muscular post-Coltrane vein reminiscent of Billy Harper, and Thompson's solo has a similarly powerful thrust. Three-quarters in, drummer T. J. Reddick adds a backbeat; Lee comes back and raises us all to a higher plane.

"For Phineas" is of course for Phineas Newborn, Jr., the virtuoso pianist widely misunderstood during his lifetime, who was nonetheless capable of playing that made you say (as Thompson puts it), "Oh my god, how is that possible?" After a rapid-fire bass solo by Phillip Norris, the band leaps in for a swirling, uptempo tune with impossibly fast fills from Thompson. His solo is jaw-dropping. Lee follows suit with fire in his eye, and this time Domo Branch is on the drum kit for a solo. The whole thing is a *tour de force*, even though the audience doesn't seem to be applauding loud enough.

"Tales of the Elephant and Butterfly" has an African influence (Hugh Masekela comes to mind). Lee's big-toned tenor pushes it forward before the leader's sparkling and relatively subdued solo. "Good Intentions (learn our names, say them right)" has stride piano that seemingly comes out of nowhere—until you realize that Thompson is a jazz historian. Lee's solo takes the tune into the twenty-first century. "Thank You Betsy" is a palette-cleansing ballad—a tender hymn not to a woman but to the leader's mother's car (a Volvo), spotlighting Thompson solo until Lee enters with warm tones.

Leave them wanting more is a sentiment as old as show biz, and the Isaiah J. Thompson Quartet closes out with the 15-minute title track. It gets a portentous build-up from the pianist, then takes off—the Coltrane spirit is now upon the land. Great work from Norris on this track, and Lee's full-throated cries must have spilled a few drinks. Maybe mindful of the cleanup, Thompson is slightly more subdued. Surely everybody went home happy, though.

For more info visit [jazz.org/blue-engine-records](http://jazz.org/blue-engine-records). Thompson is at 92nd St. Y's Midsummer MusicFest "Jazz in July" Jul. 20. See Calendar.

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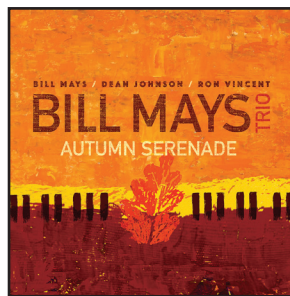
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*Autumn Serenade*  
 Bill Mays Trio (Sunnyside)  
 by Ken Dryden

Pianist Bill Mays is an engaging performer whether in person or on record. He has a knack for putting together creative sets utilizing fresh approaches to familiar tunes, and he's also the composer of striking originals. These 2022 sessions involve two old friends from his time in the Gerry Mulligan Quartet, Dean Johnson (bass) and Ron Vincent (drums), who recently toured as part of a Mulligan tribute band.

Like the late Dave McKenna, Mays enjoys using a theme to assemble a program, though he does so across an entire recording rather than playing them in long medleys. All of the song titles here are related to autumn. The recording opens with a leisurely, richly textured treatment of "Autumn Serenade", in which Mays' lines suggest the slow glide of leaves to the ground. His playful "Autumn With Vivaldi", which adds a B section after the opening theme of "The Four Seasons", is a hard-swinging piece on which Johnson's strong pulse and Vincent's nimble brushwork fuel the pianist. Wayne Shorter's "Fall" is typically heard with brass and reeds, though the piano trio here is more than capable of finding a new, intimate path as they explore this modal gem.

The pianist's "Still Life" was inspired by a watercolor by his wife, painter Judy Kirtley. It suggests a viewer slowly walking around, taking in the nuances of the artwork from different angles. Mays has enjoyed singing on occasion and his warm, sincere interpretation of "'Tis Autumn" is an enjoyable solo feature. The pianist found a way to combine two different songs with an identical title, "Autumn Nocturne". While the first, by pianist Bob James, is likely not as well-known as Josef Myrow's film theme, they fit together perfectly. Kirtley is added on vocals for the medley of "Autumn" and "When October Goes", the latter written by Barry Manilow to an unpublished lyric by Johnny Mercer. Mays joins his wife on vocals for the second part, adding Matt Balitsaris (guitar) and a digital orchestra to this wistful composition, which deserves to become a standard. The success of this well-conceived recording leaves the listener wanting more.

For more info visit [sunnysiderecords.com](http://sunnysiderecords.com). Mays is at Birdland Theater Jul. 26 with Frank Vignola. See Calendar.



*Soprano-Logues*  
 Sam Newsome/Dave Liebman (Some New Music)  
 by Terrell K. Holmes

Soprano saxophonists Sam Newsome and Dave Liebman are jazz legends, almost a generation apart, who need no introduction. In August 2021, during the isolated depths of the pandemic, when there were few public performances, the two agreed to record an improvised duet in New York to mark the 20th anniversary of Philadelphia-based curators Fire Museum Presents. That

initial improvisation led to a second, and the resulting album, *Soprano-Logues*, is a daring, captivating work, and one of the most refreshing and imaginative albums of the past few years.

The Jekyll and Hyde opening of the first improvisation declares that this will be no ordinary saxophone duet. Liebman opens with a clear, soaring statement that is sung as much as played, while Newsome, through the audible rigor of circular breathing, growls alongside in a guttural voice that recalls Tibetan monk chant. Barrel-chested harmonics stand side by side with deft scalar sprints; you can almost hear them smiling as a quick game of sax tag ends with what sounds like a toddler mashing the buttons of a touch-tone phone. They color and deepen the sonic landscape with mouthpiece percussion, clipped call and response and the expanded use of breathing techniques. Newsome is known for what can be described as prepared soprano, and he uses it to produce the arresting siren effect that closes the piece. "Improvisation No. 2" opens with each blowing into their mouthpieces to coax notes out of the horns, resulting in another raga, this one played and sung. The pair introduces us to barking dogs and snorting pigs on the way to a passage that reveals why they are among the standard-bearers of soprano. Newsome's deep-voiced harmonics complement his partner's reflective melodies perfectly, and their avian dialogues unfold without missteps.

*Soprano-Logues* exemplifies the beauty of the creative process, the challenge of starting with nothing to construct something singular and meaningful. Newsome and Liebman test the breadth and depth of the soprano like two people discovering new areas in a place they've been to many times before. They explore a dynamic range of sonic textures, and what they unearth results in a truly astonishing work.

For more info visit [somenewmusic.com](http://somenewmusic.com). Newsome and Liebman are at Ibeam Brooklyn Jul. 15 as part of Wide Open Works (WOW) Summer Festival. Newsome is also at Downtown Music Gallery Jul. 8 and Main Drag Music Jul. 12. See Calendar.



*Despite Obstacles*  
 Chris Speed (Intakt)  
 by Fred Bouchard

Seattle-raised Chris Speed migrated East with his sax-case to New England Conservatory in the late '80s, and co-founded Human Feel with Andrew D'Angelo, Jim Black and Rick Peckham (replaced by Kurt Rosenwinkel). Circa 1990, they took the genially edgy improvisatory cohort to New York, where Speed led or co-led many bands (Endangered Blood, Pachora), sidemanned for Tim Berne, John Hollenbeck and Uri Caine, and founded Skirl, a Brooklyn-based label that set out to document the city's diverse underground jazz culture.

Speed developed a compositional approach that involves aligning seemingly random melodic fragments, which may slightly rise and fall in unexpected shifts. This album's cover closes in on thick grasses growing: a nod to Mother Nature's infinitely variable 'random' game plan. Joining The Bad Plus last year, here Speed joins up once again with its drummer, Dave King; Chris Tordini is on bass. They play as one: no solo cadenzas and few bass/drum breakouts. In this neat set's eight tracks of 4+ minutes, tempos tend to medium, with a snappy King kicker. Speed's tone on his century-old Conn is lean and linear, soft gray like a pencil sketch. His light touch shows little reed bite and even dynamics.



The tunes are playful, knotty musings that catch you off-guard. Lines bounce along, cheerfully if dizzily, like Keith Haring figures. We find puzzles to ponder and skeins to unravel amid deliberate sing-song noodling. A very gentle ballad is somehow redolent of Tadd Dameron. Clarity and concision rule the day: no frills, no serifs, no vibrato, little affect. This lends an odd surefootedness to the band—not hesitant, just a bit cautious. Speed saves his wry clarinet for a cheery coda with brushes, a simple, symmetrical tune with a bygone sepia tint.

Tidy? Yep. Tepid? Nope. Speed here recalls my hometown barber, Joe Napoli, who was wont to warble as he snipped, and amended the refrain of a famous Ink Spots tune: “I don’t want to set the world on fire; I just want to toast my nuts.”

For more info visit [intaktrec.ch](http://intaktrec.ch). Speed is at Blue Note Jul. 25-30 with *The Bad Plus*. See Calendar.



**Where Flamingos Fly**  
Naama (La Reserve)  
by Keith Hoffman

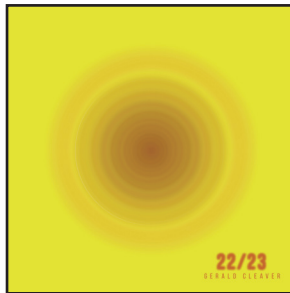
Despite two previous critically-praised efforts, *Where Flamingos Fly* is in a sense vocalist Naama Gheber’s debut: although it was recorded only three years after 2020’s *Dearly Beloved*, the Israeli-born chanteuse’s voice has deepened and darkened so much it’s as if she were a different singer. Her sophomore effort, the self-produced 2022 EP *If I Knew Then*, while showing artistic growth, had the unfortunate sonic limitations of a COVID-era home recording.

With *Where Flamingos Fly*, a mature artist has emerged from the chrysalis. Now that she has replaced girlish charm with artistic heft, the vocalist here gets deep within a lyric and brings out the emotional complexity at the heart of the Great American Songbook. When she begins the Fisher/Segal torch song “May I Come In” with the line “Speaking of the Devil, well...here I am,” she acts as well as sings the line, and it is truly amusing. Even Nancy Wilson didn’t pull that off so neatly. If you can listen without crying to Naama’s reading of Gene Lees’ lyric to Bill Evans’ “Waltz for Debby”, you have obviously never raised a daughter and seen her off into the world, while her stuffed animals sit in her room wondering where she’s gone.

*Where Flamingos Fly* re-unites the vocalist with the brilliant vibraphonist Steve Nelson. Those who only know Nelson from his pedal to the metal quartet playing will be amazed at his understated elegance as accompanist. Among his many notable contributions is the introduction to the title track. The moody, beautiful Brooks/Courlander/Peale composition usually starts with a static, repeated phrase, sometimes with a moving figure underneath in the bass or piano. Nelson simplifies this by playing the initial figure by himself, moving the last note up with each repeated phrase, until Naama enters with the lyric. It’s a simple, brilliant device, and it helps make this the album’s standout track.

Bruce Barth (piano) and Dave Baron (bass) never play unnecessary notes and perform with taste and conviction. Naama eschews drums altogether in this recording, another clear sign that, having reached artistic maturity, she is willing to be both more exposed and more intimate.

For more info visit [lareserverecords.com](http://lareserverecords.com). The album release concert is at Mezzrow Jul. 30. Naama is also at *The Django* Jul. 10. See Calendar.



**22/23**  
Gerald Cleaver (Positive Elevation-577 Records)  
by George Grella

This is liminal music, every way you hear it. Primarily a drummer, Cleaver here has made an almost entirely electronic album, the third of its kind for him. There are vocals from him and Jean Carla Rodea, while Andrew Dahlke adds a little saxophone playing, but the rest is entirely electronic, including the beats.

The sound is an emulsification of timbres more commonly heard in the ambient music of Rafael Anton Irisarri and others. Cleaver uses an intriguing palette of sounds, mixing them together in subtle ways so that there’s no differentiation between foreground and background. Patterns flow around each other like the planets around the sun, each at a different pace, at times closely coordinated and at others complementary. Details rise and fall like waves on a low-gravity planet.

This is not hard music to listen to—it has a compelling low-key murmur, like quiet conversation at a party—but it is a challenge in its own way. There’s little clear direction to most of the tracks and the album as a whole. It’s there somewhere, but hidden. The album is best listened to with patience, letting details reveal themselves. There are stylistic antecedents, touches of contemporary rhythm and blues grooves and cadences, and echoes of Joe Zawinul’s *Dialects* solo album. The beats are mostly simple, and surprisingly tinny. This is not about grooves but, rather, textures.

There’s a paradox here: at over three hours, it’s both too long and too short. It seems like it needs one more track to connect the outstanding ones like “Potrero” with recessive ones like “Bló”. Alternatively, a 45-minute reduction would be outstanding.

For more info visit [577records.com](http://577records.com). Cleaver is at *The Jazz Gallery* Jul. 7 with Darius Jones and *The Stone* Jul. 6 and 8 with Larry Ochs. See Calendar.



**The Layers**  
Julian Lage (Blue Note)  
**Incerto**  
John Zorn (Tzadik)  
by Phil Freeman

Guitarist Julian Lage’s *The Layers* is a companion to *View With a Room* (both released last year); he calls it a prequel, though the EP’s six tracks are drawn from the same recording sessions that produced the other album. It features the same lineup of Jorge Roeder (bass) and Dave King (drums), plus guest guitarist Bill Frisell, though not everyone plays on every track.

“This World” is a delicate guitar duo: the two men dance a complex minuet, periodically glancing off each other in harmony and mutual support, but just as often going their own way. Beneath the superficial gentleness, though, there’s a coiled-spring tension not unlike the work of Yes guitarist Steve Howe; one feels the music could erupt any second if King were to kick them into high gear. He doesn’t, though, and other than a few rumbling fills

on the opening “Everything Helps” (probably the most high-energy track), he mostly keeps a simple tick-tock beat. On “Mantra”, there’s a tinge of the rural surrealism Frisell has made his trademark; as the two men strum, eerie drones and sudden, sharp pings keep the listener on edge.

Lage and Roeder play together again on composer John Zorn’s *Incerto*, alongside Brian Marsella (piano) and Ches Smith (drums); the same group sans Lage made one previous album of Zorn music, *Suite for Piano* (also released in 2022). Zorn writes in tropes, laying out snippets of familiar-seeming melodies that can be quickly categorized by the open-eared listener (“Oh, a bebop thing; okay, Fifties exotica; oh, salsa—nice!”) in sequences that are occasionally beguiling, but just as often jarring, especially when he uses short eruptions of noisy improv as punctuation or as dividers between sections. *Incerto* is more often than not a piano trio album, and a showcase for Marsella in particular, with Lage feeling like a special guest. “Totem and Taboo” shifts from exotica to a Latin percussion interlude so heavy it could have come from an early Santana album. “The Black Swan” opens with Smith playing an actual death metal blast beat, albeit with the lightness of touch expected in jazz, and that leads into some Grant Green-style guitar funk, but Marsella’s solo shifts between the florid romanticism of Chick Corea and hard-driving boogie-woogie. At times, as on “Sisyphus”, the mood shifts become so aggressive it’s possible to imagine this music as a collage put together by a sampling DJ rather than four musicians in a room.

For more info visit [bluenote.com](http://bluenote.com) and [tzadik.com](http://tzadik.com). Lage is at *Village Vanguard* Jul. 25-30; John Zorn presents a “Benefit Concert for Creative Music Studio” at *Roulette* Jul. 22 with guests. See Calendar.

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**Sottobosco**  
Konrad Bauer/Georg Graewe/John Lindberg  
(Random Acoustics)  
by Stuart Broomer

Konrad (“Conny”) Bauer, one of the first significant improvisers to emerge from East Germany, turns 80 this month. He is among the most distinguished and distinctive trombonists in free jazz and improvised music. If trombone is the most eruptive of instruments in such contexts, Bauer might be its subtlest advocate, an early master of circular breathing and multiphonics. Here he appears in a trio, with Georg Graewe (piano) and John Lindberg (bass), devoted to free improvisation in its subtlest forms, consistently matching clarity with complexity, but also marked by another principle, “sottobosco”. As Bert Noglick explains in his liner notes, the term refers to undergrowth or scrub brush, and it provided a name for a style of seventeenth-century Dutch still-life painting “dedicated to detailed depictions of earthly habitats, plants and animals living close to the forest soil.”

A certain reticence is evident from the opening “New Friends A”, as each of the three musicians plays in an essentially melodic way, from Graewe’s rapid, abstract lacework to Bauer’s precise articulation of short melodic

phrases and Lindberg’s shimmering *arco* highs. Each has his own tempo and his own space, with Graewe first coming briefly to the fore, then Bauer, who drops to his low register to close the episode. An arresting density of musical thought distinguishes the music. “New Friends B”, which begins with Lindberg seemingly tracing Bauer’s line, also becomes essentially contrapuntal group music, the three matching shifts in tempo, yet connecting more through empathy than harmony.

The most sustained work here is the episodic, 15-minute “Defense”, which begins in reverie and gradually assumes other forms, among them a passage in which Bauer and Lindberg suddenly become a duo, the trombonist matching a wobbling circular phrase to the bassist’s whistling harmonics; in another phase, Bauer answers Graewe’s high-speed invention with a series of subtly molded, isolated single tones, each a kind of warm lament in itself. There’s a continuous sense of each trio member at once matching his partner’s lines while simultaneously bringing new material to the event, a sign of collective improvisation at the highest level.

For more info visit [randomacoustics.net](http://randomacoustics.net)



**Hermit Music**  
Max Johnson (Unbroken Sounds)  
**Sketches**  
Karl Berger/Max Johnson/Billy Mintz (Fresh Sound)  
**No Refunds**  
Vinny Golia/Max Johnson/Weasel Walter  
(Unbroken Sounds)  
by Steven Loewy

The acoustic bass is one of the most versatile musical instruments in jazz. Once relegated to a largely supportive role, over the years and most recently, in the hands of extraordinary bassists such as William Parker, Joëlle Léandre, Dave Holland, John Edwards, John Lindberg, Mark Dresser and Ken Filiano, the bass has gained prominence in its own right, its vocabulary expanding considerably. The three recordings reviewed here each share one thing in common: bassist Max Johnson. Still in his thirties, Johnson has led or co-led more than a dozen recordings and appeared as a sideman on many more. While focused mostly on adventurous, free-style playing, Johnson has also mastered a wide range of original techniques and boasts a rich sound that he applies to a diverse range of genres.

Solo bass performances seem to be a rite of passage for many bassists, giving them the chance to showcase their talents in a demanding setting. Due largely to the negative effects of the COVID pandemic on the New York City music scene, Johnson suffered severe depression, unable to perform for months. According to the bassist, his freely improvised solo album *Hermit Music* reflects the “dark, confusing place I have been living [in] since.”

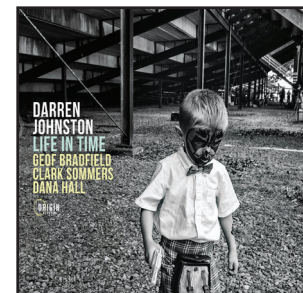
While the music is generally dark, it also feels exultant at times. The opening title track is somewhat conventional, but fast, lyrical, intense and energetic. Difficult runs are interspersed with taps, hits, noise, strumming and percussive sounds. Other tracks are more abstract: on “Ghost Whistle”, soft and low dissonant chords yield to repetitive phrases and held notes. Johnson is particularly good at exhausting an idea by exploring its logical tributaries in detail. His bow is put to good effect on “Glass Lungs”, to generate flute-like sounds and lots of abstract, scratchy vibrations.

Vibraphonist/pianist Karl Berger (who passed away in early April and here focuses more on piano than vibraphone) and drummer Billy Mintz join Johnson on *Sketches*, which was recorded before the pandemic. Aside from the gorgeous Charlie Haden-penned “Ginger Blues” and a lightly swinging reading of the traditional

“Black Eyed Susan” (with striking Latin and Jamaican touches), each player also contributes as composer: two by Berger (“Why The Moon is Blue” and “Presently”), one by Mintz (“Flight”) and two by the bassist (“Debt” and the title track). The delicate “Debt”, played at a snail’s pace, is tinged with a sadness, while on the exquisite title track Mintz’ sound ear and technique is well-displayed, revealing him here and elsewhere to be a highly effective drummer. In no small part, Mintz helps to make this tight trio, with its slightly offbeat demeanor, seem telepathically attuned.

Unlike the above two recordings, *No Refunds* (recorded almost a decade ago) is an authoritative, freely improvised *tour de force*, featuring a trio of Vinny Golia (Bb clarinet, saxello, soprano and baritone), Johnson (bass) and Weasel Walter (drums). Walter’s raging, pounding solos are album highlights, although when he plays in support, he is careful not to overwhelm the others. “Cellular Angst” opens with a long, exciting drum solo, leading to Golia’s high-pitched soprano winding speedily down alleys and byways, exploring the scenery at length. On “The Clarinet”, he begins gently enough but soon morphs to something more substantial, exhibiting total control, with trills and fast phrases. “IBAN” finds Golia on baritone, his big tone a listening pleasure. Even with Walter’s frenetic drumming rarely easing off, dramatic changes in tempo on this album are aplenty, with Johnson solidly anchoring the proceedings, from his *arco* sawing to pulsing pizzicato.

For more info visit [unbrokensounds.com](http://unbrokensounds.com) and [freshsoundrecords.com](http://freshsoundrecords.com). Max Johnson is at Nook Jul. 1, Barbès Jul. 2 and The Django Jul. 8. See Calendar.



**Life in Time**  
Darren Johnston (Origin)  
by Jason Gross

Even though his career stretches back to the start of the millennium, Brooklyn trumpeter/composer Darren Johnston is still a relatively unfamiliar name—but that’s surely about to change. Johnston has done ensemble, duo, trio and quartet records with the likes of Fred Frith and Rova Saxophone Quartet, and recently he’s been releasing music under his own name, including this impressive bop-flavored selection, recorded in May 2021. The quartet here features saxophonist/clarinetist Geof Bradfield, who also composed half of the tracks.

