

# THE NEW YORK CITY JAZZ RECORD

## THE COOKERS

*COOKIN' AT BIRD FEST!*



SPECIAL FEATURE:

**PETER  
BRÖTZMANN**

IN MEMORIAM

**ALEXANDER  
HAWKINS**

**MARTÁ  
SANCHEZ**

**PAUL  
WEST**

**KEITH  
TIPPETT**

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**IN CORRECTION (July 2023 issue)**  
We regret the following errors...  
In the Album Review section, Steve  
Tintweiss Spacelight Band's Live at NYU:  
1980 is a first-time release (not a reissue);  
in the East Axis No Subject review, Scott  
Robinson had played prior with one of the  
band members: Gerald Cleaver (with  
Roscoe Mitchell).

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# THE NEW YORK CITY JAZZ RECORD

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## Letter from the Editor

Jazz is as much about acknowledging and honoring its past, as it is about adding to that vast history to ensure its vitality into the future. In this issue, you will notice a lot of featured octogenarians in particular, starting with our Cover Story on The Cookers, a septet which for 16 years has maintained its steady stable of veterans (only one personnel change since its inception). Though its collective average age is 76, don't let ageism distract from your listening experience – these individuals are as vital today as they were in the '60s and '70s, a time when most of them were instrumental in giving shape to the music of that generation. The Cookers play the Charlie Parker Jazz Festival later this month. Speaking of Charlie Parker, Paul West (Encore) was the longtime bassist for Bird's main foil, Dizzy Gillespie, and though West may be zeroing in on nonagenarian status in a few months, he shows nary a sign of slowing down, playing Blue Note and Jazzmobile at Grant's Tomb this month.

We additionally pay tribute to two fallen sequoias of the jazz world. Legendary European figures each: U.K. pianist Keith Tippett (Lest We Forget) died in the first months of the pandemic and would have turned 76 this month; German free jazz tenor saxophone titan Peter Brötzmann (Special Feature: In Memoriam) more recently passed away at age 82, only months after his last live concerts (with vibraphonist Jason Adasiewicz). We have gathered sentiments from Adasiewicz and over a dozen others who knew Brö's music well and, in most cases, co-created music with the fire-spewing saxophonist. Both Brötzmann and Tippett's music was unapologetically uncompromising and, though of its time, remains timeless. That feat in itself is an invaluable lesson for musicians seeking to find their voice in the ocean of current and past voices. Two who are succeeding in this challenge are pianists Alexander Hawkins (Interview), whose debut NYC performance is this month at The Stone, and Marta Sánchez who performs in NYC on a regular basis and will be at her usual weekly haunt Bar Bayeux, as well as at Barbès.

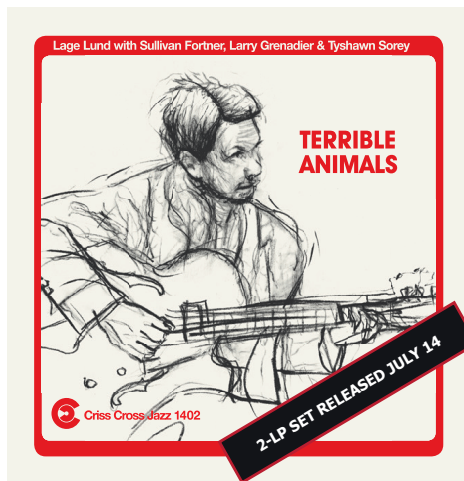
There are a lot of musicians out there to keep tabs on, so be sure and don't let their voices pass you by. Take it as your pleasurable duty to be present for performances by these musicians we affectionally like to call "music magicians"!

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

*On The Cover: The Cookers (photos courtesy of John Abbott)*

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# Criss Cross Jazz latest releases



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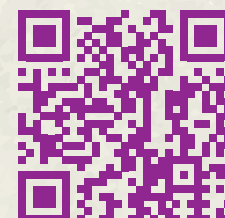
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**Sunday, Sept. 10**  
Endea Owens  
and The Cookout