Johnston’s tunes boast a dizzying array of styles and structures. “Asherah’s” sweet, easy-going theme leaves a lot of space, in which bassist Clark Sommers can stretch out. On the bouncy “Little Gold Fish” (the title deriving from Gabriel Garcia Marquez’ *One Hundred Years of Solitude*), Bradfield plays floating soprano (with shades of Coltrane) and Johnston flies around afterwards. “Life in Time” has a complex feel due to its start/stop rhythms and initially brief solos; drummer Dana Hall lets loose before Johnston gets his turn. “Locomotive Sunflower” is cool bop with fast-paced horn figures; Bradfield makes his presence felt playing fluid bass clarinet. “The Color of the Wall of the Room That Reminded” is subtle swing, featuring a blue, sassy trumpet solo.

By contrast, Bradfield’s work has a haunting, downcast feel; the alternation between his pieces and Johnston’s makes for interesting pacing. “Intention and Commitment” is a blue ballad featuring Bradfield, again on bass clarinet, while “Lost and Found” has a sad, abstract vibe, with harmolodic horns and lots of

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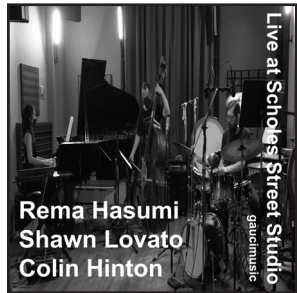
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space for Sommers. “Guimaraes” (named for a medieval Portugal city) is another moving tune wherein Bradfield and Johnston sound like they’re consoling one another, while “Song for Kamala” is a melancholy closing number over which the saxophonist waxes lyrical.

Johnston has released a number of other recordings made during this same period (the airy trio album *Breathing Room* and the swinging *Wild Awake*). Together with this album, they prove that after years of collaborations under his belt, he’s now ready to make a name for himself.

For more info visit [originarts.com](http://originarts.com). Johnston is at Main Drag Music Jul. 12 with Main Drag Philharmonix Conduction Orchestra. See Calendar.



**Live at Scholes Street Studio**  
Rema Hasumi/Shawn Lovato/Colin Hinton  
(Gaucimusic)  
by Elijah Shiffer

Avant garde jazz in New York would be very different right now without Stephen Gauci. The saxophonist’s tireless dedication to promoting improvised music has been a driving force for this scene over much of the last decade. He has provided it a much-needed hub with his weekly concert series, currently at Main Drag Music in Williamsburg; Gauci even books monthly series in other locations (e.g. Downtown Music Gallery) and records and documents everything on his Gaucimusic imprint, which consists mostly of standout live sets.

*Live at Scholes Street Studio*, by Rema Hasumi (piano, synthesizer), Shawn Lovato (bass) and Colin Hinton (drums, vibraphone, glockenspiel), is from one of Gauci’s monthly series. Like many Gaucimusic releases, this album is almost entirely improvised. The six tracks include one composition each by Hinton and Lovato, but even these have substantially more collective improvisation than written material.

This is a challenging album, as there are almost no steady tempos; the only relief in this regard is the theme of Lovato’s “Tower”, a whimsical chunk of mixed meters and jagged intervals. In the absence of a pulse, the many dynamic peaks and valleys give the tracks their definition. A few shifts of instrumentation and timbre also help to break things up. These include Hasumi’s atmospheric synthesizer on “Untethered”, Lovato’s arco intensity in his solo introduction to “Estuary”, and Hinton’s vibraphone and glockenspiel on his opening piece “Ingenting”, a 25-minute epic (split into two tracks) whose title is Norwegian for “nothing”.

Changes in texture are where this trio really comes together, while simultaneously highlighting the individual players’ versatility as improvisers. Hasumi in particular shows an impressive command of pianistic vocabulary, shifting effortlessly from angular single-note lines to reflective, impressionistic harmonies. “Ingenting” completely obscures the distinction between written-out and spontaneous elements. Improvised moments, such as the solo piano at the end of the first track, and the mallets/bass duo that starts the second, have a certain authenticity that makes them sound like composed passages. This is a trio whose members really listen to each other—and to themselves.

For more info visit [gaucimusic.com](http://gaucimusic.com). Hasumi is at Main Drag Music Jul. 26. Hinton is at Main Drag Music Jul. 19. See Calendar.

## BOXED SET



**Classic Jazz at the Philharmonic Jam Sessions**  
(1950-1957)  
Various Artists (Mosaic)  
by Ken Dryden

Norman Granz was a forward-thinking concert producer, promoter, label owner, producer, personal manager and civil rights advocate. Beginning in 1942, he organized jam sessions in Los Angeles clubs, with the stipulation that musicians were to be paid above union scale and that audiences would not be segregated by race. He founded Jazz at the Philharmonic in 1944 in Los Angeles as a benefit concert to raise funds to help the defendants in the Sleepy Lagoon trial. The response to the all-star concert, which was recorded, inspired Granz to launch record labels to release both live concert tours of the J.A.T.P. Allstars and studio jam sessions that he organized in the U.S. and later Europe. Most of the music heard in this boxed set was issued by Granz on his Verve label, but relatively little of it has been available on CD until now. These are not necessarily complete concerts, however; some selections by working bands, vocalists and solo pianists are omitted, though they are available on earlier LPs or CDs.

There is no questioning Granz’ high standards in selecting his players, who were a mix of established and rising stars. The formula for each concert varied from one tour to the next, but generally concerts opened with an extended slow blues to introduce the artists, followed by a jam session for the horns, then a designated leader or co-leaders would play with the rhythm section. The ballad medleys featured a different horn soloist on each song, giving them a chance to display their lyrical gifts rather than simply playing to the crowd. The grand finale wrapped the evening in uptempo fashion, and often showcased vocalist Ella Fitzgerald. Granz encouraged the musicians to enjoy themselves and didn’t set time limits for each song or soloist. Although the audiences often got louder, shouting and whistling during some of the extended solos, it is clear that the musicians were playing for each other.

The 1950 Carnegie Hall show includes Lester Young and Flip Phillips (tenor), Harry “Sweets” Edison (trumpet), Bill Harris (trombone), Hank Jones (piano), Ray Brown (bass) and Buddy Rich (drums). The inspired opener, “Norgran Blues”, contrasts with the loose blowing in the rapid-fire take of “Lady Be Good”. Coleman Hawkins, leading a small group set with the rhythm section, seems to be going through the motions and is eclipsed by the other tenors of this concert.

The 1952 Carnegie Hall show includes Phillips, Young, Brown and Rich, adding Roy Eldridge and Charlie Shavers (trumpet), Benny Carter (alto), Oscar Peterson (piano) and Barney Kessel (guitar). While the music is satisfying, it is the trumpet battle that stands

out, a new wrinkle introduced by Granz. There’s an anticlimactic drum battle between Gene Krupa and Rich; the feeling though is that neither wanted to upstage the other (Rich would later feel differently when paired with other drummers on a bill).

The excerpts from the 1953 Hartford concert are underwhelming; better is the material from the Carnegie Hall concert recorded a few days later, featuring Eldridge, Shavers, Harris, Carter, Phillips, Willie Smith (alto) and, making his first appearance, Ben Webster (tenor). Webster absolutely owns “The Challenges” (aka “Cotton Tail”), since the song was one of his features during his tenure with Duke Ellington. Young, less than five years before his death from alcoholism, is heard alone with the rhythm section, offering a glistening rendition of “I Cover the Waterfront”.

The 1954 concert jam session features many players from the previous year’s lineup, with the addition of Dizzy Gillespie as a foil for Eldridge, plus the powerhouse drummer Louie Bellson. But the most remarkable addition is bop clarinetist Buddy DeFranco, who shines with the Oscar Peterson Trio plus Rich in a breezy take of “I’ll Remember April” that takes it well beyond its original slow ballad origin.

The 1955 Chicago Opera House concert has a potent lineup with Eldridge and Gillespie (trumpet), Young, Phillips and Illinois Jacquet (tenor), plus the rhythm section of Peterson, Brown, Herb Ellis (guitar) and Rich. Young is a shadow of himself throughout the set, though the strength of the rest of the lineup makes up for his lack of inspiration.

The 1956 Hollywood Bowl concert was a one-off event, not billed as JATP. The sets by Art Tatum, the Peterson Trio and Louis Armstrong, although mentioned in Granz’ introduction, are omitted. The highlight of the jam session is the lively workout of “Honeysuckle Rose”, with Young rebounding from the previous year to take solo honors.

The 1957 Chicago jam session features Sonny Stitt (alto) with three tenors (Jacquet, Phillips and Young) backed by the Peterson Trio plus Rich. The previously unissued “Slow Blues” stands out from the jam session, though individual sets pairing Hawkins and Eldridge with the Modern Jazz Quartet rhythm section and the matching of Stan Getz and J.J. Johnson with the Peterson Trio leave some of the most lasting musical impressions from the series, particularly Getz and Johnson on a breezy “Crazy Rhythm”. It doesn’t hurt to add Ella’s fun-filled romp through “Stompin’ at the Savoy”, one of her most inspired 1950s stage performances, with all the horns joining in the fun. The Shrine sets from a few days later duplicate much of the set list from the earlier concert, with the ballad medley easily eclipsing the Chicago performance, plus more fireworks from the Hawkins-Eldridge and Getz-Johnson jams.

While many listeners either love or detest the JATP concept, there is too much good music here to ignore. The booklet includes numerous period photographs, with detailed notes by Granz biographer Tad Hershorn and track annotation by John McDonough. As a limited edition of 5,000 boxed sets, this anthology is destined to become a collector’s item.

For more info visit [mosaicrecords.com](http://mosaicrecords.com)





**Uptown on Mardi Gras Day**  
Delfeayo Marsalis Uptown Jazz Orchestra  
(Troubadour Jass)  
by Marilyn Lester

Certain cities are storied—they have an important, widely-known cultural frame of reference. Such a one is The Big Easy—New Orleans, the so-called birthplace of jazz and location of an annual Mardi Gras celebration. Trombonist Delfeayo Marsalis lovingly honors this city of his birth and its carnival on *Uptown on Mardi Gras Day*, with pride and unbridled joy. He has supplemented the Uptown Jazz Orchestra with guests and vocalists, creating a robust crew who perform Mardi Gras tunes both classic and original. The big, happy-making sound of the music, smartly arranged by Marsalis and UJO trumpeter Andrew Braham, almost demands you move your booty. On the opening track, Al Johnson’s “Carnival Time”, Braham’s vocals and drummer Herlin Riley’s street shuffle create a danceable vibe reminiscent of early rock ‘n’ roll tunes such as “At the Hop”. But what’s just as significant as the celebratory rhythmic flow of the album’s music is what the lyrics have to say, for ultimately, *Uptown on Mardi Gras Day* paints a picture of a city and its culture. On the funky “New Suit”, for example, Braham sings about the

meticulous job of sewing the Mardi Gras Indian suits, while “So New Orleans (2023)” uses hip-hop and rap elements to tell the story of the post-pandemic city. Marsalis further adds to the Mardi Gras canon with the title track (featuring an evocative vocal by Tonya Boyd-Cannon), the bouncy rhumba “Uptown Boogie” and the instrumental “Midnight at the Zulu Ball”, whose deep bass intro and go-go beat evoke after-hours mystery.

Brother Branford Marsalis guests, playing tenor saxophone on “Uptown Boogie” and alongside Glen David Andrews’ whistling on the classic Professor Longhair-associated tune “Big Chief” (composed by Earl King). He is also heard on soprano on the percussion-heavy closer “Mardi Gras Mambo”, which ends the album on a bright, hard-swinging note. The same tune is also heard earlier on the album, performed in classic New Orleans small group ensemble style, with the bandleader liberally using the plunger. Earl King’s “Street Parade”, with its crowd noises and energetic, hand clapping beat, is a call to action—a temptation to start a second line and boogie around the house. And Dr. Bruce Miller’s dynamic “So New Orleans” is a tour within a tour of the Crescent City. *Uptown on Mardi Gras Day* is a seriously worthy get-happy album, a must for those who love Nola and its culture.

For more info visit [theujo.org](http://theujo.org). Marsalis’ Uptown Jazz Orchestra is at Birdland Jul. 25-29. See Calendar.



**The Toronto Project**  
The Composers Collective Big Band (s/r)  
by Pierre Giroux

With the 1st of this month marking “Canada Day”, what better time than the present to also celebrate The Composers Collective Big Band, an 18-piece aggregation based in Toronto and led by trombonist and composer Christian Overton. Originally formed in 2005, it has concentrated on presenting big band arrangements by Canadian composers. Toronto has been a welcoming city for big bands for many decades, and supported such well-known ensembles as Rob McConnell and the Boss Brass, the Dave McMurdo Jazz Orchestra and the now mostly forgotten Nimmons ‘N’ Nine Plus Six.

In the present release, the Collective brings its unique sound to eight pieces written by Toronto composers in tribute to various areas of the city. The opening track, “West Toronto Ode”, by Cuban-Canadian composer Pablosky Rosales, has a warm Latin feel, with an interesting unison opening from the woodwinds. The rhythmic propulsion keeps the arrangement moving along briskly despite its focus on harmonic sophistication.

Another composition with a specific Toronto reference is Overton’s “Spadina”, named for one of Toronto’s longest streets, stretching for miles from the condos on the shores of Lake Ontario, through many multi-ethnic pockets including one of the busiest Chinatowns in North America, and ending in the upscale Forest Hill area of the city. Overton’s intricate and dense arrangement captures the texture of these communities, as do the pithy solos by Tara Davidson (saxophone), Amely Zhou (erhu), Overton (trombone) and longtime veteran Toronto trumpeter John McLeod.

Chelsea McBride, named one of Canada’s top 35 jazz musicians under 35 by the CBC, is currently a New York resident and master’s student at nearby New

Jersey’s William Paterson University. Her composition “Inside the Toy Factory” imagines what it might be like to spend a night inside the Liberty Village building (formerly the home of the Irwin Toy Company, now a condo). The multi-layered number swings along briskly, led by punchy brass figures that state the theme. The inventive solo interludes are by Davidson and Overton.

While the remaining tracks—“Interweave” (Justin Gray), “The Commuter” (Erik Patterson) and “Transit” (Shirantha Beddage)—have less specific titles, they nevertheless exude spirit and panache, using the full harmonic palette. The soloists are consistently engaging, their interjections strongly articulated.

For their next recording, it might be interesting to hear what this compelling band would do with jazz compositions from the likes of Tadd Dameron, Mingus and Monk.

For more info visit [christianovertonmusic.com](http://christianovertonmusic.com)



**Septology: The Black Forest Session**  
Canadian Jazz Collective (HGBS Blue)  
by Ken Dryden

The Canadian Jazz Collective is an all-star septet consisting of a Chicago native, trumpeter/flugelhornist Derrick Gardner, who has been teaching jazz in Canada for over a decade; five Canadians, including Kirk MacDonald (tenor) and his daughter, Virginia MacDonald (clarinet), Lorne Lofsky (guitar), Brian Dickinson (piano), Neil Swainson (bass); and Austrian drummer Bernd Reiter. Given that several of its members have played together for decades, it didn’t take long for the ensemble to achieve great chemistry. After playing seven shows across Europe, they headed to the famous MPS-Studio in Villingen, Germany, where so many historic jazz records were taped by the late MPS label founder Hans-Georg Brunner-Schwer.

Gardner’s sauntering “Dig That!” is an easygoing opener that features his bright, hip trumpet; MacDonald’s understated clarinet incorporates shades of New Orleans. Lofsky’s humorously titled “Waltz You Needn’t” is an imaginatively reworked contrafact of Monk’s “Well, You Needn’t” that keeps the listener guessing, with the composer’s far-reaching solo taking it into unexpected areas. The fluid rhythm section keeps this piece on edge, highlighted by MacDonald’s off-center, angular clarinet solo.

Kirk MacDonald’s melancholy “Silent Voices” is a rich, multicolored tapestry, blending Gardner’s sublime muted trumpet with the horns, fueled by the brooding rhythmic undercurrent and adding an intricate solo statement by bassist Swainson. The tenor saxophonist’s “Shadows” has a wistful air that projects a ray of hope, and his passionate playing stands out among the solos, though the ensemble proves to be equally compelling. Gardner’s “Terre de DuSable” is a furious extended postbop vehicle powered by lively interwoven lines and energetic solos.

Canadian jazz musicians rarely get much exposure in U.S. media, though the country has produced notable players for decades. The Canadian Jazz Collective draws attention to a number of current ones, with memorable music that’s worth repeated hearings.

For more info visit [canadianjazzcollective.com](http://canadianjazzcollective.com). This project is at Birdland Jul. 2. See Calendar.

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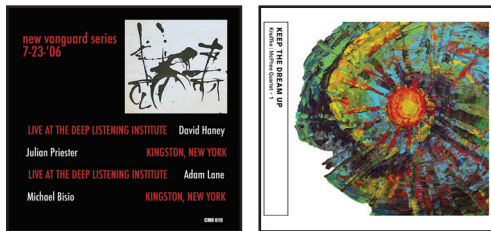
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**Live at Kingston—The Deep Listening Institute**  
**David Haney, Julian Priester, Michael Bisio,**  
**Adam Lane (Cadence Media)**  
*Keep The Dream Up*  
**Kirk Knuffke/Joe McPhee Quartet+1**  
**(Fundacja Sluchaj)**  
 by Steven Loewy

These two very different recordings are anchored by bassist Michael Bisio, who has enthralled listeners with his adventurous acoustic bass for decades.

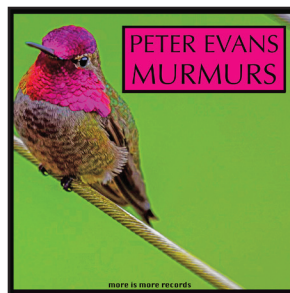
*Live at Kingston*, recorded at the bookstore at The Deep Listening Institute in 2006 but not released until 2022, features an all-star quartet with David Haney (piano), Julian Priester (trombone), Bisio and Adam Lane (bass). This is a sometimes difficult, minimalist listening experience, which defies expectations with its slow pace and soft sounds. The five untitled tracks, averaging more than ten minutes apiece, present a musical vision consistent with the experimental work of Haney and Priester, who along with Bisio have often focused on this genre of music associated with the late Pauline Oliveros. The opening track features small smears and high, pinched tones from the veteran trombonist, with short solos from the others and a gentle group improvisation that slowly unfolds. The music is grounded by the two bassists, recorded at low volume and often playing in tandem; at times, their dark sounds are reminiscent of busy bees. The third track opens with exceptionally soft, thin-sounding trombone, adding minor growls and long tones, Bisio and Lane joining with subtle plucking. There are slight changes in emphasis on the fourth track with the bassists coming to the fore, while on the final track Haney is in his usual good form, with a slightly more aggressive approach. The album's thread and strength is that of a collective effort, no single player necessarily standing out from the rest.

Organized and co-led by cornetist Kirk Knuffke and tenor saxophonist Joe McPhee, *Keep the Dream Up* fulfills the expectations raised by its promising lineup that also includes Christof Knoche (bass clarinet), Bisio (bass) and Jay Rosen (drums). McPhee's poem "Invocation", which he recites on the last track, is a lovely bonus. "Keep the Dream Up" opens beautifully with the cornetist rising high above Bisio's deep bass playing and Rosen's forceful drumming before McPhee slows it down a tad with a gorgeous, propulsive solo. "You See the Lights" clocks in at over twenty minutes,



opening with cornet and sax, joined by bass clarinet, Bisio's constant presence providing further and as-necessary depth. In the saxophonist's solo, one senses a nod at the virtuosity of British saxophonist Evan Parker. Softly at first, he builds patiently as Knuffke and others join, before powering through with bravura. The remaining tracks are equally splendid, toying with changes in volume, tempo and sound. Knoche shows his excellent chops on "Reaching Ever Out". On "Use of Clay", he opens with a firm tone from the lower depths of his instrument, before Knuffke's solo, which in its growls and pulses are reminiscent of the late trumpeter and fellow cornetist Don Cherry. Knuffke's "Buffaloes" is a highlight, the cornetist leading the group in a collective display of fireworks, as is his "Cracks into Burning" with Rosen at a horse-like trot on drums. All in all, an impressive outing.

For more info visit [cadencejazzworld.com](http://cadencejazzworld.com) and [sluchaj.bandcamp.com](http://sluchaj.bandcamp.com). Michael Bisio is at Clifton Place Memorial Park & Garden Jul. 8 with Paul Harding. See Calendar.



**Murmurs**  
**Peter Evans (More Is More)**  
 by Stuart Broomer

Peter Evans is a trumpet virtuoso of a unique order, pressing against the instrument's technical and expressive possibilities. This was evident in his time with Mostly Other People Do the Killing and is conspicuous in every performance of his, whether as a soloist or in a wide variety of groups. His playing consistently lives up to his label name, More Is More. On *Murmurs*, Evans the composer writes for other instruments—piccolo flute, flute and Midi piano—as well as other instrumentalists.

The opening "Message from the Stars" is a piccolo flute solo performed by Erin Lesser. It's relatively brief (five minutes) and has a certain infectiousness, a high-pitched, playful quality that links it to bird song. The extended "Changes (for James Newton)", performed by Tim Munro, reflects the inspiration of the dedicatee, the veteran flutist who was in turn inspired by Eric Dolphy. The flute's voice seems extended, by overdubbing or extended technique, in the opening segment, another flute note punctuating the central phrases. While there are no statements about the works' methodologies here, the patterns of "Changes" strongly suggest a mix of composed and improvised passages, resulting in a certain shift in fluency. A slow middle segment explores sonority, ranging from oddly elongated wisps to circular repeated phrases. Slight variations and sudden flights into the upper register characterize the piece's further development, again suggesting a mix of composition and improvisation. Eventually the piece resolves in a slow, reflective passage distinguished by its sheer sonic beauty.

From there, Evans himself takes over performance responsibilities, but it's on a Midi piano, and he mixes programming with performance. The expansive "From Beyond" is a 20-minute exploration that includes skillful keyboard explorations that can suddenly move to digital warp-speed, suggesting Conlon Nancarrow's experiments in density and velocity with player piano rolls, and further coupled with wild, elastic, pitch bends. Conversely, slow passages are far from cartoons, at times warm, somber, even elegiac.

The brief "Current Affairs", reminiscent of early Terry Riley works, focuses on a short repeating pattern with an echoing backdrop, gradually ceding to expanding pitch distortions of the original material. In total this is fascinating work, revealing areas for continued exploration.

For more info visit [peterevanstrumpet.com](http://peterevanstrumpet.com). Evans is at Brooklyn Music School Jul. 7 with Rocket Science, presented by Issue Project Room. He is also at The Stone Jul. 14 with Jessica Pavone. See Calendar.

## UNEARTHED GEM

**In Concert**  
**Benny Goodman Orchestra (SteepleChase)**  
 by Scott Yanow

One of the greatest clarinetists of all time, Benny Goodman helped launch the Swing era in mid-1935 when his big band was a surprise sensation at the Palomar Ballroom in Los Angeles. A national celebrity from then on as the "King of Swing", Goodman was just 37 as the Swing era drew to a close circa 1946. While he had a brief flirtation with bop, he continued playing in an unchanged style during his final 40 years. After 1949, Goodman only led big bands on a short-term basis, adapting his repertoire to smaller groups.

One of the clarinetist's top combos was the tenet that he led for a few months in 1959. The previously unreleased music on this album is from that year's Copenhagen concert on Oct. 17th. Goodman is joined by Jerry Dodgion (alto), Flip Phillips (tenor), Bill Harris (trombone), Jack Sheldon (trumpet), Red Norvo (vibes), Russ Freeman (piano), Jimmy Wyble (guitar), Red Wooten (bass) and John Markham (drums), plus vocalist Anita O'Day, who sings on two numbers.

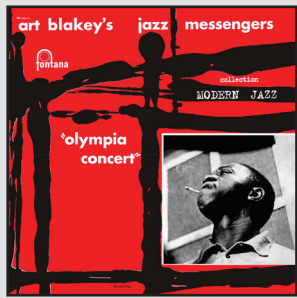
Goodman is dazzling on uptempo features such as "Air Mail Special" and "Slipped Disc" and plays "Memories of You" affectionately. The rhythm section swings tastefully throughout and Norvo (an old friend) is a consistent asset. Most of the repertoire is predictable for a Goodman date, but there are some departures. Goodman sits out a few numbers, including the uptempo blues "Ten Bone", which features Phillips and Harris, the two great soloists from Woody Herman's First Herd. Dodgion is boppish on "Don't Get Around Much Anymore". The fiery Sheldon has a hot solo on "Get Happy" and shares the vocals on "Gotta Be This or That" with O'Day, who is also heard on a medley of her hits with Gene Krupa: "Boogie Blues" and "Let Me Off Uptown". There are also a few other numbers ("Raise the Riff", "Go Margot Go", "Jam on the Breaks" and "Marching") that were rarely performed by Goodman.

Goodman, who turned 50 in 1959, may not have been at jazz' cutting edge any longer, but as this recommended set shows, he was still performing rewarding music.

For more info visit [steeplechase.dk](http://steeplechase.dk). A Goodman tribute is at Blue Note Jul. 23 with the Anderson Brothers featuring Vince Giordano. See Calendar.



## DROP THE NEEDLE



**Olympia Concert**  
**Art Blakey's Jazz Messengers (Fontana-Sam)**  
 by Fred Bouchard

The Olympia, an elegant theater in Paris' venue-packed 9th arrondissement, was built in 1893 by Joseph Oller, co-founder of the famed Moulin Rouge. In 1954, the war-shuttered cinema was revived as a 2,000-seat music hall, and jazz royalty were among the artists received with acclaim: Duke Ellington, Billie Holiday, Louis Armstrong, Sidney Bechet, Ella Fitzgerald, Miles Davis. As bebop assuaged Paris' insatiable taste for *le dernier cri* ("all the rage"), the Jazz Messengers raised L'Olympia a few times in its post-war glory days ('50s-'60s) and recorded there at least twice (his newer band would again tape there in 1965). This live recording, from November and December 1958, was originally released on French Fontana and is given a mouth-watering 180 gram, double-vinyl, deluxe gatefold treatment by Sam Records (remastered from the original mono tapes). Boss Blakey leads his formidable all-Philly front-line of Lee Morgan (trumpet), Benny Golson (tenor), Bobby Timmons (piano) and Jymie Merritt (bass). (In 1961, famed chanteuse Edith Piaf rescued the Olympia from bankruptcy by headlining music shows for three solid months, as Jacques Tati performed live skits.) The band trots out its 'top ten': Bobby Timmons' ear-worm "Moanin'" and Monk's stop-time "Evidence" (here titled "Justice"), plus five Golson chestnuts.

Rave-up liner notes by Kurt Mohr and Philippe Koechlin — from a live review a month later in *Jazz-Hot*, France's jazz rag *par excellence* — call exuberant attention to Buhaina's crackling traps and sizzling cymbals, but insist that the man who unchains thunder at his kit is neither fanatic nor revolutionary. When asked about his band's message, Blakey politely replies: "Our music seeks to defy all the humiliations and injustices we've suffered for generations. We've been touched by the warm approval of the public everywhere."

This is a young band: Blakey was elder statesman at 39; Timmons a daisy-faced 23, Morgan barely 20. Ensemble work on Golson's splendid charts is predictably tight: they'd just recorded half of these pieces in rugged takes at Rudy van Gelder's Hackensack studio for Blue Note. The live recording itself blows hot and cold: yes, Blakey's drums are well-mic'd, but the front line at times sounds pallid ("Blues March") or in-your-face ("Whisper Not").

Morgan leaps in with first solos, fiery and a-brim with elan, even slipping a line of Bizet's "Carmen" into "Whisper Not". (The Paris Opera is a few blocks away.) Golson leans into his slithery, smart solos (best: "Are You Real" and "Moanin'", though some seem truncated); he soon left the band, but his book remained: "Blues March", "Just by Myself", "I Remember Clifford", "Are You Real" and "Whisper Not". Timmons' fills are tight and fine, his lock-hand choruses dripping blue; Bu and Morgan batten down "Are You Real" fours with twists and toms. As could happen in live dates, Merritt pulls more solo space than the boss, and he earns it.

For more info visit [samrecords.fr](http://samrecords.fr). A Blakey tribute is at Dizzy's Club Jul. 25-26 with the Jazz Messengers Legacy Band. See Calendar.



**Legacies**  
**Arturo O'Farrill (Blue Note)**  
 by Thomas Conrad

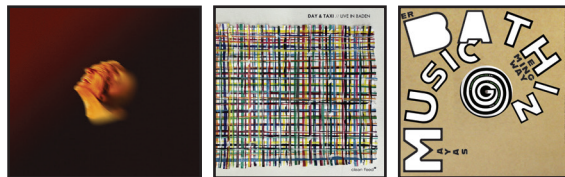
Those of us who have known Arturo O'Farrill as the leader of the celebrated Afro Latin Jazz Orchestra will be stunned by this album. O'Farrill has won numerous Grammy awards and nominations in the Latin Jazz category, but *Legacies* presents him in a different role: as a solo pianist and working in a trio format. It turns out that when the spotlight is on him, he's fearless, lightning-quick, sweeping, wildly creative, monstrous.

O'Farrill actually began on piano, and was something of a prodigy. Carla Bley hired him in 1979 when he was 19. He stayed with her for three years, and also played with Dizzy Gillespie, Steve Turre and Lester Bowie. But over the years O'Farrill, the son of Afro-Cuban bandleader Chico O'Farrill, came to embrace his heritage, and focused on the roles of composer, arranger and bandleader for the Afro Latin Jazz Orchestra.

*Legacies* is seven standards and two originals performed by O'Farrill alone or with a dynamic young rhythm section of bassist Liany Mateo (bass) and drummer/son Zack O'Farrill. The album's title and repertoire suggest that O'Farrill is looking back. But he also launches himself forward, as his own torrential, swirling introduction to "Well, You Needn't" suggests. It is a rush when his free effusions coalesce organically into Monk's theme. "Un Poco Loco" is initially a more literal interpretation, but O'Farrill builds it into a headlong, careening celebration of the song's composer, Bud Powell (who would surely have approved of O'Farrill's sheer velocity). "Utviklingsang" is one of Carla Bley's most haunting and elusive compositions. O'Farrill speeds it up and drowns it in fresh content. Yet when he cycles back to his source and Bley's beautiful melody rings out, it is poignant. "Darn That Dream" becomes one thread contributed by Jimmy Van Heusen in a huge tapestry invented by O'Farrill. On "Doxy", an outpouring of stride piano is sustained for almost four minutes (in a 4:41 track) before coalescing into Sonny Rollins' classic.

Now that Arturo O'Farrill the pianist has come out from behind the curtain, let's hope he lingers a little longer in the spotlight.

For more info visit [bluenote.com](http://bluenote.com). O'Farrill's Afro Latin Jazz Orchestra is at Bryant Park Jul. 7 and Birdland Sundays. See Calendar.



**Afterlife**  
**Gerry Hemingway (Auricle)**  
*Live in Baden*  
**Day & Taxi (Clean Feed)**  
*Bathing Music*  
**Erb/Mayas/Hemingway Trio (Veto-Records)**  
 by Kurt Gottschalk

It's easy to imagine you know what to expect from drummer Gerry Hemingway. While he's long been able to surprise (singing into the snare?), there is a refinement to his adventurousness, a certain finesse that has

become familiar. He established himself, among those in the know, back in the '70s as a member of the trio BassDrumBone with Mark Helias and Ray Anderson (the trio reunited last month at NYC's Zürcher Gallery) and as part of one of Anthony Braxton's key quartets (he, pianist Marilyn Crispell and bassist Mark Dresser reconvene this month, playing Braxton's music in trio at The Stone, with additional appearances in Philadelphia and Hemingway's native New Haven).

His work follows other, less documented lines as well, such as his visual art and, now, his songwriting efforts. Hemingway conceived and constructed the songs on *Afterlife* over the last four years, beginning with recording versions of songs by figures from the folk and rock worlds, including Bob Dylan, Lou Reed, Geeshie Wiley and the Monroe Brothers (and maybe one day we'll get to hear those studies), examining not just song structure but the audio production of their records. What the exercise spurred in him, however, is a good leap from the source material. The thoughtful lyrics set atop (but not always strictly bound to) cerebral grooves call to mind Rinde Eckert's fine 2018 album *The Natural World* or even, to a lesser degree, Laurie Anderson's groundbreaking *Mister Heartbreak*. It's not that *Afterlife* sounds like those earlier records, but there's a similarity in the full, bright recording and in the reflective wisdom of the lyrics. It's all from the cerebrum. "Missing You" is unabashedly simple in structure and sentiment, direct and heartfelt, performed as an easy shuffle. It's one of the lovelier songs on the collection, which is available as a download or on CD, housed in an attractive, DVD-size cardboard sleeve. Hemingway delivers the texts with comfortable confidence, and along with his voice and drums, employs guitar, bass, synthesizer and sampler. There are guest players (notably trumpeter Ralph Alessi,

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**MEGUMI YONEZAWA**  
**THOMAS MORGAN**
- JULY 9  
**ERI YAMAMOTO TRIO**
- JULY 16  
**WILLIAM HOOKER TRIO**
- JULY 23  
**JOSTEIN GULBRANDSEN**  
**MIKE McGUIRK**  
**RONEN ITZIK**
- JULY 30  
**EMI MAKABE**  
**THOMAS MORGAN**  
**VITOR GONÇALVES**

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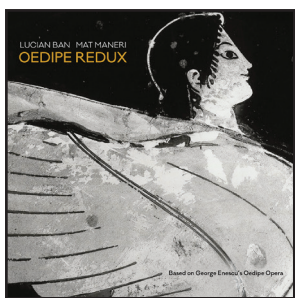


guitarist Christy Doran and Michael Moore on clarinet and alto saxophone), but most of the sound, as well as the production, is Hemingway's. It's an impressive and unexpected 45 minutes.

Two recent albums demonstrate the breadth of intuition Hemingway has displayed through the last half dozen decades. *Live in Baden* (released on CD and as a download) is a lively set by Day & Taxi. The Swiss outfit had already been in operation for some 30 years when Hemingway—who relocated to Switzerland in 2009—joined the group five years ago. Swiss saxophonist Christoph Gallio has been the only constant member of the band, with bassist Silvan Jeger marking a decade in the lineup. They make a fairly traditional, free-flowing sax trio, and Hemingway here is on point, playing around the time and never repeating himself. The three work together with ease, moving ably within Gallio's compositions between swing-leaning and hard bop-adjacent passages in the largely improvised set, recorded in November 2021. It's a fun ride with plenty of unexpected, though not quite sudden, turns in the road.

For a more challenging listen, turn to another live trio record from Switzerland, *Bathing Music*. Hemingway is credited with drums, voice and controlled feedback on this 2020 date with saxophonist Christoph Erb and pianist Magda Mayas, but it's his cymbal work that is at the center. Few drummers seem to put as much thought into what to do with their cymbals as does Hemingway, and in this exceedingly quiet session, that aspect of his playing comes into focus. The interplay between lightly tapped cymbals and muted piano strings alone is enough to intoxicate ears with a high tolerance for unusual sonics, and his bowed cymbals, in dialogue with the saxophone, find rich sonority in what is often a mere novelty. *Bathing Music*, available as both an LP and download, is issued on Erb's own label. It serves as a reminder of Hemingway's occasional far-afield explorations (see, for example, his excellent Tom and Gerry records with analogue synth specialist Thomas Lehn), and displays another aspect of Hemingway's diverse artistry.

For more info, visit [auriclerecords.bandcamp.com](http://auriclerecords.bandcamp.com), [cleanfeed-records.com](http://cleanfeed-records.com) and [veto-records.ch](http://veto-records.ch). Hemingway is at *The Stone Jul. 1* with Marilyn Crispell and Mark Dresser playing the music of Anthony Braxton. See Calendar.



**Oedipe Redux**  
Lucian Ban & Mat Maneri (Sunnyside)  
by Terrell K. Holmes

The opera *Oedipe*, by Romanian composer and instrumental polyglot George Enescu, debuted in 1936 in Paris at the Opéra Garnier. It's rarely performed because of the score's unusual structure and the four long acts, and the demands both of them place on the singers and musicians. Romanian pianist Lucian Ban and violist Mat Maneri, known for blending classical music with jazz, have arranged a version of the opera in the jazz idiom. *Oedipe Redux*, which was recorded live, is a reimagining of *Oedipe* for two singers and a jazz sextet. Joining Ban and Maneri are Ralph Alessi (trumpet), John Hébert (bass), Tom Rainey (drums) and Louis Sclavis (clarinets). Jen Shyu and Theo Bleckmann handle the challenging French vocals.

The album opens with a brooding prelude, Alessi's evocative trumpet accompanying wordless

vocalizing by Shyu and Bleckmann. Soon it evolves into an off-center tune that recalls the musings of Ornette Coleman, or the Ellington-inflected charts of Charles Mingus. Alessi and Sclavis begin "Adonis couché sur la pourpre et l'or" with a somber duet that blossoms into a sextet, accompanying the heartfelt singing of Shyu and Bleckmann. "Le berger" is a study in the kind of pointillism that practically defines ECM. Sclavis' brooding clarinet is at the center, highlighted by Ban's declarative single notes and Alessi's fluttering muted trumpet. On "Hecate, Hecate", Shyu's vocals vacillate between anguished, defiant and incantatory. She occasionally sounds ragged, but her vocal style suits the song and the overall theme of chaos perfectly. The tune that best expresses chaos is "Le crime, mort de Laios", which, at a critical juncture of the opera, combines the best elements of this jazz-opera rendering.

It starts with a blues vamp and, from there, the music boils like a cauldron, energized by Bleckmann and Shyu's urgent, pained vocalizing. The section builds to frenetic heights, then descends to a quiescent finish. The coronation march in "Couronnement et chute" features triumphant but weary vocals by the two singers. One can hear the chaos finally boiling over and leading to the denouement, "Je mourrai dans la lumière".

By placing the opera in a smaller, more accessible jazz setting, *Oedipe Redux* should generate greater interest in *Oedipe*, and hopefully bring more attention to Enescu, Ban's prodigiously talented, influential and sadly overlooked countryman.

For more info visit [sunnysiderecords.com](http://sunnysiderecords.com). Ban and Maneri are at *Barbes Jul. 8*. See Calendar.

## GLOBE UNITY



**Xénos**  
Srdjan Ivanovic (Rue Des Balkans)  
**Melange**  
Schime & Muzikon (Sequoia Music)  
**Creality**  
Pedja Milutinovic (s/r)  
by Suzanne Lorge

Drummer Srdjan Ivanovic has led a peripatetic musical life. Born in Bosnia, he spent part of his childhood in Greece before going on to earn two music degrees in the Netherlands and study on a scholarship in New York—ultimately to land in Paris, his base of operations today. These diverse influences coalesce on *Xénos*, the debut album from his quintet of the same name.

By Ivanovic's own admission, this release leans more toward rock than jazz, with smatterings of punk ("Gusta Mi Magla"), Jamaican ska ("Gianni Mou Sta Xena") and traditional Balkan sounds ("Tvoite Ochi"). No matter—Ivanovic's rhythmic muscularity more than holds it all together. Jovana Krstevsak, a superbly versatile vocalist, also does some heavy lifting, switching languages with each new groove. This sort of cultural collision only underscores the album's purpose, embedded in the title: "Xénos" means "foreigner" in Greek, and the band, through such synergistic expression, seeks to transcend the experience of the outsider. Jazz is uniquely suited to this task given its historical inclusivity, and Ivanovic can claim legions of output in more jazz-centric formats. Besides *Xénos*, two recent additions to his extensive discography include *Sleeping Beauty* with his polyglot Blazin' Quartet, featuring nine exquisite and original modern jazz compositions, and *Frame and Curiosity* with the Nikolov-Ivanovic Undectet, an eclectic 11-person ensemble that handily finesses highly nuanced big band charts.

The Undectet's aesthetic derives much of its richness from arrangements by Vladimir Nikolov, the Macedonia-raised composer who co-leads the group with Ivanovic. Like the drummer, Nikolov prefers to juggle multiple projects at a time, including another large ensemble—Schime & Muzikon, formed a few years ago through the merger of the jazz quartet Schime and the 20-piece string orchestra Muzikon. Last year, Nikolov's arranging skills (honed during stints with the Metropole Orchestra, Brussels Philharmonic, Belgrade Philharmonic, Berlin Art Orchestra, Jazz Orchestra of the Concertgebouw and

the BBC Radio Orchestra) found delightful expression in *Melange*, Schime/Muzikon's inaugural recording.

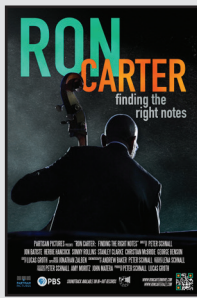
The album comprises four compositions by Schime members Luka Ignjatović (saxophone) and Sava Miletić (piano); Boris Sainovic (bass) and Pedja Milutinovic (drums) complete the ensemble. Given the sophistication of Ignjatović and Miletić's orchestral writing, it's surprising that this project represents their first foray into third-stream composition. The balance between the two musical forms—classical precision and jazz spontaneity—never falters: the sweetness of the first piece, "Dawn Tranquility", a halcyon air that yields to the quartet's harmonically jagged solos, stands in contrast with the moodiness of the second, "Let Go of Control", with its introspective sax lines and ominous, whispery orchestral accompaniment. On "Heart in a Book", a groundswell of florid string lines lifts Ignjatović's melodic, emotive sax solo, and "Doti Suite", a near-filmic work in three movements, segues from rushing excitement to romantic longing to improvisatory exultancy with nary a stumble. A prime example of avant garde concertizing.

Schime's drummer, the Serbia-born, LA-based jazz composer Milutinovic, recently borrowed Ignjatović and Miletić both as players and co-composers for his own record, *Creality*. On this release—Milutinovic's second under his own name—he brings a jazz artist's love of musical diversity to composing and a technophile's knowledge of electronic wizardry to arranging. On the title cut, for instance, he somehow integrates a wild panoply of aural impressions—oozing synth, relentless cadences, Indian solfege and buoyant horns. No less impressive is his use of Eastern European folk melodies in a smashup of forward-looking musical technologies on "Balkan Traffic", his bright arrangements for sax, trumpet and guitar on "The Future Is Ours" and his imaginative layering of oscillating sax and keyboards on "Spinal Dance". For Milutinovic, electronica is clearly more than an ornamental device: it's the musical cement that gives each track its structure. The title track, a seeming portmanteau of "reality" and "creativity", encapsulates Milutinovic's desire as "a jazz composer in the digital age" to push his collaborating musicians deeper into originality. Samples, computer software programs, electronic enhancements—all of these have a place in the modern jazz composer's toolkit, he suggests. "But you also have to know when to stop relying on artificial intelligence and bring in the human dimension," he writes in the liners. He's right; it's something of a relief when he opens "New Imaginaries" with simple acoustic guitar. Just a little breather before the digital frenzy begins—however thrilling that frenzy is.

For more info visit [srdjanivanovicxenos.bandcamp.com](http://srdjanivanovicxenos.bandcamp.com), [sekojoajzdavastvo.rs](http://sekojoajzdavastvo.rs) and [drumbooty.bandcamp.com](http://drumbooty.bandcamp.com)



## ON SCREEN



**Ron Carter: Finding the Right Notes**  
Directed by Peter Schnall (Partisan Pictures)  
by Andrew Hamlin

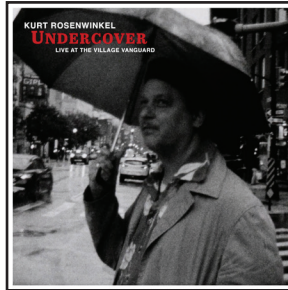
Ron Carter's story seems simple enough at first: portrait of a tall, skinny black youth who mastered classical cello, was told they'd never accept his skin in any orchestra, said okay, I'll go where I'm appreciated.

However, what one might hardly understand until seeing *Finding the Right Notes* (the newly released documentary on the legendary bassist), is the striving of this wonder-maker and the walls he must hold within his head and heart to keep those wonders coming through to present day and beyond. In front of Peter Schnall's camera, bassist Carter seems warm, if respectful—and, in his quietly blunt way, he commands if not insists on respect in return, candidly saying what he wants from terms of address ("Mr. Carter") to terms of music. Across the film's two hours, one not only senses the warmth, but also the iron beneath his smile, not to mention an overarching sense of contemplation for the soon-to-turn octogenarian in the film (and who has since turned 86 as of this year). Candid interviews include those with pianist Jon Batiste, guitarist George Benson, pianist Herbie Hancock, tenor saxophonist Sonny Rollins, fellow bassists Stanley Clarke and Buster Williams—and of course Master Carter himself, in his own words and music.