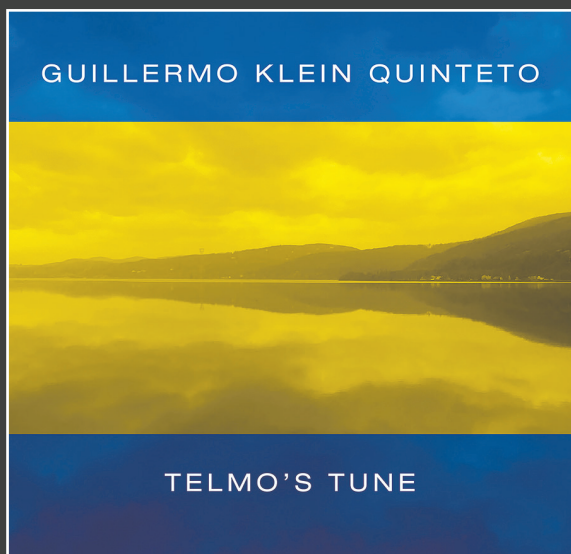




**LUCIANA SOUZA & TRIO CORRENTE**  
**COMETA**

SSC 1698 / AVAILABLE 8/25/23

**T**he music on Luciana Souza and Trio Corrente's new album, *Cometa*, comes from a place of love and joy. As a group, they hope to celebrate the reemergence of hope in Brazil with a collection of inspiring music highlighting the power of Brazilian song and the limitless expression of jazz.



**GUILLERMO KLEIN QUINTETO**  
**TELMO'S TUNE**

SSC 1708 / AVAILABLE 8/18/23

**T**he Quinteto that Klein put together includes longtime friends and collaborators, like bassist Matt Pavolka, Leo Genovese on Fender Rhodes and other keyboards, and Los Guachos saxophonist Chris Cheek. When Klein was recently introduced to drummer Allan Mednard, they had an instant connection, cementing Mednard's role as a creative partner in the Quinteto.



Sunnyside

www.sunnysiderecords.com

Over a dozen-year tenure with Anthony Braxton in the '80s and '90s, **Marilyn Crispell** (piano), **Mark Dresser** (bass) and **Gerry Hemingway** (drums) brought visceral agility and emotional urgency to his cerebral compositions. When the trio reunited on a Saturday night (Jul. 1) at The Stone at New School, it was like old flames meeting at a class reunion: former chemistry was rekindled, well-worn repertoire was rejuvenated. Revisiting music Braxton wrote for them, some with layered-on "pulse tracks", the trio delivered a continuous hour-long suite, improvised segues connecting pieces, piano and bass doubling cued phrases in loose lockstep, drums responding intuitively, together attaining a plateau within seven minutes, another shortly thereafter, each summit followed by a respite, so that the epic-length set felt much shorter. For timbral variety, Dresser bowed or plucked mbira-like metal tongues below the modified bass bridge, creating multi-layered upper-partial polytones with circular, sweeping bow strokes over the fingerboard. Hemingway blew/sang into the snare head through a conic light fixture to invoke ghostly drones and pressed/tapped mallet sticks along the drum rims to produce high soft overtone whines. Crispell's single notes and two-handed chords surged forth in mighty flows, rejoined by equally mighty ebbs. Hemingway spurred her with edgy blast beats, and Dresser stood between them, tracking the action like a spectator at a tennis match. — *Tom Greenland*



R.L. SUTHERLAND-COHEN/JAZZEXPRESSIONS.ORG

Marilyn Crispell @The Stone at New School

In a bustling Jazzmobile outdoor concert at Grant's Tomb (Jul. 12), the venerable tenor player **Houston Person** held court with Lafayette Harris, Jr. (piano/keyboard), Mike Karn (bass) and Vince Ector (drums). Beginning with a straight ahead "Sweet Sucker", followed by R&B/blues ballad "Save Your Love for Me", the set headed into Songbook gold standards. "Since I Fell For You" spun out a doleful mood, keenly interpreting the heartbreak-laden lyrics. The concert highlight was Person's intensely soulful mid-tempo rendition of the ballad "All My Love in Vain", with Harris executing an inspired solo full of lyrical twists and creative ideas. Ellington was represented in a spirited "Do Nothing Till You Hear from Me", followed by the entrance of guest tenor saxophonist Ray Blue, and a powerful rendition of the John Coltrane arrangement of "In a Sentimental Mood". Billy Strayhorn's iconic "Take the 'A' Train" served as a prime example of the overarching synchrony between Person's relaxed, steadfast style, with its assured elegance and honeyed tone, and Blue's more robust attack, which featured occasional forays into growls and slides. The closer, "Sunny", began with a short drum feature showcasing Ector's talents. With an uninspired but consistent Karn, Ector anchored the set throughout, while Harris' features displayed a dynamism rooted in the piano bar ethos, sometimes edging into roadhouse honky tonk. — *Marilyn Lester*



GEORGE TROY COUNCIL

Houston Person and Ray Blue @Grant's Tomb

Downtown Music Gallery's free in-store concert series is a three-decade institution, presenting both veteran and neophyte free improvisers, to fans crammed into the aisles of Bruce Gallanter's basement record store in Two Bridges. On a Tuesday (Jul. 11), the lineup comprised four sets. Setting the mood were **Yoni Kretzmer** (tenor), **Erhard Hirt** (guitar, visiting from Germany), **Joe Fonda** (bass, flute) and **Lou Grassi** (drums), their set marked by creative tension between Kretzmer's forceful but warm sound and Hirt's arsenal of electronic effects. Their second piece (of three) achieved an inspiring collective climax. The second set was a duet between **Elias Stemeseder** (modular and analog synthesizers) and **Aaron Rubinstein** (guitar). Stemeseder wove thick tapestries of mutating tones, some of them extremely rough and spiky—akin to an all-night factory where robot cranes transport hardware and other goods—while Rubinstein drummed his fingers high on the neck or picked half-fretted notes in legato flurries. Clarinetist **Ben Goldberg's** trio with John Hébert (bass) and Billy Mintz (drums) delivered the third set, short but substantial, despite an uneven start (Hébert was interrupted by a cellphone call from his mom!). Close, intelligent listening paid off in moments of deep silence and empathy. Seattle-based **Kelsey Mines** began the fourth and final set with deep yoga-like breathing, later accompanying her skipping/stuttering bass parts with high-pitched, unearthly vocals to startling effect. (TG)

"Born in a trunk," the saying goes, and in this case, it was a jazz trunk owned by singers Marion Cowings and Kim Kalesti, whose son, tapdancer-singer **A. C. Lincoln**, did them proud in his Birdland Theater debut (Jul. 6). Favoring the American Songbook, Lincoln juiced up familiar standards with a smooth light baritone inflected with a hint of deeper, darker notes. The opener was a band feature of "Summertime" (G. and I. Gershwin) with pianist Danny Mixon in Oscar Peterson mode, playing an energetic mashup of swing, bebop and orchestral styles. Lincoln entered with "The Way You Look Tonight" (J. Kern, D. Fields), launching into sophisticated tap, calling to mind the loose-limbed style of Ray Bolger. The animated Mixon had plenty of spotlight moments, as did bassist Melissa Slocum, walking especially vigorously on the intro to "You and the Night and the Music" (A. Schwartz, H. Dietz). Mixon's sophisticated musical phrasing in support of Lincoln gained an extra meaning from the revelation that Mixon was also a hooper in his youth. A highlight, "Caravan" (J. Tizol, D. Ellington), began with a tap intro closely followed by an extended drum feature by Winard Harper, whose 1998 album *Trap Dancer* is a window into the relationship between rhythm tap style and percussion. On tapless vocals, such as "Darn That Dream" (J. Van Heusen, E. DeLange), Lincoln showed solid ballad chops. (ML)

The opening night (Jul. 6) of the **Dirty Dozen Brass Band's** annual summer pilgrimage to the Blue Note had the venerable 46-year-old New Orleans ensemble throwing down hard for a sold-out house with their soulfully swinging hometown sound. "I hope y'all didn't come here and think you're just gonna sit around and be nice all night, 'cause that ain't happenin' in here," founding member Gregory Davis (cornet and vocals) admonished the seated crowd, exhorting them to "move around, party and get good." With that, Kirk Joseph's funky sousaphone and Julian Addison's boogying drums launched the band, with Roger Lewis (baritone sax), Trevarri Huff-Boone (tenor), Stephen Walker (trombone) and Takeshi Shimmura (guitar), into "Snowball", which had each member taking a solo turn backed by riffing horns. The band then segued into "Right Place, Wrong Time", with Davis cogently delivering the classic Dr. John lyric. On "It's All Right" the singer engaged the audience in a shouting vocal call and response before the song flowed into the Meters' "Cissy Strut", which featured Shimmura's wailing guitar. Audience participation was in full swing on "Li'l Liza Jane", with the crowd up out of their seats, singing, clapping and dancing, as Davis brought audience members up on stage to strut their stuff. The party atmosphere persisted on "St. James Infirmary Blues", with people up on their chairs yelling encouragement to the band as it closed out James Brown-style with "Use Your Brain".