The *Guinness Book of World Records* reveals he is the most recorded bassist in history and certainly not because he was sampled so much in hip-hop. Carter has recorded 2,200 separate tracks (and still counting), from Miles Davis' second great quintet (and just about any significant jazz name that comes to mind) to non-jazz names like James Brown, Aretha Franklin, Gil-Scott Heron, A Tribe Called Quest, Paul Simon, Roberta Flack, et al. Numbers will not, however, tell you how he got all that work, though he has obviously proven through the decades to be one of the, if not the, most reliable bassists in the music business. The notes, and the approach to the notes, certainly help deliver that truth with an unmistakable and immediately recognizable tone, regardless of context.

The film opens with a quote from the veteran bassist: "I'm trying to find out what the top of the mountain looks like, and the only way to get there is by playing every night like it's my last chance to get it right." Nothing wrong with that mountain metaphor, but an awesome, if not terrifying, fact is that Carter's work is bottomless and he continues to be as prolific and active today as he has throughout his career. This movie is a tribute to a living legend, and that's no hyperbole.

For more info visit [partisanpictures.com](http://partisanpictures.com). Carter is at *Blue Note* Jul. 10 with Bill Charlap, Jul. 24 with his group *Foursight* and at *Smoke* Jul. 26 with Mike LeDonne Trio. See Calendar.

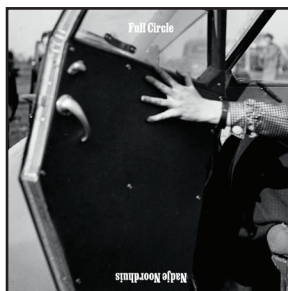


**Undercover: Live at the Village Vanguard**  
Kurt Rosenwinkel (Heartcore)  
by Tom Greenland

Kurt Rosenwinkel is a guitarist who transcends the limitations of his instrument—at times suggesting instead a keyboard, saxophone, accordion and/or melodica. Despite coating his electric guitar tone in dense layers of signal processing, he manages to evoke the warm, intimate, nuanced touch of an acoustic instrumentalist. Remarkably, he seems to get better with each passing project. *Undercover: Live at the Village Vanguard*, fresh from his Heartcore imprint, shows him in one of his strongest settings: playing his own compositions live in quartet format (a setting previously documented on 2008's *The Remedy*). On this set, gleaned from a week-long residency from last year, his compositions are typically in AABA format, featuring singable melodies over compelling harmonic motion. "Cycle Five" has a sinuous, iterative motive built on a 4+5+4+3 grouping; "The Past Intact", an insistent theme over four-chord cycles; "Music", a waltzing line with a terrific chord progression and a lyrical bridge.

As good as these pieces are, it's Rosenwinkel's playing that catches the attention. Working with Aaron Parks (piano, keyboards), Eric Revis (bass) and Greg Hutchinson (drums), all veteran collaborators, he handles his themes with delicacy and dexterity—ripping through intricate passages without compromising small, telling details, finessing critical notes with crying bends, or pregnant pauses amidst a maelstrom of shredding. "The Past Intact" showcases dazzling double-time ideas that, for all their velocity, never lose clarity or context. His solo on "Our Secret World" is a standout, his legato lines running in brilliant splashes and flashes, pausing here and there to foreground a choice color-tone. The prickly title track, with its neck-spanning gestures, is a showcase for Rosenwinkel's transcendence of the instrument's limitations. Parks' contributions to the music are outstanding: he answers the leader's processed tone with woody, acoustic piano timbres, and when he doubles on electric piano and synthesizer he matches the guitarist's speed, ingenuity and surprise; his deft ornamentation and mercurial phraseology, mixing sharp with smooth, starts with stops, are nonpareil.

For more info visit [heartcore-records.com](http://heartcore-records.com). Rosenwinkel is at *Village Vanguard* thru Jul. 2. See Calendar.



**Full Circle**  
Nadje Noordhuis (Newvelle)  
by Keith Hoffman

More than 20 years ago, Nadje Noordhuis was riding a train in her native Australia. Although she had played both piano and trumpet as a youngster, she had given up both in high school. A degree in sound engineering had led to a dead end when she was told a woman would never be considered as a studio chief. Now she was a year into her studies at the Victorian College of the Arts in Melbourne,

having again picked up her trumpet. Her knowledge of the American Classical Music known as jazz was limited.

But she had received an assignment, and she was diligent. So she put on her headphones and cued up Kenny Wheeler's "Kind Folk" (from *Angel Song*) to begin the transcription process. She listened to it. Then listened again. And again. She then knew what she wanted to do with her life.

The title track to *Full Circle* (available as a digital download or exquisitely pressed, limited edition vinyl) is many things. It is an homage to Wheeler; it is Noordhuis' literal reflection on "Kind Folk", purposely written in an intensely gentle and insistent treble rhythm; it is a meditation on 20 years of pursuing art in a society that doesn't value the pursuit. But those who do value the pursuit value Noordhuis very highly indeed. She has a unique (if sparse) catalogue as a leader that tends toward minimalist beauty. She is a composer of gorgeous melodies with effective, deceptively simple arrangements. She is an improviser who plays with great technical mastery and a beautiful tone. She clearly takes a harder edge and approach to her soloing on this record, with faster turns and even the occasional controlled growl. She can play rhythm changes at 350 bpm, but she wants to communicate, not show off.

The A section of "Little Song" sounds like a lullaby. Her use of pedals and the lovely intervals of "Northern Star" recall the version of "In a Silent Way" from *Zawinul*. The changes of "Ventura" are memorable and affecting.

Judge her by the company she keeps: Fred Hersch (piano), Thomas Morgan (bass) and the consummate modern drummer Rudy Royston. Noordhuis' time is now. Listen to her music. See her with Maria Schneider or Darcy James Argue. And hope that this album marks the beginning of a prolific career as a leader.

For more info visit [newvelle-records.com](http://newvelle-records.com). Noordhuis is at *Smalls* Jul. 13. See Calendar.

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(FIMAV CONTINUED FROM PAGE 12)

inspired maelstroms. Later, when they pulled back, she receded into a sort of forceful ballad that worked quite nicely. Her energy was a much-needed late-night enticement; her band often didn't even try to match her energy, which made for an alluring, even soothing, tension.

Victo doesn't do lullabies. Long days tend to begin in rumination and end with a bang. Day two opened with the Québécois duo of Camille Brisson and Isabelle Clermont in ball gowns and up-dos, one at an ironing board, the other a vanity, with a hanging rack and kitchen set-up between them, looping the sounds of teacups and cooking utensils. It took nearly half an hour for them to approach their flute and harp, by which point most of the audience was likely bewitched or just bothered. The French duo Noorg, on day three, focused on suspenseful static and hum. There may not be much reason for such minimalist sound art improv to carry on, but there's just as little reason not to do it. As a form it resists refinement or advancing, rather like an inverse of punk; all you can do is do more of it.

Late nights continued with electric bassist Simon Hanes' NYC outfit GNR8RZ, featuring cellist Aliya Ultan in full Silver Surfer garb and Anthony Coleman injecting humor and taste on organ and keyboard in the middle of the mayhem. Calvin Weston laid down heavy blast beats and was joined for much of the set by Billy Martin (who also appeared in a ruminative set with Payton MacDonald, Elliott Sharp and Colin Stetson), reuniting the percussion section of the John Lurie National Orchestra. The third night concluded with Buñuel, a new, metal-leaning project from Oxbow vocalist Eugene Robinson that preened while pulverizing.

But the extremes of the clock were also the extremes of the schedule. For much of the time, this 40th FIMAV was unpredictable to a high degree. Toronto drummer Joe Sorbara brought a project with vocalist Paul Dutton, with Element Choir's Christine Duncan conducting voices delivering Dutton's poetry. The verses were the skeleton but didn't dominate. Rather, Duncan fleshed them out and meshed them quite beautifully with the instruments. When she joined the ensemble as a singer, it became more studied but was still quite satisfying.

Fred Frith's trio was joined by rising trumpet star Susana Santos Silva, who is as wonderful at using acoustic space as he is with amplified space. Bassist Jason Hoopes has become, over the trio's half dozen years, a remarkably compatible playing partner for Frith. Drummer Jordan Glenn was surprisingly light and as such perfect—they didn't need more sound. Within the density, Silva was a semi-submerged soloist. The group's long improvisations were thick but systematic. As they neared the end, the music and the river in the live video backdrop by Heike Liss both flowed quickly. Then it got loud.

Guitarist Tashi Dorji and saxophonist Dave Rempis played a fantastically in-sync duet. Dorji has a great sense of rhythm. He built and altered percussive loops, with Rempis paying strict attention then breaking free to build a typhoon. Canadian clarinet/bass clarinetist Lori Freedman's BeingFive brought together players from Greece and Germany, including Berlin-based accordionist Andrea Parkins, for a wonderful set following their 2022 record, moving in bursts and shifting in fascinating ways between parallel plateaus.

An unexpected highlight came from the octogenarian Montreal drummer Guy Thouin. His L'ensemble Infini featured four saxophones, piano, bass, electric guitar and trombonist Scott Thomson as the sole brass representative, more than holding his ground. The saxophones were dissonant and taut, blasting through the hot charts. This was smart big band revisionism that brought to mind The Ex & Brass Unbound, Paal Nilsson-Love's Large Unit and other, similarly muscular ensembles, following along a crooked line that can be traced back to Mingus' passions.

But the two high points came on the last afternoon. A duo between mad genius EYE and the Japanese handmade organ player FUJI|||||||TA (aka Fujita Yosuke) began in white noise call-and-response and became what could be a new issue in the Boredoms Super Roots soundscape series (maybe Super Roots |||?). Immediately following that was a trio joining the brilliant British pianist Alexander Hawkins, Quebec clarinetist François Houle and NYC drummer Kate Gentile, each often playing in pockets of their own devising with remarkable cohesion.

Zorn's 13th appearance at the festival was a boisterous finale for Levasseur's final Victo, although booked (Levasseur said at a press meeting prior to the concert) before his decision to retire. The 850-seat Le Carré theater was filled to the brim for the double bill. First, two trios: Brian Marsella, Jorge Roeder and Ches Smith playing neo-hard bop and John Medeski, Matt Hollenberg and Kenny Grohowski playing amped-up exotica, all scripted by Zorn; then his New Masada Quartet with Roeder, Julian Lage (guitar) and Kenny Wollesen (drums). Zorn has rewritten his own book again and again, and did so once more, but there's no arguing with success. Spirits were high for Levasseur's heartfelt goodbye.

For more info visit [fimav.qc.ca](http://fimav.qc.ca)

(ORANGE WINTER CONTINUED FROM PAGE 12)

periods out of phase with each other, their sudden convergence producing unstoppable momentum.

The Necks have been hugely influential in Australian jazz. As Lionel Loueke did previously, Abrahams guested with The Vampires, a band partly inspired two decades ago by Swanton's world-beat group, The Catholics, with its fondness for jaunty melodies. Nick Garbett (trumpet), Jeremy Rose (saxes), Noel Mason (bass) and Alex Masso (drums) played pieces by the horn players, the hallmarks of which were coiling, intertwined melodies and dub reggae's extravagant use of echo. Abrahams typically found his own way into the music on Garbett's reggae-based "Ortigara", supplying the idiom's trademark off-beat accompaniment one moment and improvising lines that could have been penned by Nino Rota the next—except for the saw-tooth edge to his keyboard sound. Jolting surprises broke hypnotic spells throughout The Vampires' set.

Rose has become a pivotal figure, not just for his expert playing and composing, but because his Earshift Music is the country's premier jazz label. He's also a member of another trio including a little Necks voodoo: Vazesh, with Swanton on bass and Hamed Sadeghi playing the tar, a waisted Persian lute with a sound closer to a banjo than oud. They performed entirely improvised music in the much warmer acoustics of the Uniting Church: Rose's opening solo bass clarinet delivered long, grumbling, didgeridoo-like notes and higher, plaintive cries that became a three-way conversation with tar and arco bass. The sound quality bordered on otherworldly; Rose's tenor was monumental amid these gentle musings. As Sadeghi played, the slight scrape of plectrum on string generated overtones that suggested a ghostly fourth instrument. Extended bass techniques, laments and nursery rhyme-like melodies were also present.

Both Bungaribee and the Michelle Nicole Quartet drew on Western classical music. The artistry of the former, a quartet consisting of Paul Cutlan (assorted woodwinds), Gary Daley (accordion, piano, keyboard), Ollie Miller (cello, electronics) and Chloe Kim (drums), keeps growing in scope, and they began with Daley playing the cathedral's pipe organ to gothic effect amid gusts of electronics, scraped cymbals and mournful bass clarinet. Among their adventures using classical repertoire as improvising vehicles, they visited the

"Notturmo" from Bartok's *Mikrokosmos Vol. IV*, Bach's "Ich glaube, lieber Herr, hilf meinem Unglauben" (which was as serene as a sunset) and a fragment from Stravinsky's extraordinary ballet *Agon*—like music for marionettes.

Nicole's quartet road-tested material from their forthcoming Earshift album, *The Bach Project*. Occasionally their interpretations blurred the compositions' impeccable inner logic, and tempted the leader—a free-ranging singer with sumptuous tone and exemplary intonation—into being somewhat mannered. Two pieces were mashed with standards: "Sarabande" (from "Partita No. 1") with "Lonely Woman", and "Fugue in G minor" with "Round Midnight". "March in D" was reimagined as if Ornette Coleman had written it, with flying guitar from Hugh Stuckey over textures in free time from Tom Lee (bass) and Ronny Ferella (drums). When the band played at a whisper in the unkind acoustics of Orange Conservatorium, it could ride the updrafts of Nicole's voice, and she could back off the microphone, merely frosting the songs with sound.

Kim, whose drumming arrives not so much in rhythmic patterns as in energy waves, also played in the Tessie Overmyer Trio, with Overmyer (alto) and Jacques Emery (bass). The very young Overmyer is already a well-formed player and composer. She's listened widely enough to cover Frank Zappa's charming "Little Umbrellas"—a reminder of how seldom Zappa's dazzling compositions (especially those from 1969-72) are exploited. Overmyer's band is one to watch.

The Sandy Evans/Andrew Robson Quartet members are close to Oz jazz royalty, essentially coming from the same generation as The Necks. Evans has been among the country's preeminent tenor and soprano players for 40 years, while Robson has been a scalding and imaginative alto player for a decade less. In Brett Hirst (bass) and Hamish Stuart (drums) they have a rhythm section that can cruise like a Cadillac or bellow like a Harley Davidson; however loose the music becomes, this pair has a way of keeping the hips and toes moving.

Some of the original pieces fizzed with rhythmic witticisms, while "The Tea Horse Road" had Robson on descant recorder and Stuart drumming with his hands, the whole building in intensity to a coarse-grained soprano solo from Evans. "Call to the Waning Moon" combined desperate cries from both saxophones, and especially affecting was Evans' tribute to the late Aboriginal singer/songwriter Archie Roach: a piece with a slight Scottish accent and ardent solos over a slow 3/4. Where many bands look for ways to carve a niche, this one is simply at ease in its own musical skin.

For more info visit [owjf.com.au](http://owjf.com.au)

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JASON MORAN & THE BIG BANDWAGON

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**CAPTAIN BLACK BIG BAND**  
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**T.K. BLUE**



ORRIN EVANS AND THE CAPTAIN BLACK BIG BAND

**AUGUST 26**

**MARCUS GARVEY PARK, MN**  
**THE COOKERS**  
**ENDEA OWENS & THE COOKOUT**  
**NDUDUZO MAKHATHINI TRIO**  
**AKUA ALLRICH AND THE TRIBE**



THE COOKERS

**AUGUST 27**

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(LEST WE FORGET CONTINUED FROM PAGE 10)

vast deep forest in western Sweden, but also a ship from Africa to America, the combination of wood and water," Wallin noted. Billed as Per Henrik Wallin and His Gang, the band is a constantly shifting ensemble featuring some of the best Swedish jazz musicians, including his fellow countryman, tenorist Bernt Rosengren (who recently passed away on May 14th), as well as trumpeter Magnus Broo; Han Bennink, Gustavo Bergalli and Steve Reid also turn up as special guests. These interpretations of Wallin's music outside the duo or trio format show a different side of his music, confirming the strength of its structures. From the bluesy opener to the romp dedicated to Fats Waller, this is a striking recording and a precious addition to Wallin's discography. *Mandelstam* (Moserobie) by Per Henrik and His Gang was subsequently recorded in 2004-5, just before the pianist passed away in 2005, and last year Umlaut released a piano trio tribute to Wallin by Simon Sieger (piano), Joel Grip (bass) and Michael Griener (drums): *Oùat - The Strange Adventures of Jesper Klint* (*Oùat Plays Per Henrik Wallin*).

"There is an under-the-soil authenticity to Wallin's contributions that set [his work] apart from the pack," said Charles Walker on *Sudden Thoughts*: "the commanding clamor of a piano voice which has taken on the surge and stomp of its surrounding milieu, but sluiced entire alternate tributaries into its main stream" with a "torrent of cascading blues phrases, full-bodied block chords and mounting rhythmic intensity." For the attentive listener, the fire burning in Wallin's performances over the decades (this month marks what would have been the pianist's 77th birthday) will finally set to rest the marketing banalities about the frozen landscapes expressed in "Nordic jazz".

### Recommended Listening:

- Per Henrik Wallin/Sven-Åke Johansson – 1974-2004 (*Umlaut*, 1974-2004)
- Per Henrik Wallin/Johnny Dyani/Erik Dahlbäck – *Burning in Stockholm* (Atavistic, 1981)
- Per Henrik Wallin Trio – *Blues Work* (Dragon, 1982)
- Per Henrik Wallin – *One Knife is Enough (Piano Solos)* (Caprice, 1982/1992/2003)
- Per Henrik Wallin/Sven-Åke Johansson | Wallin/Peter Janson/Leif Wennerström – *Proklamation I / Farewell to Sweden* (hatOLOGY, 2000-01)
- Per Henrik Wallin – *Velodromer* (Moserobie, 2004-5)

(INTERVIEW CONTINUED FROM PAGE 6)

go-to trumpeter these days, for all the bands, is Freddie Hendrix. He is so killing right now.

TNYCJR: Full disclosure: I was at that park concert, and like you, I was a resident of South Orange. I came to your house not long after that concert to interview you, and who was there, recording an album in your living room, but Larry Coryell! When did you get into recording?

JR: I was always into recording from the beginning of my career. I had a four-track and an eight-track, but with the advent of ProTools and digital recording, you could record at home. I've made a lot of recordings in my house ever since the '90s, and I've put together a big collection of vintage microphones, a must for recording. But I really got into doing jazz sessions after I bought a Yamaha C7 grand piano. I put drums in a kitchen alcove and a control board around the corner from the living room. I actually was inspired by pictures of Rudy Van Gelder's old home studio in Hackensack.

We recorded a Chucho Valdés album here in 2008 on the Yamaha, a quartet date where he had bass, full-blown percussion and a bata drummer. It was called *Jazz Bata Two*. I won a Latin Grammy for it as producer.

I also do a lot of engineering and editing of CDs. It's nice to be able to work at home. But the CD business is

such a double-edged sword today. You're not anybody until you have a couple of CDs out, but nobody buys them anymore. And I hear a lot of complaints from jazz fans about streaming; they want to know who is on a CD, who is on what track, who is on the album. We've got to figure out some way to convey that information with streaming albums.

TNYCJR: I left South Orange twenty years ago, but are you still doing the local concerts?

JR: We do a Giants of Jazz concert honoring a specific jazz musician every year. You participated, talking about your friendship with him, when we honored Randy Weston. Then the concerts were at the South Orange Middle School. Now we do them at SOPAC, the town's Performing Arts Center. We had the 23rd Giants of Jazz last fall, the first since 2019 due to COVID and a bad flood in 2021. We're going to do one this year on Thanksgiving weekend, but we haven't picked an honoree yet.

Lee is at Blue Note Jul. 31 thru Aug. 6 with the Dizzy Gillespie Alumni All-Star Big Band. See Calendar.