— Russ Musto

Just a few words to state that this is my final column for the NY@Night section. The day job has too often spilled into evenings; I'm focusing more on my poetry, and while I'll remain a staff writer with *TNYCJR*, this is it for live reviews. Thanks to the many amazing artists I've covered over these years—and a standout among them is **We Free Strings**, led by violist Melanie Dyer. This ensemble's recent performance at the Brooklyn Conservatory of Music (Jul. 9) via One Breath Rising, confirmed its role as a boundary- and genre-shredder. Catching them just after they recorded a new album, the program included the group's latest material, notably a gripping piece which paired composition and improvisation with Dyer's powerful spoken word ("When Jeanne Lee sings, she sees purple..." and "We may not know freedom, but we know what it sounds like"). True to Downtown's multi-media tradition, the inclusion of her claymation film and shadowy figures briefly turned the Park Slope room into a No Wave loft. Violinist Gwen Laster's "Is My Black Still Beautiful, Is My Black Still Proud?", with her spoken word and singing, was both topical and artful. Cellist Alex Waterman filled out the string trio, and the ensemble was completed by the dual magic of Ken Filiano (bass) and Michael Wimberly (drums). The band at its best, free and dynamic, demonstrated strong interplay to an audience hungry for new sounds and new creations.

— John Pietaro



ALAN NAHIGIAN

Roger Lewis of Dirty Dozen Brass Band @Blue Note



SHERRY RUBEL @SRSTUDIOS\_BIZ

Melanie Dyer of We Free Strings @Brooklyn Conservatory of Music

The final set of a three-night stand by **Melvis Santa's** Noche Cubana at Dizzy's Club (Jul. 1) opened ceremonially with the multitalented maestro Román Diaz entering from stage right. Santa tapped out a clave rhythm on chekere, and Diaz shook a string of metal bells, chanting a Santeria oration before the pair took their respective places at the piano and congas. Joined by Alberto Miranda (bass) and Edgar Martinez (timbales) they performed her "Descarga Celeste", a lively work dedicated to Celeste Mendoza, La Reina del Guaguancó. Moving center stage, Santa introduced her native Havana bandmates, with Axel Tosca succeeding her at the piano. Revealing a potently impassioned voice and commanding chekere rhythm, she delivered a compelling canto to the orisha Changó, driven by Diaz' cowbell. The incantation was meaningful in that Changó is the Yoruba god of thunder and lightning, and also of music, drumming and dancing. The band followed with her arrangement of and Spanish lyric to Mongo Santamaria's iconic composition "Afro Blue". Joined by singer Xiomara Laugart, Santa duetted on the traditional trova "La Sitiera", moving from a stirring bolero rhythm to a soulfully cadenced guajira. Her woody clave and chanted vocal ushered in a rumbafied and impressively scatted "Caravan". The lush and mellow La Lupe associated bolero "Qué Te Pedí" preceded Berta Moreno (tenor) sitting in, playing boldly on the classic "Lágrimas Negras". The show closed with Latin jazz staple "El Manisero" (The Peanut Vendor). (RM)

Despite the early summer heatwave, Issue Project Room hosted **Rocket Science** at the Brooklyn Music School (Jul. 7). The historic building (ca. 1909) unfortunately maintains its original climate control system: a lack of air-conditioning or fans. The heavy, near-tangible atmosphere was hard to ignore, yet the artistry onstage seemed little affected, and the audience was riveted. Peter Evans (trumpets) positioned the brilliant flow from his two horns within Craig Taborn's uncanny pianistics, a relationship further shaped by Sam Pluta and Ikue Mori's electronics. This was the stuff of legend. The concert was built on duets, the first of which had Evans' piccolo trumpet at times fighting for its life against Pluta's aggressive sound waves (the punk edge is always welcome, but here it absorbed whatever acoustics were to be heard). Later, Evans moved to flugelhorn for a duo with Taborn, a tour-de-force of runaway modal passages over lush chromatics which could have scored Frank Frazetta's *Lord of the Rings* Middle Earth illustrations. Taborn shone in his masterful duo with Mori, gorgeously blending realms and textures. Mori's electronics grew from both visual art studies in Japan and Downtown drumming, so one clearly hears strains of both these influences—the percussive, the natural, whole swaths of atmosphere. Taborn responded with rapid-fire phrasing befitting Georges Auric, magically illuminating the thickened air. (JP)

## WHAT'S NEWS

The annual **Charlie Parker Jazz Festival**, presented by City Parks Foundation in conjunction with the legendary alto saxophonist's birthday month (he would have been 103 on Aug. 29), will include various ancillary events. In addition to three full afternoons of music at Marcus Garvey Park (Aug. 25-26) and Tompkins Square Park (Aug. 27), there will be "Harlem Speaks: The Cookers Talk Bird with Keanna Faircloth", a Q&A and talk with the band The Cookers (*TNYCJR* Aug. issue Cover Story!) at the National Jazz Museum in Harlem (Aug. 23), and a film screening of "Paris In Harlem" at Hansborough Recreation Center Rooftop in conjunction with a performance featuring Antoine Roney and Spaceman Patterson (Aug. 24). For more info visit [cityparksfoundation.org/charlieparker](http://cityparksfoundation.org/charlieparker).