### Recommended Listening:

- John Lee/Gerry Brown – *Infinite Jones* (feat. Chris Hinze & Gary Bartz) (Overseas/Keytone, 1973)
- Joachim Kühn – *Cinemascope* (MPS, 1974)
- The Eleventh House (featuring Larry Coryell) – *Aspects* (Arista, 1976)
- McCoy Tyner – *Dimensions* (Elektra Musician, 1983)
- Dizzy Gillespie and the United Nation Orchestra – *Live at the Royal Festival Hall* (Enja, 1989)
- Yotam Silberstein – *Brasil* (Jazz Legacy Productions, 2011)

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- ★ **Ravi Coltrane Quartet**
- ★ **Steve Smith and Vital Information**
- ★ **SOULIVE** with Eric Krasno, Alan Evans, Neal Evans
- ★ **Teri Roiger, John Menegon**
- ★ **Samba de Gringo; Jared Gold Trio**
- ★ **Charlie Sepulveda and the Turnaround** with Ivan Renta, Emanuel Gambaro, Gabriel Rodriguez, Francisco Alcalá, Luis Quintero, Natalia Mercado; Melvis Santa
- ★ **David Gibson Quartet; Sam Dillon Quintet**
- ★ **Pearring Sound** with Dave Sewelson, Jeff Pearring, Alexis Marcelo, Ledian Mola, Michael TA Thompson
- ★ **Roberta Piket, Todd Coolman, Billy Mintz; Dave Kikoski Trio**
- ★ **Max Johnson Trio** with Neta Raanan, Connor Parks
- ★ **Soul Guard** with Mike Young
- ★ **Tamar Borochoy's** Contract
- ★ **Steve Davis Quintet** with Mike DiRubbo, Zaccari Curtis, Ugonna Okegwo, Eric McPherson; Saul Rubin Zebtet and Jam
- ★ **Russell Malone Quartet** with Michael Weiss, Vincent Dupont, Willie Jones III + George Coleman
- ★ **Marilyn Crispell, Gerry Hemingway, Mark Dresser**

## Sunday, July 2

- ★ **Yacouba Sissoko & SIYA**
- ★ **Max Johnson Five** with Neta Raanan, Mariel Bildsten, Santiago Leibson, Connor Parks; Daisy Castro with Max O'Rourke, Brad Brose, James Robbins
- ★ **Arturo O'Farrill And The Afro Latin Jazz Orchestra**
- ★ **Steve Smith and Vital Information**
- ★ **Charlie Apicella, Juma Sultan, Brad Whiteley, Austin Walker; SOULIVE** with Eric Krasno, Alan Evans, Neal Evans
- ★ **Lafayette Harris Jr. Trio**
- ★ **Charlie Sepulveda and the Turnaround** with Ivan Renta, Emanuel Gambaro, Gabriel Rodriguez, Francisco Alcalá, Luis Quintero, Natalia Mercado
- ★ **Steve Nelson Quartet; Hector Martignon Trio**
- ★ **Teri Roiger, Steve Berger, John Menegon**
- ★ **Welf Dorr, Shoko Nagai, Dmitry Ishenko, Rodrigo Recabarren**
- ★ **Gabrielle Stravelli, Michael Kanan, Pat O'Leary; Richard Cortez Polite Jam Session**
- ★ **Andrea Wolper**
- ★ **Sun Ra Arkestra**
- ★ **Rick Rosato, Kyle Wilson, Martin Nevin**
- ★ **Boncellia Lewis and Friends**
- ★ **Simon Mogul Trio; Kristina Koller**
- ★ **Melissa Stylianou Trio**
- ★ **Marcus Goldhaber; Mimi Jones and Friends: "Jazz and Jam Party"**
- ★ **John Colonna Trio**
- ★ **Andy Farber Quintet; Asaf Yuria Quintet and Jam**
- ★ **Russell Malone Quartet** with Michael Weiss, Vincent Dupont, Willie Jones III + George Coleman

## Monday, July 3

- ★ **The Wild Midwest** with Joe Saylor, Michael Thurber, Jon Lampley
- ★ **Ilusha Tsinadze and Gocha Tsinadze** with Chris Tordini, Jason Nazary
- ★ **Houston Person Quintet**
- ★ **Vince Giordano and the Nighthawks**
- ★ **Theon Cross**
- ★ **Brandi Disterheft Trio**
- ★ **Liam Sutcliffe Quartet; Hank Allen-Barfield Quintet**
- ★ **Stew Cutler; Terrence McManus, John Hebert, Billy Mintz**
- ★ **Alan Broadbent, Harvie S, Billy Mintz**
- ★ **Basher**
- ★ **Eric Alexander Quartet; Mike Boone Quartet and Jam**
- ★ **Charles Colizza, Trevor Robertson, Usman Salahuddin**

## Tuesday, July 4

- ★ **Tamar Korn; Slavic Soul Party** with John Carlson, Kenny Warren, Peter Hess, Peter Stan, Tim Vaughn, Adam Dotson, Ken Bentley, Matt Moran, Chris Stromquist
- ★ **Dave Stryker Organ Trio** with Bob Mintzer
- ★ **Ashley Pezzotti**
- ★ **Gretchen Parlato and Lionel Loueke**
- ★ **Dan Aran Trio**
- ★ **Joe Saylor and the Kingdom; Craig Handy Quartet**
- ★ **Hilali Govreen, George Cables; Chris Byars Trio**
- ★ **Taru Alexander Quintet** with Hanka G, Jordan Lerner, Jordan Williams, Neal Caine; Russell Hall Septet with Ben Seacrist, Mike Troy, Sasha Berliner, Esteban Castro, Matt Lee, Leo Larrett
- ★ **James Brandon Lewis/Chad Taylor; Matana Roberts; 75 Dollar Bill**
- ★ **Sullivan Fortner Trio** with Peter Washington, Marcus Gilmore

## Wednesday, July 5

- ★ **Dayna Stephens Trio**
- ★ **Yacine Boularès Quartet**
- ★ **Andy Statman Trio** with Larry Eagle, Jim Whitney; Mamady Kouyate and his Mandingo Ambassadors
- ★ **Dave Stryker Organ Trio** with Bob Mintzer
- ★ **David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night** with Warren Vache
- ★ **Gretchen Parlato and Lionel Loueke**
- ★ **Ehud Asherie Trio**
- ★ **Neal Caine Quartet; Dave Schumacher and Cubeyé**
- ★ **Jazzmobile presents Winard Harper Grant's Tomb 7 pm**
- ★ **Sue Matsuki**
- ★ **Raphael Silverman Trio**
- ★ **Peter Brainin and Friends: "Harlem Jazz Session"**
- ★ **Chien Chien Lu Quartet** with Jeremy Pelt, Richie Goods, Jerome Jennings; Hank Allen-Barfield Quartet and Jam
- ★ **Ken Filiano, Ben Vida, Larry Ochs**

- ★ **Maria Kaushansky Trio** with Paul Gill, Anthony Pinciotti
- ★ **Sullivan Fortner Trio** with Peter Washington, Marcus Gilmore

## Thursday, July 6

- ★ **Gary Versace** with Adam Kolker, Jeremy Stratton, Anthony Pinciotti
- ★ **Yamba Quartet**
- ★ **Dave Stryker Organ Trio** with Bob Mintzer
- ★ **AC Lincoln**
- ★ **Dirty Dozen Brass Band**
- ★ **Abraham Burton Quartet; Ai Murakami Quartet**
- ★ **John Yao and His 17-piece Instrument**
- ★ **Tim Ries Quartet; Helio Alves Quintet**
- ★ **Raul Midón**
- ★ **Tyler Bullock Trio** with Jonathon Muir-Cotton, Miguel Russell and Stacy Dillard
- ★ **Hot Toddlies**
- ★ **James Weidman, Harvie S, Alvester Garnett; Nick Masters Trio**
- ★ **Phil Young Experience**
- ★ **Altin Sencalar Trio** with Jared Beckstead Craan, Zachary Adleman
- ★ **Seydurah Avecmoi**
- ★ **Will Hotaling: "Um Passo"**
- ★ **Noah Garabedian** with John Ellis, Vitor Goncalves, Jimmy Macbride; Anthony Wonsay
- ★ **Quartet and Jam**
- ★ **Miguel Zenón Quartet** with Luis Perdomo, Hans Glawischng, Henry Cole
- ★ **Nels Cline, Gerald Cleaver, Larry Ochs**
- ★ **Sam Bardfeld, Joe Fonda, Barry Altschul**
- ★ **Sullivan Fortner Trio** with Peter Washington, Marcus Gilmore

## Friday, July 7

- ★ **David Adewumi Quartet** with Lex Korten, Adam Oiszewski, Jongkuk Kim
- ★ **Tony Malaby's Under the Turnpike Trio** with Billy Mintz, John Hebert; Basher
- ★ **Bill Saxton and the Harlem All-Stars**
- ★ **Birdland Big Band; Dave Stryker Organ Trio** with Bob Mintzer
- ★ **Chad LB Quartet**
- ★ **Dirty Dozen Brass Band**
- ★ **Rocket Science** with Peter Evans, Ikue Mori, Sam Pluta, Craig Taborn
- ★ **Arturo O'Farrill and the Afro Latin Jazz Orchestra**
- ★ **Richard Clements Quintet; James Austin Quartet**
- ★ **Jason Tiemann Quartet; T.K. Blue Quartet**
- ★ **Darius Jones Trio** with Chris Lightcap, Gerald Cleaver
- ★ **Jazzmobile presents Camille Thurman**
- ★ **Mike LeDonne, John Webber, Willie Jones III; Johnny O'Neal Trio**
- ★ **Jerome Sabbagh/Greg Tuohy Quartet** with Simon Willson, Kush Abadey
- ★ **Richard Sears**
- ★ **Patience Higgins' Jam**
- ★ **Nadine Simmons and Her Soul of New York Band**
- ★ **Aimee Allen; Grady Tesch**
- ★ **Carlos Abadie Quintet** with Matt Garrison, Steve Ash, Alex "Apollo" Ayala, Jay Sawyer; Billy Test Quartet and Jam
- ★ **Miguel Zenón Quartet** with Luis Perdomo, Hans Glawischng, Henry Cole
- ★ **Trevor Dunn, Kate Gentile, Larry Ochs, Jason Kao Hwang, Fred Lonberg-Holm**
- ★ **American Tap Dance Foundation presents Hooper, Tap Preservation and International Tap Dance Hall of Fame awards: Terry Brock, Reggio "The Hooper" McLaughlin, Drika Overton, Leslie "Bubba" Gaines, Juanita Pitts with Jess Jurikovic, Charlie Tokarz, Joe Fonda, Lou Grassi and guests**
- ★ **Sullivan Fortner Trio** with Peter Washington, Marcus Gilmore

## Saturday, July 8

- ★ **Alvaro Benavides Group**
- ★ **Pakula Surprise** with Eric Pakula, Blake Lindberg, Nick Cudahy; Jeremiah Lockwood, Ricky Gordon; Lucian Ban, Mat Maneri; Brooklyn Qawwali Party with Kenny Warren, Oscar Noriega, Brian Drye, Xavier Del Castillo, Michael Gamble, Tony Kieraldo, Noah Jarrett, Conor Elmes, Brook Martinez
- ★ **Bill Saxton and the Harlem All-Stars**
- ★ **Dave Stryker Organ Trio** with Bob Mintzer
- ★ **Chad LB Quartet**
- ★ **Dirty Dozen Brass Band**
- ★ **Teri Roiger, John Menegon**
- ★ **Jade Synsteliien Quartet; Miki Yamanaka Quartet**
- ★ **Paul Harding, Michael Bisio**
- ★ **Max Johnson Five** with Neta Raanan, Mariel Bildsten, Lex Korten, Wen-Ting Wu; Lee Taylor
- ★ **Sam Newsome Group; Stephen Gaucci Unit; Ryan Siegel, Jarred Chase, Michael Gilbert; Luke Marrant, Sylvester Germaine, JK Kim**
- ★ **Jon Cowherd**
- ★ **EAST AXIS** with Matthew Shipp, Scott Robinson, Kevin Ray, Newman Taylor Baker
- ★ **Avi Rothbard, Vicente Archer, Colin Stranahan; Jesse Green Trio**
- ★ **Eva Novoa, Shoko Nagai**
- ★ **The Youngbloods** with Shanelle Jenkins
- ★ **Chris Bittner Trio; Wayne Tucker & The Bad Moths**
- ★ **Will Brown Quartet**
- ★ **Carlos Abadie Quintet** with Matt Garrison, Steve Ash, Alex "Apollo" Ayala, Jay Sawyer; Stacy Dillard Quartet and Jam
- ★ **Miguel Zenón Quartet** with Luis Perdomo, Hans Glawischng, Henry Cole
- ★ **Tim Berne, Steve Swell, Brandon Lopez, Gerald Cleaver, Larry Ochs**
- ★ **American Tap Dance Foundation presents "Rhythm in Motion 23" with Tony Saag, Jess Jurikovic, Charlie Tokarz, Joe Fonda, Lou Grassi and guests**
- ★ **Sullivan Fortner Trio** with Peter Washington, Marcus Gilmore

## Sunday, July 9

- ★ **Sol Liebeskind and Federico Diaz: "Play Boleros"**
- ★ **Sara L'Abriola**

- ★ **Christian Wiggs Big Band; Arturo O'Farrill And The Afro Latin Jazz Orchestra**
- ★ **Chad LB Quartet**
- ★ **Mordy Ferber; Dirty Dozen Brass Band**
- ★ **We Free Strings: Melanie Dyer, Charles Burnham, Alex Waterman, Ken Filiano, Michael Wimberly**
- ★ **Harry Allen Trio**
- ★ **Caelan Cardello Trio; Ray Gallon Trio**
- ★ **Under the Turnpike Trio** with Tony Malaby, John Hébert, Billy Mintz
- ★ **Teri Roiger, Steve Berger, John Menegon**
- ★ **Joel Forrester**
- ★ **Aaron Quinn, Deric Dickens; Alexander Adams, Seth Andrew Davis**
- ★ **Welf Dorr, Carlo De Biaggio, Dalius Naujo**
- ★ **Melissa Morgan Trio; Lucy Wijnands Polite Jam**
- ★ **Kate Baker**
- ★ **Matt Lavelle and The 12 Houses Orchestra**
- ★ **Boncellia Lewis and Friends**
- ★ **Maria Kaushansky Trio** with Cameron Brown, Anthony Pinciotti
- ★ **Kenny Wessel Trio** with Lou Grassi
- ★ **Tony Davis and Trio Querencia, Michael Morgan Trio**
- ★ **Marcus Goldhaber** with Yaala Ballin; Mimi Jones and Friends: "Jazz and Jam Party"
- ★ **Eri Yamamoto Trio**
- ★ **Audrey Silver**
- ★ **Larry Ham/Woody Witt Quartet** with Lee Hudson, Tom Melito; Aaron Johnson Boplicity and Jam with Ilya Lushtak, Sacha Perry, Mike Boone, Masahiro Sakuma
- ★ **Miguel Zenón Quartet** with Luis Perdomo, Hans Glawischng, Henry Cole
- ★ **Erhard Hirt, Nick Didkovsky, Hans Tammen; Erhard Hirt, Shoko Nagai, Monica Rocha**
- ★ **Sullivan Fortner Trio** with Peter Washington, Marcus Gilmore

## Monday, July 10

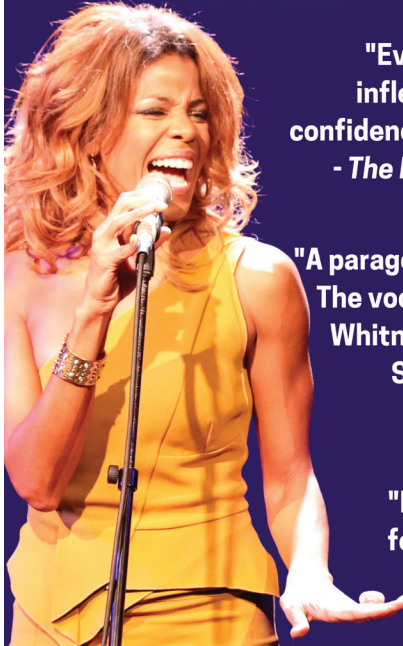
- ★ **Caracas Trio**
- ★ **Nicole Henry** with Shedrick Mitchell, Eric Wheeler, Charles Haynes
- ★ **Vince Giordano and the Nighthawks**
- ★ **Ron Carter/Bill Charlap Duo**
- ★ **Vanderlei Pereira Trio**
- ★ **Naama Gheber Quartet; David Zheng Quintet**
- ★ **Mingus Big Band**
- ★ **Spike Wilner Trio; Pasquale Grasso, Ari Roland, Keith Balla**
- ★ **Joe Farnsworth Trio** with Eric Lewis, Jonathon Muir-Cotton; Miki Yamanaka Trio and Jam
- ★ **Charles Colizza, Trevor Robertson, Usman Salahuddin**
- ★ **Ron Jackson** with Akiko Tsuruga, Alvester Garnett

AN EVENING WITH

# NICOLE HENRY

WORLD-RENOWNED JAZZ VOCALIST MAKES HER **BIRDLAND** DEBUT

MONDAY, JULY 10, 7PM



"Every gesture and inflection conveyed confidence and mastery."  
- The New York Times

"A paragon of perfection. The vocal love-child of Whitney Houston and Sarah Vaughan."  
- Miami Herald

"Henry aims right for the emotional center."  
- Billboard

Shedrick Mitchell - piano Eric Wheeler - bass  
Charles Haynes - drums

**BIRDLAND** 315 W. 44TH ST., NY / BIRDLANDJAZZ.COM  
NICOLEHENRY.COM



## Tuesday, July 11

- ★ Brandon Seabrook String Trio with Erica Dicker and Henry Fraser  
Bar Lunático 9, 10:30 pm \$10
- ★ Free Range Rat with John Carlson, Eric Hipp, Shawn McGloin, Chris Stromquist; Slavic Soul Party with John Carlson, Kenny Warren, Peter Hess, Peter Stan, Tim Vaughn, Adam Dotson, Ken Bentley, Matt Moran, Chris Stromquist  
Barbès 7, 9 pm \$20
- ★ Monty Alexander  
Birdland 7, 9:30 pm \$30-40
- ★ Ashley Pezzotti  
Birdland Theater 5:30 pm \$20-30
- ★ The Suffers  
Blue Note 8, 10:30 pm \$20-35
- ★ Our Delight  
Cellar Dog 7, 8:30 pm \$5
- ★ Jon Regen  
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★ Yoni Kretzmer with Joe Fonda, Erhard Hirt, Lou Grassi; James Paul Nadien, Elias Stemeseder, Aaron Rubinstein; Ben Goldberg, John Hebert, Billy Mintz  
Downtown Music Gallery 6:30 pm
- ★ Happy Trio XXVII with Kevin Sun, Alon Near, Angus Mason  
Lowlands 8, 9:30 pm \$10
- ★ Carol Morgan Quartet with Steve Nelson, Peter Washington, Chuck Redd; Kate Cosco Trio  
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★ Lummie Spann Quartet with Taber Gable, Dezron Douglas, Darrian Douglas; Jason Clotter Quartet and Jam  
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ Aaron Parks Quartet with Ben Solomon, Ben Street, Billy Hart  
Village Vanguard 8, 10 pm \$40
- ★ Michael Weiss with Paul Sikivie, Pete Van Nostrand  
Zinc Bar 7, 8:30 pm \$25

## Wednesday, July 12

- ★ Alfredo Colon Quartet with Marta Sanchez, Lester St Louis, Connor Parks  
Bar Bayeux 8, 9:30 pm
- ★ Hadar Noiberg  
Bar Lunático 9, 10:30 pm \$10
- ★ Mamady Kouyate and his Mandingo Ambassadors  
Barbès 10 pm \$20
- ★ Monty Alexander  
Birdland 7, 9:30 pm \$30-40
- ★ David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night with Pasquale Grasso  
Birdland Theater 5:30, 8:30 pm \$20-30
- ★ The Suffers  
Blue Note 8, 10:30 pm \$20-35
- ★ Daniel Bennett Group  
Carl Schurz Park 7 pm
- ★ Bruce Harris Trio  
Cellar Dog 7, 8:30 pm \$5
- ★ Sam Dillon Quintet; Ben Wolfe Trio  
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★ Jazzmobile presents Houston Person  
Grant's Tomb 7 pm
- ★ Noa Fort, Sam Newsome, Sean Conly; James Paul Nadien, Marcus Cummins, James McKain, Hans Tammen; Stephen Gauci, Adam Lane, Kevin Shea; Erhard Hirt and the NY Connection with Joe Fonda; Lou Grassi; Main Drag Philharmonix Conduction Orchestra  
Main Drag Music 7 pm \$20
- ★ Oscar Perez, Anthony Perez, Tim Homer, Raphael D'Luoff Trio  
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★ Karen Mack  
Pangea 7 pm \$25
- ★ Salongo  
Pier 84 7 pm
- ★ Gabriel Schillinger-Hyman Band  
The Porch 8 pm \$20
- ★ Peter Brainin and Friends: "Harlem Jazz Session"  
Room 623 at B2 Harlem 8, 9:30 pm \$20
- ★ Noah Haidu Quartet with Stacy Dillard, Paul Sikivie, Charles Good; Curtis Nowosad Quintet and Jam  
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ Leslie Harrison Quintet with Antoine Drye, John DiMartino, Yoshi Waki, Russell Carter  
Smoke 7, 9, 10:30 pm \$35
- ★ Jessica Pavone, Tristan Kasten Krause  
The Stone at The New School 8:30 pm \$20
- ★ Aaron Parks Quartet with Ben Solomon, Ben Street, Billy Hart  
Village Vanguard 8, 10 pm \$40

## Thursday, July 13

- ★ Caleb Teicher/Veronica Swift  
92NY 7:30 pm
- ★ Adam Kolker, Jeremy Stratton, Anthony Pinciotti, Jacob Sacks  
Bar Bayeux 8, 9:30 pm
- ★ Leo Genovese's Quiombo  
Bar Lunático 9, 10:30 pm \$10
- ★ Monty Alexander  
Birdland 7, 9:30 pm \$30-40
- ★ Miss Maybell Jazz Age Artistes  
Birdland Theater 8:30 pm \$20-30
- ★ Bob James Quartet with Andrey Chmut  
Blue Note 8, 10:30 pm \$30-45
- ★ Juana Luna  
Bushwick Inlet Park 6:30 pm
- ★ James Burton Quintet; Mariel Bildsten Quartet  
Cellar Dog 7, 8:30, 11 pm \$5
- ★ Victor Goines: ""Swinging Stories"" with Lauren Sevia, Jami Dauber, Kenny Rampton, Liesl Whitaker, Wycliffe Gordon, Sara Jacovino, Oscar Rossignoli, Yasushi Nakamura; Sarah Hanahan  
Dizzy's Club 7:30, 9:30, 11:15 pm \$20-50
- ★ Jonny King Trio; Mark Whitfield  
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★ Roy Hargrove Big Band  
The Jazz Gallery 7:30, 9:30 pm \$20-40
- ★ Santi Debriano Arkestra Bembe Sextet  
Jazz Museum in Harlem 2 pm
- ★ ELEW  
Joe's Pub 9:30 pm \$25
- ★ Ed Cherry Trio; Greg Murphy Trio  
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★ Phil Young Experience  
Patrick's Place 7 pm
- ★ Keith "The Captain" Gamble  
The Porch 8 pm \$20
- ★ Andrew Gutasukas; Nate Hook/Paolo Cantarel; Karin Hofmann: "Acid Jazz"  
Silvana 7, 10, 11 pm
- ★ Nadje Noordhuis Quintet with James Shipp, Alex Brown, Chris Tordini, Bill Campbell; David Gibson Quartet and Jam  
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ Billy Harper Quintet with Freddie Hendrix, Francesca Tanksley, Hwansu Kang, Aaron Scott  
Smoke 7, 9, 10:30 pm \$35
- ★ Jessica Pavone, Aimee Neimann, Abby Swidler  
The Stone at The New School 8:30 pm \$20
- ★ Aaron Parks Quartet with Ben Solomon, Ben Street, Billy Hart  
Village Vanguard 8, 10 pm \$40
- ★ Zürcher Gallery 8 pm \$20

## Friday, July 14

- ★ Hery Paz Quartet with Jacob Sacks, John Hebert, Dan Weiss  
Bar Bayeux 8, 9:30 pm
- ★ Binky Griptite  
Bar Lunático 9, 10:30 pm \$10
- ★ Mamie Minch with Dean Sharenow  
Barbès 8 pm \$20
- ★ Bill Saxton and the Harlem All-Stars Bill's Place 7, 9 pm \$30
- ★ Birdland Big Band; Monty Alexander  
Birdland 5:30, 8:30, 10:30 pm \$30-40
- ★ Billy Stritch Quartet  
Birdland Theater 7, 9:30 pm \$30-40
- ★ Bob James Quartet with Andrey Chmut  
Blue Note 8, 10:30 pm \$30-45
- ★ Tessa Lark and Michael Thurber  
Bryant Park 7 pm
- ★ Duduka Da Fonseca Quartet; Courtney Wright Quartet  
Cellar Dog 7, 8:30, 11 pm \$10
- ★ Victor Goines: ""Swinging Stories"" with Lauren Sevia, Jami Dauber, Kenny Rampton, Liesl Whitaker, Wycliffe Gordon, Sara Jacovino, Oscar Rossignoli, Yasushi Nakamura; Sarah Hanahan  
Dizzy's Club 7:30, 9:30, 11:15 pm \$20-50
- ★ Mike LeDonne Trio; Chris Beck Quartet  
The Django 7:30, 9, 10:30, 12 am \$25
- ★ New Muse Trio with Gwen Laster, Melanie Dyer, Alexis Marcelo; Overkill with Tim Berne, Gregg Belisle-Chi, Tom Rainey; Tomas Fujiwara, Nick Dunston, David Leon  
Ibeam Brooklyn 7, 8:15, 9:30 pm \$25
- ★ Jihye Lee Orchestra  
The Jazz Gallery 7:30, 9:30 pm \$20-40
- ★ Jazzmobile presents Tammy McCann  
Marcus Garvey Park 7 pm
- ★ Victor Gould Trio; Jon Davis Trio  
Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- ★ Butterfly Black with Ben Williams, Syndee Winters  
Nublu 151 8 pm \$22.66
- ★ Patience Higgins' Jam  
Patrick's Place 8 pm
- ★ Moon Soul Quartet  
The Porch 8 pm \$20
- ★ Yayoi Ikawa; Bernell Jones  
Room 623 at B2 Harlem 7, 8:30, 10, 11:30 pm \$20
- ★ Billy Harper Quintet and Jam  
Smalls 7:30, 9, 10:30 pm, 12 am \$40
- ★ Billy Harper Quintet with Freddie Hendrix, Francesca Tanksley, Hwansu Kang, Aaron Scott  
Smoke 7, 9, 10:30 pm \$35
- ★ Jessica Pavone, Peter Evans, Brandon Lopez, Ryan Sawyer  
The Stone at The New School 8:30 pm \$20
- ★ Aaron Parks Quartet with Ben Solomon, Ben Street, Billy Hart  
Village Vanguard 8, 10 pm \$40

## Saturday, July 15

- ★ Randy Ingram Trio  
Bar Bayeux 8, 9:30 pm
- ★ Armo  
Bar Lunático 9, 10:30 pm \$10
- ★ Pakula Surprise with Eric Pakula, Blake Lindberg, Nick Cudahy; Jeremiah Lockwood, Ricky Gordon  
Barbès 3, 6 pm \$20
- ★ Bill Saxton and the Harlem All-Stars Bill's Place 7, 9 pm \$30
- ★ Monty Alexander  
Birdland 8:30, 10:30 pm \$30-40
- ★ Billy Stritch Quartet  
Birdland Theater 7, 9:30 pm \$30-40
- ★ Bob James Quartet with Andrey Chmut  
Blue Note 8, 10:30 pm \$30-45
- ★ Chris Beck Quartet; Ken Fowser Quartet  
Cellar Dog 7, 8:30, 11 pm \$10
- ★ Victor Goines: ""Swinging Stories"" with Lauren Sevia, Jami Dauber, Kenny Rampton, Liesl Whitaker, Wycliffe Gordon, Sara Jacovino, Oscar Rossignoli, Yasushi Nakamura; Sarah Hanahan  
Dizzy's Club 7:30, 9:30, 11:15 pm \$20-60
- ★ Tommy Campbell Trio; Richard Cortez Band  
The Django 7:30, 9, 10:30, 12 am \$25
- ★ Wide Open Works (WOW) Summer Festival: Rob Garcia 4 with Noah Preminger, Gary Versace, Kim Cass; Sam Newsome/Dave Liebman; Scott Robinson, Julian Thayer, Jeff "Tain" Watts  
Ibeam Brooklyn 7, 8:15, 9:30 pm \$25
- ★ Firas Zreik with David Leon, Ramiro Marziani, John Murchison, Alber Baseel  
The Jazz Gallery 7:30, 9:30 pm \$20-40
- ★ Victor Gould Trio; Lew Tabackin Trio  
Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- ★ 75 Dollar Bill: Little Big Band and Duo  
Old American Can Factory 9 pm
- ★ Balance with Anna Webber and Matt Mitchell  
The Owl Music Parlor 8 pm \$12
- ★ Marcelo Cardozo Trio  
Patrick's Place 7 pm
- ★ Angie Pastor Trio; Casa Mantequilla  
The Porch 1, 8 pm \$20
- ★ Dyna Edyne  
Room 31 at Arlo NoMad 7:30 pm \$23.41
- ★ Bruce Harris Quintet; Jason Marshall Quartet and Jam  
Smalls 7:30, 9, 10:30 pm, 12 am \$40
- ★ Billy Harper Quintet with Freddie Hendrix, Francesca Tanksley, Hwansu Kang, Aaron Scott  
Smoke 7, 9, 10:30 pm \$35
- ★ Jessica Pavone, Wendy Eisenberg; Neil 'Cloaca' Young  
The Stone at The New School 8:30 pm \$20
- ★ Aaron Parks Quartet with Ben Solomon, Ben Street, Billy Hart  
Village Vanguard 8, 10 pm \$40

## Sunday, July 16

- ★ Jochen Rueckert Quartet  
Bar Lunático 9, 10:30 pm \$10
- ★ Ari Folman-Cohen  
Barbès 6 pm \$15
- ★ Arturo O'Farrill and the Afro Latin Jazz Orchestra  
Birdland 8:30, 10:30 pm \$30-40
- ★ Billy Stritch Quartet  
Birdland Theater 7, 9:30 pm \$30-40
- ★ Danny Jonokuchi: "Plays Duke Ellington"; Bob James Quartet with Andrey Chmut  
Blue Note 12:30, 2:30, 8, 10:30 pm \$25-45
- ★ Akiko Tsuruga Trio  
Cellar Dog 7, 8:30 pm \$5
- ★ Victor Goines: "Swinging Stories" with Lauren Sevia, Jami Dauber, Kenny Rampton, Liesl Whitaker, Wycliffe Gordon, Sara Jacovino, Oscar Rossignoli, Yasushi Nakamura  
Dizzy's Club 5, 7:30 pm \$20-50
- ★ Jed Levy Quartet; Jeremy Manasia Trio  
The Django 6:30, 8, 9:30, 11 pm \$25
- ★ Teri Roiger, Steve Berger, John Menegon  
Entwine Wine Bar 6, 7:30 pm
- ★ Joel Forrester  
Grace Gospel Church 11:15 am
- ★ Adam Nussbaum, Steve Cardenas, Gene Perla; Michel Gentile Quartet with Steve Cardenas, John Hébert, Tom Rainey  
Ibeam Brooklyn 2, 3:15 pm \$25

- ★ Welf Dorr, Shoko Nagai, Zach Swanson, Dave Miller  
The Keep 9 pm
- ★ Deanna Kirk Quartet with Giacomo Aula, Marco Panascia, Maurizio Spista; Jamile Polite Jam  
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★ Mary Foster Conklin  
North Square Lounge 12:30, 2 pm
- ★ Carmen Rothwell, Andy Clausen  
The Owl Music Parlor 7:30 pm \$12
- ★ Boncellia Lewis and Friends  
Patrick's Place 12 pm
- ★ The Key to Authenticity  
The Porch 8 pm \$20
- ★ Lou Grassi Quintet  
Riverbank State Park 3 pm
- ★ Hadar Noiberg/Vinicius Gomes Quartet  
Room 31 at Arlo NoMad 7:30 pm \$23.41
- ★ Mimi Jones and Friends: "Jazz and Jam Party"  
Room 623 at B2 Harlem 8, 10 pm \$20
- ★ William Hooker Trio  
Saint Peter's Church 5 pm
- ★ Craig Wuepper Quartet with Steve Hall, Paul Odeh, Tom DiCarlo; Mike Troy Quartet and Jam  
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ Billy Harper Quintet with Freddie Hendrix, Francesca Tanksley, Hwansu Kang, Aaron Scott  
Smoke 7, 9, 10:30 pm \$35
- ★ Aaron Parks Quartet with Ben Solomon, Ben Street, Billy Hart  
Village Vanguard 8, 10 pm \$40

## Monday, July 17

- ★ Yotam Ben Or Quartet  
Bar Lunático 9, 10:30 pm \$10
- ★ Reginald Chapman's Chaphouse with Maxx Spinelli, Julia Chen, Ryan Easter, Mark McIntyre, Eli Rojas  
Barbès 7 pm \$20
- ★ Vince Giordano and the Nighthawks  
Birdland Theater 5:30, 8:30 pm \$20-40
- ★ Frédéric Yonnet  
Blue Note 8, 10:30 pm \$25-35
- ★ Saul Rubin Trio  
Cellar Dog 7, 8:30 pm \$5
- ★ Ehud Asherie Trio with Peter Washington, Jason Brown  
Dizzy's Club 7:30, 9:30 pm \$20-45
- ★ Cameron Campbell Quartet; Adam Lamoureux Quartet  
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★ Mingus Big Band  
Drom 7:30, 9:30 pm \$30
- ★ Arcorís Sandoval Quintet with Lucas Pino, Roxy Coss, Mimi Jones, Allan Mednard; ELEW Quartet and Jam  
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ Charles Colizza, Trevor Robertson, Usman Salahuddin  
Sour Mouse 8:30, 10 pm
- ★ Jonathan Kreisberg  
Zinc Bar 7, 8:30 pm \$25

## Tuesday, July 18

- ★ Bill Charlap Trio with Dee Dee Bridgewater, Nicholas Payton  
92NY 7:30 pm
- ★ Charlotte Greve's Wood River  
Bar Lunático 9, 10:30 pm \$10
- ★ Tamar Korn; Slavic Soul Party  
Barbès 7, 9 pm \$20
- ★ SRT With John "J.R." Robinson and Tom Scott  
Birdland 7, 9:30 pm \$30-40
- ★ Ashley Pezzotti  
Birdland Theater 5:30 pm \$20-30
- ★ Frédéric Yonnet  
Blue Note 8, 10:30 pm \$25-35
- ★ Johnny O'Neal Trio  
Cellar Dog 7, 8:30 pm \$5
- ★ Michael Rodriguez, Robert Rodriguez, Ricky Rodriguez, Obed Calvaire, Roberto Vizcaino, Jr.  
Dizzy's Club 7:30, 9:30 pm \$20-45
- ★ The Pedro Giraudo Tango Quartet; Manuel Valera and New Cuban Express  
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★ Su\$hi with Gian Perez, Greg Lou, Eliza Salem; Chris Cochrane, Michael Foster; Rob Price, Chris Cawthray; Eyal Araz, Eric Ann  
Downtown Music Gallery 6:30 pm
- ★ Chris McCarthy Trio with Chris Tordini, Steven Crammer  
Lowlands 8, 9:30 pm \$10
- ★ Jill McCarron, Paul Gill, Andy Watson; John Merrill Trio  
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★ Cucho Martinez and Friends  
Riverside Park 7 pm
- ★ Spaghetti Eastern Music  
Silvana 8 pm
- ★ Steve Nelson Quartet with Rick Germanson, Kiyoshi Kitagawa, Neal Smith; Jason Clotter Quintet and Jam  
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street  
Village Vanguard 8, 10 pm \$40
- ★ Benito Gonzalez  
Zinc Bar 7, 8:30 pm \$25

## Wednesday, July 19

- ★ Charlotte Greve Trio with Chris Tordini, Vinnie Sperrazza  
Bar Bayeux 8, 9:30 pm
- ★ Duduka Da Fonseca and Quarteto Universal  
Bar Lunático 9, 10:30 pm \$10
- ★ The Pre-War Ponies with Daria Grace, J. Walter Hawkes, Jim Whitney, Willie Martinez; Buck And A Quarter Quartet; Mamady Kouyate and his Mandingo Ambassadors  
Barbès 6, 8, 10 pm \$20
- ★ SRT With John "J.R." Robinson and Tom Scott  
Birdland 7, 9:30 pm \$30-40
- ★ David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night with Sara Caswell  
Birdland Theater 5:30, 8:30 pm \$20-30
- ★ Frédéric Yonnet  
Blue Note 8, 10:30 pm \$25-35
- ★ Tamar Korn Quartet  
Cellar Dog 7, 8:30 pm \$5
- ★ Michael Rodriguez, Robert Rodriguez, Ricky Rodriguez, Obed Calvaire, Roberto Vizcaino, Jr.  
Dizzy's Club 7:30, 9:30 pm \$20-45
- ★ Alex Brown Quartet; Steve Ash Trio  
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★ Jazzmobile presents Leslie Harrison Grant's Tomb 7 pm
- ★ Russ Lossing and King Vulture with Adam Kolker, Matt Pavolka, Satoshi Takeishi  
Ibeam Brooklyn 8 pm \$20
- ★ Patrick Golden Ensemble: Rich Rosenthal, Nick Gianni, Ken Filiano, Lou Grassi; Colin Hinton's Birthday Bash with Stephen Gauci, Adam Lane; Yoni Kretzmer/Juan Pablo Carletti's BIGGISH Band with Rick Parker, Christof Knoche, Kenny Warren, Andrew Hrad, Peter Bitenc; Eric Plaks, Ayumi Ishito, Daniel Carter, John Panikar, Zach Swanson  
Main Drag Music 7 pm \$20
- ★ Greg Joseph, Gary Versace, Paul Sikivie; Thomas Linger, Paul Gill, Peter Van Nostrand  
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★ Val Hark, Louise Rogers, Alex Leonard, Ben Cassara, Tessa Souter, Jay Leonhart, Amy London: "Two Year Anniversary"  
Pangea 7 pm \$25
- ★ Eric Person Quintet  
Pier 84 7 pm
- ★ Lauren Lee  
The Porch 8 pm \$20
- ★ Peter Brainin and Friends: "Harlem Jazz Session"  
Room 623 at B2 Harlem 8, 9:30 pm \$20
- ★ Will Bernard Quartet; Robert Edwards Quintet and Jam  
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ Tony Glausi Quartet with Sean Mason, Russell Hall, Domo Branch  
Smoke 7, 9, 10:30 pm \$35
- ★ Suphala, Lاراaji  
The Stone at The New School 8:30 pm \$20
- ★ Maria Kaushansky Trio  
Thompson Central Park Hotel 6 pm
- ★ Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street  
Village Vanguard 8, 10 pm \$40

## Thursday, July 20

- ★ Bill Charlap, Aaron Diehl, Isaiah J. Thompson, Caelan Cardello  
92NY 7:30 pm
- ★ Ingrid Laubrock, Tom Rainey, Adam Kolker, Jeremy Stratton  
Bar Bayeux 8, 9:30 pm
- ★ Yasser Tejada and Paloté  
Bar Lunático 9, 10:30 pm \$10
- ★ Dayna Kurtz  
Barbès 10 pm \$15
- ★ SRT With John "J.R." Robinson and Tom Scott  
Birdland 7, 9:30 pm \$30-40
- ★ Bryan Eng Sextet  
Birdland Theater 8:30 pm \$30
- ★ Jose James: "On & On, Sings Badu"  
Blue Note 8, 10:30 pm \$25-35
- ★ Gerry Eastman and Friends  
Bushwick Inlet Park 6:30 pm
- ★ Phillip Harper Quintet; Avi Rothbard  
Cellar Dog 7, 8:30, 11 pm \$5
- ★ Charles McPherson, Terrell Stafford, Jeb Patton, David Wong, Billy Drummond; Boyce Griffith  
Dizzy's Club 7:30, 9:30, 11:15 pm \$20-60
- ★ Neal Miner Trio; People of Earth  
The Django 7:30, 9, 10:30, 12 am \$25
- ★ Chris Tordini Quartet with Steve Lehman, Matt Mitchell, Dan Weiss  
The Jazz Gallery 7:30, 9:30 pm \$20-40
- ★ Alvaro Torres, John Hébert, Barry Altschul; Obasi Akoto Trio  
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★ Lina Tullgren, Lentils, Wendy Eisenberg  
The Owl Music Parlor 7:30 pm \$12

# WBGO TRIPS TO NEWPORT JAZZ FESTIVAL

On sale now

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WBGO.ORG/NEWPORT



- RL Boyce Jazz Museum in Harlem 2 pm
- Phil Young Experience Patrick's Place 7 pm
- Angela Grey Quartet The Porch 8 pm \$20
- Dave Neves Silvana 7 pm
- Mark Zaleski Quartet; Josh Evans Quintet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ Louis Hayes Quartet with Abraham Burton, David Hazeltine, Santi Debriano Smoke 7, 9, 10:30 pm \$35
- Suphala, Jonathan Maron, Jason Lindner The Stone at The New School 8:30 pm \$20
- ★ Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street Village Vanguard 8, 10 pm \$40

## Friday, July 21

- Le Boeuf Brothers Bar Bayeux 8, 9:30 pm
- Tiga Jean Baptiste Bar Lunático 9, 10:30 pm \$10
- Bill Saxton and the Harlem All-Stars Bill's Place 7, 9 pm \$30
- Birdland Big Band; SRT With John "J.R." Robinson and Tom Scott Birdland 8:30, 10:30 pm \$30-40
- Carole J Bufford Birdland Theater 7, 9:30 pm \$20-30
- Jose James: "On & On, Sings Badu" Blue Note 8, 10:30 pm \$25-35
- Magos Herrera Bryant Park 7 pm
- Sheryl Bailey Quartet; Jamale Davis Quartet Cellar Dog 7, 8:30, 11 pm \$10
- ★ Charles McPherson, Terell Stafford, Jeb Patton, David Wong, Billy Drummond; Boyce Griffith Dizzy's Club 7:30, 9:30, 11:15 pm \$20-60
- Dwayne "Cook" Broadnax Quartet; JC Hopkins Biggish Band The Django 7:30, 9, 10:30 pm, 12 am \$25
- Jeremy Dutton The Jazz Gallery 7:30, 9:30 pm \$30-40
- ★ Jazzmobile presents Siphon Kunene Marcus Garvey Park 7 pm
- David Bryant, Dezron Douglas, Eric McPherson; Jeremy Manasia Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Patience Higgins' Jam Patrick's Place 8 pm
- Carole Sylvan The Porch 8 pm \$20
- Alex Ridout; Darrell Smith Room 623 at B2 Harlem 7, 8:30, 10, 11:30 pm \$20
- Dave Schumacher Septet with Josh Evans, Peter Brainin, Manuel Valera, Alex "Apolo" Ayala, Mauricio Herrera, Jimmy Macbride; Corey Wallace Dubtet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$40
- ★ Louis Hayes Quartet with Abraham Burton, David Hazeltine, Santi Debriano Smoke 7, 9, 10:30 pm \$35
- Suphala, Rajeev Maddela The Stone at The New School 8:30 pm \$20
- ★ Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street Village Vanguard 8, 10 pm \$40

## Saturday, July 22

- Neta Raanan Bar Bayeux 8, 9:30 pm
- Craig Dreyer: "Music of The Crusaders" Bar Lunático 9, 10:30 pm \$10
- Jeremiah Lockwood, Ricky Gordon Barbès 6 pm \$15
- Bill Saxton and the Harlem All-Stars Bill's Place 7, 9 pm \$30
- SRT With John "J.R." Robinson and Tom Scott Birdland 8:30, 10:30 pm \$30-40
- Jose James: "On&On, Sings Badu" Blue Note 8, 10:30 pm \$25-35
- Bebop Collective; Simona Premazzi Quartet Cellar Dog 7, 8:30, 11 pm \$10
- Alex Mendham and His New Yorkers Chelsea Table + Stage 7 pm \$20-90
- ★ Charles McPherson, Terell Stafford, Jeb Patton, David Wong, Billy Drummond; Boyce Griffith Dizzy's Club 7:30, 9:30, 11:15 pm \$20-60
- Ed Cherry Quartet; Freddy DeBoe Band The Django 7:30, 9, 10:30 pm, 12 am \$25
- Shedrick Mitchell The Jazz Gallery 7:30, 9:30 pm \$30-40
- David Bryant, Dezron Douglas, Eric McPherson; Neal Caine Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- ★ Ray Blue Quartet Patrick's Place 7 pm
- Danaya Band The Porch 8 pm \$20
- Leahy Ardon Room 31 at Arlo NoMad 7:30 pm \$23.41
- John Zorn: "Benefit Concert for Creative Music Studio" with Cyro Baptista, Steven Bernstein, Patricia Brennan, Wendy Eisenberg, gabby fluke-mogul, Mary Halvorson, Simon Hanes, Brian Marsella, Billy Martin, Ikue Mori, Ches Smith, Jim Staley, Kenny Wollesen Roulette 8 pm \$30-35
- Dave Schumacher Septet with Josh Evans, Peter Brainin, Manuel Valera, Alex "Apolo" Ayala, Mauricio Herrera, Jimmy Macbride; Chris Beck Quartet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$40
- ★ Louis Hayes Quartet with Abraham Burton, David Hazeltine, Santi Debriano Smoke 7, 9, 10:30 pm \$35
- Suphala, Laraaji The Stone at The New School 8:30 pm \$20
- ★ Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street Village Vanguard 8, 10 pm \$40