Christie's Auction House has announced "**Charlie Watts: Gentleman, Collector, Rolling Stone**", a multi-part auction of the estate of late Rolling Stones' drummer (1941-2021). Included are jazz memorabilia featuring various Charlie Parker items such as Bird's *DownBeat* awards from 1952, signed photographs and rare acetate recordings, and a signed printed score by George Gershwin of his *Porgy & Bess*. The auctions will take place from Sep. 15-29. For more info visit: [christies.com/events/charlie-watts-gentleman-collector-rolling-stone/what-is-on](http://christies.com/events/charlie-watts-gentleman-collector-rolling-stone/what-is-on)

**Eastman School of Music** at the University of Rochester-NY is launching a newly conceived jazz voice program as part of the school's undergraduate Jazz and Contemporary Media degree, led and designed by vocalist Sara Gazarek. Gazarek has performed and/or recorded with Fred Hersch, Terri Lyne Carrington, John Beasley's MONKestra and is a founding member of the vocal group säje. For more info visit [esm.rochester.edu](http://esm.rochester.edu).

The 2024 class of **National Endowment for the Arts (NEA)** "Jazz Masters" has recently been announced. Alto saxophonist Gary Bartz, pianist/organist/vocalist Amina Claudine Myers, trumpeter Terence Blanchard and jazz writer/critic Willard Jenkins (the latter recipient of the A.B. Spellman NEA Jazz Masters Fellowship for Jazz Advocacy) all will be honored for their "exceptional contributions to the advancement of jazz" on Apr. 13, 2024 at the John F. Kennedy Center for the Performing Arts in Washington, DC. All NEA Jazz Masters Fellows receive up to \$25K. The deadline for nominations for the next class of honorees is Oct. 31. For more info visit [arts.gov](http://arts.gov).

It has been reported that New Orleans' Historic District Landmarks Commission has again cited the former home of legendary late-19th century jazz pioneer **Buddy Bolden** (1877-1931) for demolition-by-neglect (including but not limited to deteriorating sills, foundation piers, studs, steps and stucco, missing or deteriorated gutters, downspouts, weatherboards and roof shingles), as in its current state it could actually collapse. The current owners (since 2008) of the New Orleans landmark, the non-profit Greater St. Stephen Ministries (which has ties to PJ Morton, pop rock band Maroon 5's singer/keyboardsist who in the past has at least been vocally involved) has until Aug. 4 to get approval from the city to address the issues. For more info visit [nola.gov/boards/new-orleans-historic-district-landmarks-commission](http://nola.gov/boards/new-orleans-historic-district-landmarks-commission).

The **New York City Landmarks Preservation Commission** has recently designated three buildings connected to jazz history: Dizzy Gillespie's former residence at 105-19 37th Avenue in Corona, Queens, Harlem's Hotel Cecil & Minton's Playhouse and the building at 935 St. Nicholas Avenue that once was home to both Duke Ellington and Noble Sissle. For more info visit [nyc.gov/site/lpc/index.page](http://nyc.gov/site/lpc/index.page).

Located just a block away from the legendary but since-defunct Sugar Hill jazz club St. Nick's Pub (one of the oldest continuous operating jazz clubs in Harlem before its closing in 2011), **The Porch** has sadly announced as of mid-July it too has closed its doors to nightly music programming (it will become a private event space). The Porch fostered and presented a regular menu of jazz artists for its brief two-year existence, including Wayne Tucker (trumpet), Frank Lacy (trombone), Gregor Huebner (violin), Yvonnick Prene (harmonica), Gregory "Organ Monk" Lewis (organ), Willem Delisfort (piano), Russell Hall (bass), Tommy Campbell (drums) and many others. Hats off to The Porch's founder/owner Mark Miller for giving it the old college try and admirably opening the venue just a year after the beginning of the pandemic, which no doubt came with its own inherent and unenviable challenges.

# ALEXANDER HAWKINS

## LISTENING TO INFLUENCE

BY KURT GOTTSCHALK



LUCIANO ROSSETTI ©PHOCUSAGENCY

On any given night, pianist Alexander Hawkins might be heard touching on Anthony Braxton and Duke Ellington, attacking the Hammond B3, deploying swift ragtime figures or dropping soft chords that ring with the tonal complexity of Olivier Messiaen. There's a wealth of knowledge at his fingertips. A key figure in the London jazz scene, he plays regularly with Blue Notes drummer Louis Moholo-Moholo and saxophonist Evan Parker while leading his own bands. He is also a podcaster and an insightful and eloquent writer of liner notes. This month, he makes his official NYC debut, playing with Tomeka Reid at *The Stone*.