## Sunday, July 23

- Itamar Borochoy's CONTRAFAC Bar Lunático 9, 10:30 pm \$10
- ★ Arturo O'Farrill and the Afro Latin Jazz Orchestra Birdland 8:30, 10:30 pm \$30-40
- Carole J Bufford Birdland Theater 7, 9:30 pm \$20-30
- Andersons with Vince Giordano: "Play Benny Goodman"; Jose James: "On & On, Sings Badu" Blue Note 12:30, 2:30, 8, 10:30 pm \$25-35
- Bertha Hope Quintet: "Elmo Hope at 100" Brooklyn Museum of Art 2 pm
- ★ Mike LeDonne Trio Cellar Dog 7, 8:30 pm \$5
- ★ Charles McPherson, Terell Stafford, Jeb Patton, David Wong, Billy Drummond Dizzy's Club 5, 7:30 pm \$20-60
- Neal Miner Trio The Django 6:30, 8, 9:30, 11 pm \$25
- Teri Roiger, Steve Berger, John Menegon Entwine Wine Bar 6, 7:30 pm
- Joel Forrester Grace Gospel Church 11:15 am
- ★ Matt Mitchell, Andrew Smiley, Kate Gentile Ibeam Brooklyn 8 pm \$20
- Welf Dorr, Elias Meister, Dmitry Ishenko, Rob Mitzner The Keep 9 pm
- Lucy Yeghiazaryan Trio; Vanisha Gould Polite Jam Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Ben Cassara North Square Lounge 12:30, 2 pm
- Boncellia Lewis and Friends Patrick's Place 12 pm
- Ruben Gonzalez and Handmade The Porch 8 pm \$20
- Marcus Goldhaber; Mimi Jones and Friends: "Jazz and Jam Party" Room 623 at B2 Harlem 6, 8, 10 pm \$20
- Jostein Gulbrandsen, Mike McGuirk, Ronen Itzik Saint Peter's Church 5 pm
- Nick Hempton Quartet; Aaron Johnson Boplicity and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ Louis Hayes Quartet with Abraham Burton, David Hazeltine, Santi Debriano Smoke 7, 9, 10:30 pm \$35
- ★ Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street Village Vanguard 8, 10 pm \$40

## Monday, July 24

- Vanisha Gould with Chris McCarthy, Kayla Williams, John Sims Bar Lunático 9, 10:30 pm \$10
- ★ Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- ★ Ron Carter Quartet Foursight with Renee Rosnes, Jimmy Greene, Payton Crossley Blue Note 8, 10:30 pm \$30-45
- Zaid Nasser Trio Cellar Dog 7, 8:30 pm \$5
- Martha Kato with Moto Fukushima, Keita Ogawa, Jonathan Powell, Ryan Keberle, John Ellis, Itai Kriss, Remy Le Boeuf Dizzy's Club 7:30, 9:30 pm \$20-40
- April Varner Quartet; Thomas Linger Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★ Harvey Diamond, Cameron Brown Mezzrow 7:30, 9 pm \$35
- Ari Hoenig Trio; Miki Yamanaka Trio and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Charles Colizza, Trevor Robertson, Usman Salahuddin Sour Mouse 8:30, 10 pm

- Maria Kaushansky Trio Sweet Afton 7 pm
- Roni Ben-Hur Zinc Bar 7, 8:30 pm \$25

## Tuesday, July 25

- ★ John Scofield with Bill Charlap, Scott Colley, Bill Stewart 92NY 7:30 pm
- Saul Rubin Trio Bar Lunático 9, 10:30 pm \$10
- ★ Slavic Soul Party with John Carlson, Kenny Warren, Peter Hess, Peter Stan, Tim Vaughn, Adam Dotson, Ken Bentley, Matt Moran, Chris Stromquist; Mamady Kouyate and his Mandingo Ambassadors Barbès 9, 10 pm \$20
- ★ Delfeayo Marsalis Uptown Jazz Orchestra Birdland 7, 9:30 pm \$30-40
- Ashley Pezzotti Birdland Theater 5:30 pm \$20-30
- ★ The Bad Plus Blue Note 8, 10:30 pm \$20-35
- Brazilian Grooves Cellar Dog 7, 8:30 pm \$5
- Taulant Mehmeti Trio with Marius van den Brink, Hamir Atwal and Peter Bernstein The Cutting Room 7 pm \$23.41
- ★ Jazz Messengers Legacy Band with Don Braden, Valery Ponomarev, Robin Eubanks, Mamiko Watanabe, Lonnie Plaxico, Victor Jones Dizzy's Club 7:30, 9:30 pm \$20-45
- Benito Gonzalez Trio; Samuel Torres Latin Jazz Quintet The Django 7:30, 9, 10:30 pm, 12 am \$25
- Viv Corringham, Al Margolis, Sandy Gordon; Jonathan Reisin, Noa Fort, Shinya Lin; Steve Swell, Thomas Heberer Downtown Music Gallery 6:30 pm
- Three Tenors with Neta Raanan, Jacob Shulman, Kevin Sun, Dan Pappalardo, Jacob Shulman Lowlands 8, 9:30 pm \$10
- Dan Cray Trio; Tardo Hammer Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Abraham Burton Quartet; Russell Hall Septet with Ben Seacrist, Mike Troy, Sasha Berliner, Esteban Castro, Matt Lee, Leo Larrett Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ Julian Lage Trio with Jorge Roeder, Dave King Village Vanguard 8, 10 pm \$40
- Manuel Valera with Hamish Smith, Mark Whitfield Jr. Zinc Bar 7, 8:30 pm \$25

## Wednesday, July 26

- ★ Bill Charlap solo 92NY 7:30 pm
- ★ Micah Thomas Quintet with Adam O'Farrill, Kaia Vandever, Kanoa Mendenhall, Lesley Mok Bar Bayeux 8, 9:30 pm
- Trio Catarina Bar Lunático 9, 10:30 pm \$10
- Joel Forrester Barbès 8 pm \$15
- ★ Delfeayo Marsalis Uptown Jazz Orchestra Birdland 7, 9:30 pm \$30-40
- ★ David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night with Bill Mays Birdland Theater 7, 9:30 pm \$20-30
- ★ The Bad Plus Blue Note 8, 10:30 pm \$20-35
- Nick Billio Trio Cellar Dog 7, 8:30 pm \$5
- ★ Jazz Messengers Legacy Band with Don Braden, Valery Ponomarev, Robin Eubanks, Mamiko Watanabe, Lonnie Plaxico, Victor Jones Dizzy's Club 7:30, 9:30 pm \$20-45
- Tyler Blanton Quartet The Django 7:30, 9, 10:30, 12 am \$25
- Jazzmobile presents Antonio Hart Grant's Tomb 7 pm
- ★ Haruna Fukazawa, Claire de Brunner, Shu Odamura, Ken Filiano; Charley Sabatino, Nick Lyons, Jeff Peering, Patrick Golden; Stephen Gauci, Adam Lane, Kevin Shea; Yuko Togami, Ayumi Ishito, Rema Hasumi; James Wengrow, Hery Paz, Austin White, Danny Sher Main Drag Music 7 pm \$20
- Marcos Varela Trio; Ben Miller Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★ Sheila Jordan, Roni Ben-Hur and Harvie S Pangea 7 pm \$25
- Dick Griffin Pier 84 7 pm
- Acute Inflections The Porch 8 pm \$20
- Peter Brainin and Friends Room 623 at B2 Harlem 8, 9:30 pm \$20
- David Sneider Quartet; Benny Benack Quintet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ Mike LeDonne Trio with Ron Carter, Carl Allen Smoke 7, 9, 10:30 pm \$35
- Marje Wagner Soapbox Gallery 8 pm \$25
- ★ Zoh Amba, Craig Taborn The Stone at The New School 8:30 pm \$20
- ★ Julian Lage Trio with Jorge Roeder, Dave King Village Vanguard 8, 10 pm \$40

## Thursday, July 27

- ★ "Jazz in July" All-Star Jazz Party 92NY 7:30 pm
- ★ Delfeayo Marsalis Uptown Jazz Orchestra Birdland 7, 9:30 pm \$30-40
- Michael Wolff Trio Birdland Theater 8:30 pm \$20-30
- ★ The Bad Plus Blue Note 8, 10:30 pm \$20-35
- Jackson Lynch Bushwick Inlet Park 6:30 pm
- Brandon Lee Quintet; Raphael D'Lugoff Quartet Cellar Dog 7, 8:30, 11 pm \$5
- Nilson Matta Quintet: "Brazilian Voyage" David Rubenstein Atrium 7:30 pm
- ★ Jon Faddis and Friends "70th Birthday Celebration" with David Hazeltine, Todd Coolman, Dion Parson; Trunino Lowe Quartet Dizzy's Club 7:30, 9:30, 11:15 pm \$20-55
- Misha Piatigorsky Quartet; Dan Aran Band The Django 7:30, 9, 10:30 pm, 12 am \$25
- Pedrito Martinez Group Drom 8 pm \$30
- ★ Valerie Capers Jazz Museum in Harlem 2 pm
- Mingus Big Band; Sami Stevens Joe's Pub 7, 9:30 pm \$35
- Simona Premazzi Trio; Ray Gallon Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Phil Young Experience Patrick's Place 7 pm
- Wayne Tucker Quintet; David Gibson Quartet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Tierney Sutton with Tamir Hendelman, Ricky Rodriguez, EJ Strickland Smoke 7, 9, 10:30 pm \$35
- ★ patrick brennan with Hilliard Greene, Brian Groder, Michael TA Thompson, Rod Williams Soup & Sound 7 pm
- ★ Zoh Amba with Forbes Graham, gabby fluke-mogul, Luke Stewart The Stone at The New School 8:30 pm \$20
- Bruce Edwards Group Sugar Hill Children's Museum of Art and Storytelling 6 pm
- ★ Julian Lage Trio with Jorge Roeder, Dave King Village Vanguard 8, 10 pm \$40

## Friday, July 28

- Tomoko Omura Quartet with Glenn Zaleski, Pablo Menares, Jay Sawyer Bar Bayeux 8, 9:30 pm
- Huntertones Bar Lunático 9, 10:30 pm \$10
- ★ Shoko Nagai's TOKALA with Frank London, Satoshi Takeishi Barbès 8 pm \$20
- Bill Saxton Harlem All-Stars Bill's Place 7, 9 pm \$30
- ★ Birdland Big Band; Delfeayo Marsalis Uptown Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$20-40
- Harry Allen Quartet Birdland Theater 7, 9:30 pm \$20-30
- ★ The Bad Plus Blue Note 8, 10:30 pm \$20-35
- Champe-Soukous Collective Bryant Park 7 pm
- Darrell Green Quintet; Steve Ash Quartet Cellar Dog 7, 8:30, 11 pm \$10
- ★ Jon Faddis and Friends "70th Birthday Celebration" with David Hazeltine, Todd Coolman, Dion Parson; Trunino Lowe Quartet Dizzy's Club 7:30, 9:30, 11:15 pm \$20-55
- Hendrik Meurkens Quartet; Sarah Hanahan Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★ patrick brennan sOnic Openings El Taller LatinoAmericano 8 pm
- Kendrick Scott The Jazz Gallery 7:30, 9:30 pm \$30-40
- Joel Forrester Knickerbocker Bar & Grill 8 pm
- Allan Harris Marcus Garvey Park, Richard Rogers Amphitheater 7 pm
- Ken Peplowski Trio; Jon Davis Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Patience Higgins' Jam Patrick's Place 8 pm
- Willem Delisfort Project The Porch 8 pm \$20
- Marcio Philomena: "Brazil Night" Room 623 at B2 Harlem 7, 8:30 pm \$20

- Duduka Da Fonseca and Quarteto Universal; Philip Harper Quintet with Bernell Jones II, Jordan Williams, Jason Maximo Clotter, Curtis Nowosad Smalls 7:30, 9, 10:30 pm, 12 am \$40
- Tierney Sutton with Tamir Hendelman, Ricky Rodriguez, EJ Strickland Smoke 7, 9, 10:30 pm \$35
- ★ Zoh Amba with Patrick Shiroishi, Steve Gunn, Chris Corsano The Stone at The New School 8:30 pm \$20
- ★ Julian Lage Trio with Jorge Roeder, Dave King Village Vanguard 8, 10 pm \$40

## Saturday, July 29


- Alex Goodman Bar Bayeux 8, 9:30 pm
- Jim Campilongo 4-Tet Bar Lunático 9, 10:30 pm \$10
- Jeremiah Lockwood, Ricky Gordon Barbès 6 pm \$15
- Bill Saxton and the Harlem All-Stars Bill's Place 7, 9 pm \$30
- ★ Delfeayo Marsalis Uptown Jazz Orchestra Birdland 8:30, 10:30 pm \$30-40
- ★ Harry Allen Quartet Birdland Theater 7, 9:30 pm \$20-30
- ★ The Bad Plus Blue Note 8, 10:30 pm \$20-35
- Wayne Tucker Quintet; Jinjoo Yoo Quintet Cellar Dog 7, 8:30, 11 pm \$10
- ★ Jon Faddis and Friends "70th Birthday Celebration" with David Hazeltine, Todd Coolman, Dion Parson; Trunino Lowe Quartet Dizzy's Club 7:30, 9:30, 11:15 pm \$20-65
- Jerome Sabbagh Quartet; Nick Hempton Band The Django 7:30, 9, 10:30, 12 am \$25
- ★ Ken Peplowski Trio; Joe Davidian Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Jamaican Jazzmatazz with Derrick Barnett Patrick's Place 7 pm
- Max Besesen; Russell Hall The Porch 1, 8 pm \$20
- Underground Spiritual Game Room 31 at Arlo NoMad 7:30 pm \$23.41
- Duduka Da Fonseca and Quarteto Universal; Eric Wyatt Quartet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$40
- Tierney Sutton with Tamir Hendelman, Ricky Rodriguez, EJ Strickland Smoke 7, 9, 10:30 pm \$35
- ★ Zoh Amba with Micah Thomas, Chris Corsano The Stone at The New School 8:30 pm \$20
- ★ Julian Lage Trio with Jorge Roeder, Dave King Village Vanguard 8, 10 pm \$40

## Sunday, July 30

- ★ Joel Forrester; Will Bernard Barbès 6, 8 pm \$20
- ★ Arturo O'Farrill and the Afro Latin Jazz Orchestra Birdland 8:30, 10:30 pm \$30-40
- Harry Allen Quartet Birdland Theater 7, 9:30 pm \$20-30
- ★ The Bad Plus Blue Note 8, 10:30 pm \$20-35
- ★ Ned Gould Trio Cellar Dog 7, 8:30 pm \$5
- ★ Jon Faddis and Friends "70th Birthday Celebration" with David Hazeltine, Todd Coolman, Dion Parson; Trunino Lowe Quartet Dizzy's Club 7:30 pm \$20-55
- Gabrielle Stravelli Quartet; Henry Hey Trio The Django 6:30, 8, 9:30, 11 pm \$25
- Joel Forrester Grace Gospel Church 11:15 am
- Elias Meister, Dmitry Ishenko, Rob Mitzner The Keep 9 pm
- Teri Roiger with Steve Einerson, John Menegon, Matt Garrity; Naama Gheber Polite Jam Mezzrow 7:30, 9 pm, 12 am \$35
- Marcelino Feliciano Trio North Square Lounge 12:30, 2 pm
- ★ Marta Sanchez Trio with Or Baraket, Savannah Harris The Owl Music Parlor 7:30 pm \$12
- Amira B. The Porch 8 pm \$20
- Marcus Goldhaber; Mimi Jones and Friends: "Jazz and Jam Party" Room 623 at B2 Harlem 6, 8, 10 pm \$20
- Emi Makabe, Thomas Morgan, Vitor Gonçalves Saint Peter's Church 5 pm
- Dan Aran Quartet; Aaron Johnson Boplicity and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Tierney Sutton with Tamir Hendelman, Ricky Rodriguez, EJ Strickland Smoke 7, 9, 10:30 pm \$35
- ★ Julian Lage Trio with Jorge Roeder, Dave King Village Vanguard 8, 10 pm \$40

## Monday, July 31

- Kenny Warren's Sweet World Trio with Christopher Hoffman, Nathan Ellman-Bell Bar Lunático 9, 10:30 pm \$10
- ★ Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- ★ Dizzy Gillespie Alumni All-Stars with John Lee, Tommy Campbell, Freddie Hendrix, Sharel Cassity, Abelita Mateus, Roger Squitiero Blue Note 8, 10:30 pm \$30-45
- Bombayo Bryant Park 12:30 pm
- Greg Glassman Trio Cellar Dog 7, 8:30 pm \$5
- Dongfeng Liu Band with John Benitez, Roberto Quintero, Francis Benitez, Juanga Lakunza, Feifei Yang, Chengjin Koh Dizzy's Club 7:30, 9:30 pm \$20-45
- Eitan Kenner Quartet; Esteban Castro Trio The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★ Mingus Big Band Drom 7:30, 9:30 pm \$30
- Spike Winler Trio Mezzrow 7:30, 9 pm \$35
- Jimmie Macbride Sextet with Troy Roberts, Alex Wintz, David Bryant, Luke Sellick, Samuel Torres; Charles Goold Quartet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Charles Colizza, Trevor Robertson, Usman Salahuddin Sour Mouse 8:30, 10 pm
- Joel Harrison with Gary Versace, Stephan Crump, EJ Strickland Zinc Bar 7, 8:30 pm \$25



**JAZZ FOUNDATION OF AMERICA**  
HONORING JAZZ & BLUES MUSICIANS AT A TIME

## FREE CONCERTS

[www.jazzfoundation.org](http://www.jazzfoundation.org)

**Hudson River Park - Jazz at Pier 84**  
*Pier 84, 555 12th Avenue (MN), 7PM*

7/12 - **Sálongo**

7/19 - **Eric Person Quintet**

7/26 - **Dick Griffin**

Sugar Hill Children's Museum of Art and Storytelling  
*Sugar Hill Children's Museum, 6:00 PM*  
*898 St Nicholas Ave (MN)*

7/27 - **Bruce Edwards Group**

National Jazz Museum in Harlem  
*National Jazz Museum in Harlem, 58 West 129th Street (MN), 2PM (and livestreaming)*

7/13 - **Santi Debriano Arkestra Bembe Sextet**

7/20 - **RL Boyce**

7/27 - **Valerie Capers**





Brooklyn Museum  
*Brooklyn Museum*  
*200 Eastern Parkway (BK)*  
7/23 - **Bertha Hope Quintet: Elmo Hope at 100, 2PM**

Riverside Park Conservancy  
*Riverside Park South*  
*Pier 1 at 70th Street (MN)*  
7/18 - **Cucho Martinez & Friends, 7PM**

Bushwick Inlet Park  
*Kent Ave at N. 9th Street, 6:30 PM (BK)*  
7/20 - **Gerry Eastman & Friends**

Coming this August:  
*Socrates Sculpture Park (QN) - 2-7pm*  
*8/5 - Lotic Time: Blue Reality Quartet;*  
*Oluyemi Thomas & Positive Knowledge;*  
*Jessica Pavone solo; More TBD*

This project is supported in part by an award from the National Endowment for the Arts, the New York State Council on the Arts with the support of the Office of the Governor and the New York Legislature and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council and by the Howard Gilman Foundation.



# CLUB DIRECTORY

- **92nd Street Y** Lexington Ave. at 92nd Str. (212-415-5500) Subway: 6 to 96th Str. [92y.org](http://92y.org)
- **Aberdeen Street Community Garden** 98 Aberdeen Str., Brooklyn Subway: L to Bushwick Ave / Aberdeen Str.
- **Arthur's Tavern** 57 Grove Str. (212-675-6879) Subway: 1 to Christopher Str. [arthurstavernnyc.com](http://arthurstavernnyc.com)
- **Bar Bayeux** 1066 Nostrand Ave. (347-533-7845) Subway: 2, 5 to Sterling Str. [barbayeux.com](http://barbayeux.com)
- **Bar Lunático** 486 Halsey Str. (917-495-9473) Subway: C to Kingston-Throop Ave. [barlunatico.com](http://barlunatico.com)
- **Barbès** 376 9th Str. at 6th Ave., Brooklyn (718-965-9177) Subway: F to 7th Ave. [barbesbrooklyn.com](http://barbesbrooklyn.com)
- **Bill's Place** 148 W. 133rd Str. btwn. Lenox and 7th Ave. (212-281-0777) Subway: 2, 3 to 125th Str. [billsplaceharlem.com](http://billsplaceharlem.com)
- **Birdland** 315 W. 44th Str. btwn. 8th and 9th Ave. (212-581-3080) Subway: 7, A, C, E, F, N, Q, R, to 42nd Str. [birdlandjazz.com](http://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](http://bluenotejazz.com)
- **Brooklyn Conservatory of Music** 58 Seventh Ave., Brooklyn (718-622-3300) Subway: F to Seventh Ave. , N, R to Union Str. [bkcm.org](http://bkcm.org)
- **Brooklyn Museum of Art** 200 Eastern Parkway (718-638-5000) Subway: 2, 3 to Eastern Parkway [brooklynmuseum.org](http://brooklynmuseum.org)
- **Brooklyn Music School** 126 Saint Felix Str. (718-907-0878) Subway: 4 to Atlantic Ave. -Pacific Str. [brooklynmusicschool.org](http://brooklynmusicschool.org)
- **Bryant Park** 5th and 6th Ave. btwn. 40th and 42nd Str. Subway: 4, 5, 6 to 42nd Str. [bryantpark.org](http://bryantpark.org)
- **Bushwick Inlet Park** Kent Ave. between N. 7th and 12th Str., Brooklyn. Subway: L to Bedford Ave.
- **Café Luce** 235 E. 53rd Str. (646-590-2777) Subway: E, M to Lexington Ave. / 53rd Str. [cafeluceny.com](http://cafeluceny.com)
- **Carl Schurz Park** 86th Str. and East End Ave. (212-459-4455) Subway: N, Q, R to 86th Str.
- **Cellar Dog** 75 Christopher Str. at 7th Ave. (212-675-6056) Subway: 1 to Christopher Str. /Sheridan Sq. [cellardog.net](http://cellardog.net)
- **Chelsea Table + Stage** Hilton Fashion District Hotel, 152 W 26th Str. (212-434-0499) Subway: C, E to 23rd Str.; R, W to 28th Str. [chelseatableandstage.com](http://chelseatableandstage.com)
- **Clifton Place Memorial Park & Garden** 1031-1039 Bedford Ave. Subway: G to Classon Ave.
- **Culture Lab LIC** 5-25 46th Ave., Long Island City (347-848-0030) Subway: 7 to Vernon Boulevard/Jackson Ave. [facebook.com/culturelablic](http://facebook.com/culturelablic)
- **The Cutting Room** 44 E. 32nd Str. (212-691-1900) Subway: 6 to 33rd Str. [thecuttingroomnyc.com](http://thecuttingroomnyc.com)
- **David Rubenstein Atrium** Broadway at 60th Str. (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [atrium.lincolncenter.org](http://atrium.lincolncenter.org)
- **Dizzy's Club** 33 W. 60th Str., 11th floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [jazz.org](http://jazz.org)
- **The Django** 2 Sixth Ave. (212-519-6600) Subway: A, C, E to Canal Str. ; 1 to Franklin Str. [thedjangonyc.com](http://thedjangonyc.com)
- **Downtown Music Gallery** 13 Monroe Str. (212-473-0043) Subway: F to East Broadway [downtownmusicgallery.com](http://downtownmusicgallery.com)
- **Drom** 85 Ave. A (212-777-1157) Subway: F to Second Ave. [dromnyc.com](http://dromnyc.com)
- **El Taller Latino Americano** 14 E 109th Str. (212-665-9460) Subway: 2, 3 to Central Park North; 4, 6 to 110th Str. [tallerlatino.org](http://tallerlatino.org)
- **Entwine Wine Bar** 765 Washington Str. (212-727-8765) Subway: 1, 2, 3, A, C, E, L to 14th Str. [entwinenyc.com](http://entwinenyc.com)
- **Grace Gospel Church** 589 E. 164th Str. (718-328-0166) Subway: 2, 5 to Prospect Ave.
- **Ibeam Brooklyn** 168 7th Str. btwn. Second and Third Ave. Subway: F to 4th Ave. [ibeambrooklyn.com](http://ibeambrooklyn.com)
- **Iridium** 1650 Broadway at 51st Str. (212-582-2121) Subway: 1, 2 to 50th Str. [theiridium.com](http://theiridium.com)
- **The Jazz Gallery** 1160 Broadway, 5th fl (212-242-1063) Subway: C, E, to Spring Str. ; 1, 2 to Houston Str. [jazzgallery.org](http://jazzgallery.org)
- **Jazz Museum in Harlem** 58 W. 129th Str. btwn. Madison and Lenox Ave. (212-348-8300) Subway: 6 to 125th Str. [jazzmuseuminharlem.org](http://jazzmuseuminharlem.org)
- **Joe's Pub** 425 Lafayette Str. (212-539-8770) Subway: N, R to 8th Str. -NYU; 6 to Astor Pl. [joespub.com](http://joespub.com)
- **Josie Robertson Plaza at Lincoln Center** 1941 Broadway at 65th Str. (212-875-5050) Subway: 1, 2 to 66th Str.-Lincoln Center [lincolncenter.org](http://lincolncenter.org)
- **The Keep** 205 Cypress Ave., Queens (718-381-0400) Subway: L to Jefferson Str. [thekeepny.com](http://thekeepny.com)
- **Knickerbocker Bar & Grill** 33 University Pl. at 9th Str. (212-228-8490) Subway: N, R to 8th Str. -NYU [knickerbockerbarandgrill.com](http://knickerbockerbarandgrill.com)
- **Lowlands** 543 Third Ave., Brooklyn (347-463-9458) Subway: R to Prospect Ave. [lowlandsbar.com](http://lowlandsbar.com)
- **Main Drag Music** 50 S. 1st Str. between Kent and Wythe Ave. (718-388-6365) Subway: L to Bedford Ave. [maindragmusic.com](http://maindragmusic.com)
- **Marcus Garvey Park, Richard Rogers Amphitheater** 120th Str. btwn. Mt. Morris Park and Madison Ave. (212-201-PARK) Subway: 2, 3, 4, 5, 6 to 125th Str.
- **Mezzrow** 163 W. 10th Str. (646-476-4346) Subway: 1 to Christopher Str. [smallslive.com](http://smallslive.com)
- **Neighborhood Church of Greenwich Village** (212-691-1770) Subway: A, B, C, D, E, F, V to W. 4th Str. [ncgv.net](http://ncgv.net)
- **Nhà Minh** 485 Morgan Ave. (718-387-7848) Subway: L to Graham Ave. [nhaminh.squarespace.com](http://nhaminh.squarespace.com)
- **Nook** 45 Irving Ave, Brooklyn (718-734-2880) Subway: L to DeKalb Ave [nookbk.com](http://nookbk.com)
- **North Square Lounge** 103 Waverly Pl. at McDougal Str. (212-254-1200) Subway: A, B, C, E, F, V to West 4th Str. [northsquareny.com/about-jazz.php](http://northsquareny.com/about-jazz.php)
- **Nublu** 151 151 Ave C Subway: L to 1st Ave. [nublu.net](http://nublu.net)
- **The Old American Can Factory** 232 3rd Str., Brooklyn (718-330-0313) Subway: N, R, W to 9th St; N, R, W to Union St [issueprojectroom.org](http://issueprojectroom.org)
- **The Owl Music Parlor** 497 Rogers Ave. (718-774-0042) Subway: Subway: 2 to to Sterling Str. [theowl.nyc](http://theowl.nyc)
- **Pangea** 178 Second Ave. (212-995-0900) Subway: L to First Ave. [pangeanyc.com](http://pangeanyc.com)
- **Patrick's Place** 2835 Frederick Boulevard (212-491-7800) Subway: B, D to 155th Str. [patrickspplaceharlem.com](http://patrickspplaceharlem.com)
- **Penny Jo's** 3898 Broadway (646-609-2216) Subway: 1 to 168th Str.-Washington Heights
- **The Penrose** 1590 2nd Ave. (212-203-2751) Subway: 4, 5, 6 to 86th Str. [penrosebar.com](http://penrosebar.com)
- **Pier 84** W. 44th Str. and Hudson River Subway: A, C, E, F, V to 42nd Str. -Port Authority
- **Pisticci** 125 La Salle Str. (212-932-3500) Subway: 1 to 125th Str. [pisticciny.com](http://pisticciny.com)
- **The Porch** 750A St. Nicholas Ave. (646-895-9004) Subway: A, B, C, D to 145th Str. [theporchnyc.com](http://theporchnyc.com)
- **Prospect Park Bandshell** Subway: F to Prospect Park
- **Riverbank State Park** 679 Riverside Drive at 145th Str. Subway: A, C, 1 to 145th Str.
- **Riverside Park** 97th Str. Subway: A, C, B, D to 96th Str. [riversideparkfund.org](http://riversideparkfund.org)
- **Room 31 at Arlo NoMad** 11 E. 31st Str. (212-806-7000) Subway: 6 to 33rd Str. [arlohotels.com/nomad](http://arlohotels.com/nomad)
- **Roulette** 509 Atlantic Ave. (917-267-0363) Subway: 2, 3, 4, 5 to Atlantic Ave. [roulette.org](http://roulette.org)
- **Saint Peter's Church** 619 Lexington Ave. at 54th Str. (212-935-2200) Subway: 6 to 51st Str. [saintpeters.org](http://saintpeters.org)
- **Silvana** 300 W. 116th Str. (646-692-4935) Subway: B, C to 116th Str. [silvana-nyc.com](http://silvana-nyc.com)
- **Smalls** 183 W 10th Str. at Seventh Ave. (212-252-5091) Subway: 1 to Christopher Str. [smallslive.com](http://smallslive.com)
- **Smoke** 2751 Broadway btwn. 105th and 106th Str. (212-864-6662) Subway: 1 to 103rd Str. [smokejazz.com](http://smokejazz.com)
- **Soapbox Gallery** 636 Dean Str. Subway: 2, 3 to Bergen Str. [soapboxgallery.org](http://soapboxgallery.org)
- **Soup & Sound** 292 Lefferts Ave. btwn. Nostrand and Rogers Ave. (917-828-4951) Subway: 2 to Sterling Str. [soupandsound.org](http://soupandsound.org)
- **Sour Mouse** 110 Delancey Str. (646-476-7407) Subway: J to Bowery [sourmousenyc.com](http://sourmousenyc.com)
- **The Stone at The New School** 55 West 13th Str. (212-229-5600) Subway: F, V to 14th Str. [thestonenyc.com](http://thestonenyc.com)
- **Sugar Hill Children's Museum of Art and Storytelling** 898 Str. Nicholas Ave. (212-335-0004) Subway: C to 155th Str. [sugarhillmuseum.org](http://sugarhillmuseum.org)
- **Sunset Park Library** 4201 4th Ave., Brooklyn (718-567-2806) Subway: R to 53rd Str.
- **Sweet Afton** 30-09 34th St, Queens (718-777-2570) Subway: N, W to 30th Ave. [sweetaftonbar.com](http://sweetaftonbar.com)
- **Symphony Space Peter Jay Sharpe Theatre** 2537 Broadway at 95th Str. (212-864-5400) Subway: 1, 2, 3 to 96th Str. [symphonyspace.org](http://symphonyspace.org)
- **Thompson Central Park Hotel** 119 W. 56th Str. (212-245-5000) Subway: F to 57th Str.
- **Union Pool** 484 Union Ave. at Meeker (718-609-0484) Subway: L to Lorimer St [union-pool.com](http://union-pool.com)
- **Village Vanguard** 178 Seventh Ave. South at 11th Str. (212-255-4037) Subway: 1, 2, 3 to 14th Str. [villagevanguard.com](http://villagevanguard.com)
- **Zinc Bar** 82 W. 3rd Str. (212-477-8337) Subway: A, C, E, F, V, Grand Str. Shuttle to W. 4th Str. [zincbar.com](http://zincbar.com)
- **Zürcher Gallery** 33 Bleecker Str. (212-777-0790) Subway: 6 to Bleecker Str. ; B, D, F to Broadway-Lafayette [galeriezurcher.com](http://galeriezurcher.com)



**ELIANA BURKI** (Sep. 13, 1983 – Apr. 24, 2023) The Swiss alphorn player Eliana Burki died at 39 in Biel, Switzerland from brain cancer. Born in Feldbrunnen, Switzerland, after seeing an alphorn ensemble perform when she was 4, she was able to convince alphorn great Hansjürg Sommer to give her lessons, and by 9 she was playing professionally. She also studied piano and voice at the Basel Musikhochschule. With her self-coined “funky Swiss alphorn”, Burki led her popular group I Alpinisti in performances around the world, regularly mixing classical, rock and jazz genres.

**RENALD DEPPE** (Aug. 4, 1955 – May 28, 2023) The saxophonist-clarinetist and composer died at 67 in Vienna, Austria, of cancer. Born in Bochum, Germany, Deppe studied at Folkwang University in Essen, Germany and the University of Music and Performing Arts in Vienna, where he settled and established himself as a performer and composer. In 1992, he founded the group Cappella con Druezza, which mixed jazz and other musical styles, and provided music for multimedia presentations. Deppe’s artistic energy and enthusiasms were reflected in Porgy & Bess, the Vienna nightclub he helped open in 1994, and his work co-editing the Austrian art magazine *Cursiv*. In 2006 he was the recipient of the City of Vienna Prize.

**WILLIAM S. FISCHER** (Mar. 3, 1935 – May 22, 2023) The keyboardist-saxophonist and composer-arranger died at 88 in New York City after battling dementia. Born in Shelby, MS, he was working in southern juke joints by the time he was 15. Fischer received degrees in music education from Xavier University and music theory from the College of Colorado. He enrolled in the Vienna Academy of Music and Performance in 1965 to study opera, composition and music theory while embracing electronic music. In Vienna, Fischer started working with Joe Zawinul, contributing six compositions and arrangements to Zawinul’s landmark 1968 album *The Rise and Fall of the Third Stream*. Back in New York, Fischer became a musical director at Atlantic Records and performed on and arranged music for recordings by Herbie Mann, Roberta Flack, Les McCann and others. Fischer’s 1971 album *Circles* is an adventurous fusion recording that brought together rock, jazz and bluegrass musicians. Fischer later recorded with and wrote arrangements for Rahsaan Roland Kirk, Pharoah Sanders and McCoy Tyner; one of his last works was music for a Beatification Mass at the Vatican.

**JUAN-CARLOS FORMELL** (Feb. 18, 1964 – May 26, 2023) The bassist and singer-songwriter died at 59 in the Bronx, NY, after being stricken by a heart attack while performing onstage with the Cuban dance band Los Van Van. Born in Havana and part of one of Cuba’s most famous musical families, he seemed destined to follow in the footsteps of his grandfather Francisco Formell, a classical conductor and arranger for Ernesto Lecuona’s Cuban Boys, and his father, Juan Formell, who founded Los Van Van in 1969. Formell, a conservatory-trained musician, played bass with the late pianist Emiliano Salvador while struggling to gain stature as a solo artist singing his own compositions amid strict governmental oversight of cultural activities. In 1993, Formell defected to the U.S. and gradually worked his way up in the New York City jazz scene. His debut, *Songs from a Little Blue House*, won a Grammy nomination for Best Traditional Tropical Performance. In addition to working with Los Van Van (his father had passed away in 2014), Formell recorded four other well-regarded albums as a leader.

**İLHAM GENCER** (Aug. 26, 1925 – May 24, 2023) The Turkish pianist-vocalist, responsible for popularizing jazz in his native country, died at 97 in Muğla, Turkey. Born and raised in Istanbul, he began studying piano at 5, when he also composed his first song and first performed. Gencer began playing professionally soon after high school, forming the era’s first local jazz group. With his trio, Gencer was heard on Istanbul Radio from its start in 1949 until 1963. In 1960, he opened the Roof Club in

Istanbul, and the following year scored the first pop hit sung in Turkish. Gencer continued to perform in his later years around Istanbul. His daughter Ayşe Gencer, a notable jazz vocalist, died of cancer in December 2022.

**ISAAC “REDD” HOLT** (May 16, 1932 – May 23, 2023) An influential soul-jazz drummer who came to fame with the Ramsey Lewis Trio in the mid ’60s, Holt died at 91 in Chicago from lung cancer. Although born in Rosedale, MS, he grew up in Chicago, where he landed his first professional gig backing tenor saxophonist Lester Young. After service in the Army, he reunited with two former bandmates, Lewis and bassist Eldee Young, to form Ramsey Lewis and His Gentle-Men of Swing, renamed in 1958 as the Ramsey Lewis Trio. The trio struck gold and earned worldwide fame with its 1965 album *The In Crowd*, which won a Grammy Award on the strength of its best-selling title track single. Holt and Young left Lewis the following year and formed a group that eventually became known as Young-Holt Unlimited, which scored a best-selling hit in 1968 with “Soulful Strut”. Although the group disbanded in the mid ’70s, its music has been sampled in hundreds of recordings.

**BILL LEE** (Jul. 23, 1928 – May 24, 2023) The bassist-composer died at 94 in Brooklyn, NY. Lee gained wide recognition for composing the original soundtracks for his film director son Spike Lee’s first four commercial films, beginning in 1986 with *She’s Gotta Have It*. Born William J. E. Lee III in the rural town of Snow Hill, AL, where his grandfather founded a school that later became the Snow Hill Normal and Industrial Institute; his father was a cornet player and band director at Florida A&M University, his mother a pianist and teacher. While studying at Morehouse College, Lee learned to play the double bass, and by graduation was finding work in Atlanta jazz clubs. Lee moved to NYC in 1959, and through the ’60s worked with some of the industry’s biggest stars, including Aretha Franklin, Bob Dylan and Judy Collins. Lee also worked with numerous jazz notables; later, he released three albums on Strata-East Records, including one with his New York Bass Violin Choir. Additionally, Lee penned jazz operas based on his memories of his rural upbringing.

**MUSA MANZINI** (May 30, 1971 – May 15, 2023) A bassist-composer regarded as one of South Africa’s top jazz artists, Musa Manzini died at 51 in Johannesburg following a seizure. Manzini had undergone several brain surgeries since 2006 when a malignant tumor was discovered; during a 2018 awake craniotomy he played the guitar so doctors could scan his motor cortex. Originally from a small village in KwaZulu-Natal, he moved to Cape Town during high school to study music. While working part-time as a university music lecturer, Manzini rose to the top of the South African jazz scene, working with the country’s best-known artists and touring internationally as a side artist and bandleader.

**DON RADER** (Oct. 21, 1935 – Apr. 18, 2023) Trumpet player and arranger Don Rader, who worked with some of jazz’ top big band leaders, died at 87. Born in Rochester, PA, his father was a trombone player who started him on trumpet lessons at five. After service in the Navy, he then studied music at Sam Houston State Teachers College, TX, but left before graduation to join the Woody Herman Orchestra. Rader was with Maynard Ferguson and Count Basie for a few years each, and then bands led by Louie Bellson, Harry James, Terry Gibbs and Frank Foster. He spent five years touring with Les Brown, worked with Stan Kenton and was a member of the budding Toshiko Akiyoshi-Lew Tabackin Big Band in 1973. After settling in Los Angeles, Rader put together his own combos and recorded several albums. He also joined Bob Hope and Jerry Lewis on their overseas tours across two-plus decades, performed with Elvis Presley and was Henry Mancini’s first-call trumpet player. In the ’90s, Rader moved to Sydney, Australia, and continued to perform while working as a music educator.

**BERNT ROSENGREN** (Dec. 24, 1937 – May 14, 2023) An award-winning tenor saxophonist from Sweden, Rosengren died at 85 in Stockholm, where he was born. A formidable, hard-blowing improviser, he gained fame in Sweden early on at the Jazz Club 57 and then in the U.S. as a member of the Newport Jazz Festival band in 1961. Rosengren was chosen by composer Krzysztof Komeda to play on the soundtrack for Roman Polanski’s 1962 film *Knife in the Water*; by the mid ’60s he was releasing recordings and working in George Russell’s sextet. Rosengren’s work grew more experimental in collaboration with two trumpeters, Don Cherry and Muvaffak “Maffy” Falay, joining the latter in his band Sevda. Rosengren’s big band featured Horace Parlan and Doug Raney, another frequent bandmate during the ’80s. He also worked with Swedish baritone saxophonist Lars Gullin and appears on trumpeter Rolf Ericson’s last recording. He was honored with the Django d’Or in 2000 and the Illis Quorum gold medal from the Swedish government in 2010.

**LARRY SMITH** (1943 – May 6, 2023) The alto saxophonist died at 79 in Detroit, MI, from cancer. Born Lawrence Marcellus Smith in Aliquippa, PA, he was smitten by Bird and Dizzy’s bebop, and at 15 played in nearby Pittsburgh with Sonny Stitt, who became a mentor. At 18, he moved to NYC and worked with Shirley Scott and Rahsaan Roland Kirk while burnishing his reputation as a bebop stalwart and exquisite ballad player. After moving to Detroit, Smith was featured on two of saxophonist James Carter’s ’90s recordings (including *Conversin’ with the Elders*) and recorded a duo album with Franco D’Andrea. Soon after performing at the Village Vanguard and touring with Aretha Franklin, Smith suffered the first of two strokes. In time, he recovered and was back performing regularly; in 2011, he led a quartet at the Inntöne Festival in Austria.

**JACK WILKINS** (Jun. 4, 1944 – May 5, 2023) The consummate New York City guitarist, Jack Wilkins died at 78 in Manhattan after months of failing health. Proud of his Brooklyn roots, he was born Jack Rivers Lewis in a musical household and took up guitar at 13, gravitating to jazz after hearing Johnny Smith. He also learned how to play vibes and piano. In his late teens, Wilkins worked in big bands with Danny Kaye and Les and Larry Elgart, switched to vibes and later formed the Jazz Partners with Barry Manilow on piano. Following his first album *Windows* (1973)—Wilkins eventually cut over 15 as a leader—he joined Buddy Rich’s septet on guitar, staying with the drummer for 12 years while also playing in Broadway pit bands and working as a side musician for numerous greats, including Chet Baker, Stan Getz, Dizzy Gillespie, Michael and Randy Brecker, Bill Evans and Lionel Hampton. He also appears on two recordings by Charles Mingus. Few guitarists were sought out by singers as Wilkins was; he worked with Tony Bennett, Sarah Vaughan, Ray Charles, Mel Tormé and Astrud Gilberto. From 1984 until the pandemic he served on the faculty of the Manhattan School of Music.

**REUBEN WILSON** (Apr. 9, 1935 – May 26, 2023) The imposing Hammond B-3 organist and soul jazz progenitor died at 88 in Manhattan, NY, from lung cancer. Born in Mounds, OK, a small town south of Tulsa, he moved with his family to Pasadena, CA, when he was five. Wilson learned to play piano at home while also enjoying sports. He played football, and then became a professional heavyweight boxer, standing nearly six-and-half-feet tall. After a stint as a semi-pro football player, Wilson focused on music, first playing piano and then organ in Los Angeles jazz clubs. With Richard “Groove” Holmes as his B-3 guide, Wilson moved to NYC, formed the Wildare Express with drummer Tommy Derrick, then found work with saxophonist Willis “Gator” Jackson. Mixing more hard-hitting funk into his sound, Wilson was signed to Blue Note Records in 1968 and released five seminal soul jazz albums before moving over to other labels. When the jazz scene shrank in the ’80s, Wilson retired, but a rediscovery of his music through wide sampling by hip-hop artists had him working again by the mid ’90s.





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7/5 Winard Harper



7/19 Lezlie Harrison



7/28 Allan Harris



7/14 Tammy McCann



7/21 Sipho Kunene

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7/7 Camille Thurman



7/26 Antonio Hart

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