**The New York City Jazz Record:** Let's start by talking about one of your newest job titles: web-stream DJ. You launched a podcast series called "Break a Vase" in May, which features you discussing and playing selections from your eclectic collection. What prompted you to start the show and why the name?

**Alexander Hawkins:** I'm a compulsive listener: although I don't think of the activity as quite akin to the "scientific" side of instrumental practice—time spent working on facility, muscle memory and so on—I do take it very seriously as a source of inspiration and as preparatory work for composition. And if that sounds a little earnest, on the simplest level, needless to say, it brings me a great deal of joy.

I was reflecting recently that I do a great deal of my listening digitally these days—unsurprisingly, given the amount of time a musician can spend on the road. And it struck me that this is, in some senses, a shame insofar as it is largely at the expense of all the physical albums which I have so lovingly collected over the years. So, the podcast came about essentially as me making an aural record of an effort to revisit my physical music collection. Radio is something I used to get asked to do quite a bit, so it seemed a fun format to attempt.

The title is that of my last-but-one release as a leader—a sextet album on Intakt Records. "Break a vase" is a phrase from the Nobel Prize acceptance speech of the wonderful St. Lucian poet and playwright Derek Walcott, in which he expresses some ideas which had considerable resonance. I also like the slightly oblique nature of the phrase: since I personally don't experience or conceive of music in any way as narrative or representative, the pieces are never "about" anything—so I try to seek out intriguing forms of words for titles.

**TNYCJR:** As you're putting the shows together, do you see differences between the music that informs your own playing and the music that you just like to hear?

**AH:** I find this relationship between that which influences and that which is simply enjoyable really fascinating. I think ultimately the differences are of degree rather than of kind. I feel that I am getting better at learning something from any music I hear: even—and occasionally especially—things which I don't like

help me to understand something about the core of what music means to me. It's of course true that there are certain things which are more direct influences. I can listen to someone like Anthony Braxton, for example, and think about structural devices and possibilities for my own work. I've also recently spent a lot of time with various pieces of [Luigi] Nono, and the music of Foday Musa Suso, as a way to help me articulate certain thoughts and begin to translate these onto, and ultimately then again off, the page. But is the Ocora album I was listening to earlier of music from Tajikistan finding its way into my music? It's less clear—unless what I'm really asking is, does it fuel my continued passion for organizing sound in fascinating ways, in which case the answer is emphatically 'yes'.

**TNYCJR:** You've played organ in the trio Decoy with bassist John Edwards and drummer Steve Noble for over a decade, sometimes adding saxophonist Joe McPhee. What is your relationship with the electric organ? And who are some of your B3 heroes?

**AH:** Until the age of 18, I played the church organ very seriously—hence in part my obsession with Bach (and counterpoint more generally), and as you identified earlier, Messiaen, amongst others. As far as classical playing went, I was much more accomplished on that instrument than the piano. Then it dawned on me that if I wanted to try to do this music for a living, my best chances were with the instrument I really loved, rather than the one I simply liked a great deal. So, one day, I never played the church organ again (a decision made much easier by the church setting for so much of the repertoire, which I find very problematic) in order to concentrate on the piano. Of course, I have subsequently revisited the instrument on occasion, but now much more often play Hammond when it comes to the organ family. Many of the principles of registration and technique are the same, so I took to the instrument without too much trouble, probably all the more so having been an avid listener to the tradition after being given a Jimmy Smith CD when I was very young.

I love this stuff so much—I could go on and on about the Smiths, Jimmy and Dr. Lonnie (actually, some of my formative live music experiences were going to London to see the latter play with Lou Donaldson), Shirley Scott, Jack McDuff, Reuben Wilson, John Patton, Sun Ra, Don Patterson, Amina Claudine Myers, Freddie Roach and so on, and of course the incredible Larry Young. But forced to save one player from the proverbial flames, I'd probably grab my Baby Face Willette CDs.

**TNYCJR:** We've heard your written work on 2017's *UpRoot*—co-led with vocalist Elaine Mitchener—and *Togetherness Music (For Sixteen Musicians)* from 2021, with Evan Parker. It seems putting yourself forward as a composer came later in your career. Had you been considering more structured music all along, or was this a more recent venture?

**AH:** I think part of the answer to this lies in the ecology of the UK creative music scene. In general, when I was coming up—and the characterization is a bit rough and ready, but hopefully it illustrates the point—there was a more 'conservative' jazz scene, and then there was the free improvisation scene (which I can now understand is also conservative in some senses too, just in the same way that the 'mainstream' scene has some brilliantly creative voices). There weren't really too many people, at least to my knowledge, who were interested in composition within more avant-garde settings—in marked contrast, for example, to my peer group in the

(CONTINUED ON PAGE 33)

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Charlie Parker Jazz Festival  
8/23 - Andrea Brachfeld Quartet, El Sol Brillante Community Garden (MN), 5:30 PM  
8/25 - Sylvia Cuenca Organ Group, Harlem Rose Garden (MN), 5:30 PM

with NYC Parks  
8/24 - Paris is in Harlem screening + concert feat. Antoine Roney Trio w/ Spaceman Patterson and guests, Hansborough Recreation Center (MN), 6 PM

National Jazz Museum in Harlem  
58 West 129th Street (MN), 2 PM (and livestreaming)  
8/3 - Oluymei Thomas Positive Knowledge Quartet  
8/10 - Doug Carr Quintet

Brooklyn Museum  
Brooklyn Museum, 200 Eastern Parkway (BK)  
8/27 - Ronnie Burrage Holographic Principle, 2 PM

New York State Parks  
8/19 - John Benitez Latin Jazz Group  
Roberto Clemente State Park (MN), 5:30 PM

Socrates Sculpture Park  
Socrates Sculpture Park, 32-01 Vernon Blvd, QN 2 PM  
8/5 - Loti Time: Blue Reality Quartet (Warren Smith, Joe McPhee, Michael Marcus, Jay Rosen); J.D. Parran & the Spirit Art Baron and the Psychacoustic Band;  
Oluymei Thomas & Positive Knowledge; Jessica Pavone solo;  
Ronnie Burrage with Valerie Green/Dance Entropy

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# MARTA SÁNCHEZ

## FEARLESS AND FLUID

### BY MATTY BANNOND



KIMBERLY M WANG

Beneath the surface of every thriving ecosystem is a complex interplay of forces and mechanisms. That same life-giving balance animates Marta Sánchez' music. Intricate rhythmic figures overlap and collide. Tonalities clash and vanish. "The goal is always beauty," the pianist says. "The harmonies are pursuing beauty, and melodically they are very singable. I mean, they're hard to sing... But you can sing them."

That pursuit of beauty carried Sánchez away from Spain in 2011 and into New York City's very different musical scene. She had successfully finished studies in classical piano and composition at conservatories in her hometown of Madrid, courses that offered Sánchez her first experience of improvisation. "I didn't listen to jazz as a kid," she says. "And in the conservatory they taught us improvisation—but it was classical. I was fascinated that people could sit down at the piano and create music in the moment. Then one of my teachers started giving me records, some of them jazz."

To further deepen her understanding during her studies, Sánchez occasionally jumped on a 90-minute flight to Barcelona to take instruction from Argentinian jazz pianist/composer Guillermo Klein whose music grabbed her imagination. The marathon music lessons kept her in the practice room for several hours at a time (she believes her generous hero felt guilty because she'd traveled so far to see him!).

Next—a trip to NYC. Her first visit was a wet blanket. But the second lit a roaring fire. "I was going to come for one month to take lessons and see concerts," she says. "I ended up staying for three months, the maximum allowed with a tourist visa. I fell in love with the music, the city, everything. It was super intense and I really wanted to live here."

To chase that dream, Sánchez launched a barrage of applications for grants to study and live in the Big Apple. At the third attempt, she landed a spot on the prestigious Fulbright Program, which supports cultural exchange for graduates and young professionals. After initial struggles with the language and culture, she completed a Master's degree in Jazz Piano Performance at NYU in 2013.

In 2015, the pianist released her first album as a bandleader in the US. *Partenika* features a quintet with Roman Filiú (alto) and Jerome Sabbagh (tenor) in front of a Sánchez piano trio (Sam Anning, bass; Jason Burger, drums). It's an instrumentation Sánchez frequently employs live and on recordings. In this fertile setting, she's able to slink into the shadowy undergrowth while horns pirouette in the sunlight. But Sánchez' contrapuntal post-bop melody-making is present in every slippery beat of her playfully meandering compositions. *The New York Times* listed the record as one of the 10 best albums of the year, for any genre.

*Danza Impossible* and *El Rayo de Luz* followed in 2017 and 2019. Both albums involve the same quintet formula, with a couple of personnel changes. "I don't think my music has changed radically, but I've evolved," she says. "That evolution reflects all the music I've listened to and all the people I've played with. I gained confidence, so

I can put myself out there without being afraid. I can transmit whatever is inside of me, my deepest feelings and fears... So the music is more about who I am, instead of thinking about what people want to hear."

Sánchez' evolutionary journey left a deep imprint on her most recent release, *SAAM* (*Spanish American Art Museum*). Her quartet welcomes guest contributions from Ambrose Akinmusire (trumpet) and Charlotte Greve (synthesizers), as well as Camila Meza (vocals, guitar). The compositions offer more open space for free playing in an album often described as a tribute to Sánchez' mother, who died in 2020. "It's not really like that," she says. "I already had half of the music before the death of my mom. I wrote her a couple of tunes... I became obsessed with working. I guess it was an escape, to not think about it. I was almost not sleeping, waking up super early and trying to write or practice or listen to music."

Only one musician is on all four of her albums as leader—Cuban saxophonist Filiú, who plays alto on the first three records, switching to tenor for *SAAM*. "Marta's skill to put together musicians from different backgrounds to achieve a personal sound is something I admire," he says. "She doesn't just rely on her compositions or piano skills—but on a focused band sound, where every instrument works as an individual mechanism of a larger instrumental device."

During live performances in her beloved New York, the pianist takes the stage in a broad range of locations and formations. Solo shows offer the chance to investigate melodic ideas in deeper detail. Appearances with saxophonists like David Murray, Oscar Noriega and Alfredo Colon add new flora and fauna to the Sánchez sound. The coming months will regularly feature her in a trio setting with Chris Tordini (bass) and Savannah Harris (drums)—another, more exposed landscape with vast sonic plains to explore. "Marta is a fearless and fluid pianist," Tordini says. "I love improvising with her. She's the kind of player who elevates whatever band she's playing with, similar to Jason Moran. She writes songs that sound very personal. There's patience, momentum and a unique harmonic language."

This trio enters the studio in September to record a new album and Sánchez says the music will be less compositional and more abstract: her focus on strong melodies will soften slightly in favor of in-the-moment exchanges. But the sessions for the new album will probe the same elements that characterize the pianist's natural habitat—intricate rhythms, interlaced harmonies and intimate emotions.

Looking further ahead, Sánchez plans to tread new paths. She has composed music for string quartet and piano, and is now seeking opportunities to record it. That would put the pianist in a new ecosystem, with a fresh set of forces and mechanisms to balance it out. The resulting melodies may be hard to sing, but they will resonate with a powerful life-force. And the goal will always be beauty.

For more info visit [martasanchezmusic.com](http://martasanchezmusic.com). Sánchez is at Barbes Aug. 30 and Bar Bayeux Thursdays. See Calendar.

#### Recommended Listening:

- Marta Sánchez Trio — *Lunas, Soles & Elefantes* (Errabal, 2007)
- Marta Sánchez — *Le Espiral Amarilla* (Errabal, 2010)
- Marta Sánchez Quintet — *Partenika* (Fresh Sound New Talent, 2014)
- Marta Sánchez Quintet — *Danza Impossible* (Fresh Sound New Talent, 2017)
- Marta Sánchez Quintet — *El Rayo de Luz* (Fresh Sound New Talent, 2019)
- Marta Sánchez — *SAAM* (*Spanish American Art Museum*) (Whirlwind, 2021)

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# THE COOKERS

## COOKIN' AT BIRD FEST!

BY JIM MOTAVALLI

JOHN ABBOTT



In April 1965, trumpeters Freddie Hubbard and Lee Morgan got together with an all-star band consisting of James Spaulding (alto sax/flute), Harold Mabern (piano), Larry Ridley (bass), Pete La Roca (drums) and Big Black (congas/percussion), recording two nights of music at Brooklyn's long-since defunct Club La Marchal. There was so much great music recorded that Blue Note Records released two volumes of *The Night of the Cookers*. And since then, the albums have achieved legendary status as a prime document of live jazz musicians reaching for the stars.

Yet it wasn't until decades later that The Cookers were to come together as a bona fide group, derived in name and musical ambition from those very sessions. And so adopting the name about 16 years ago, a band simply known as The Cookers was born. With but a single personnel change over the years since, it was and continues to be a super-group.

Though veteran Cookers trumpeter Eddie Henderson (then 24) may not have played on the original *The Night of the Cookers*, he did, in a sense, play a role in that group's creation, chauffeuring Hubbard to the gigs. "Both nights," he adds. "I can still see that session vividly in my mind's eye...I was studying for my medical degree at Howard in Washington, but every weekend I'd come up to New York and go see Freddie."

Another longtime Cooker, tenor saxophonist Billy Harper finds it helpful to explain that "cooking" not only comes out of the kitchen, but in this context means "burning jazz". Henderson and Harper, two of the seven Cookers, excel at this concept, one good reason they're founding members of the ensemble. The other original members are David Weiss (trumpet, composer and arranger), George Cables (piano), Cecil McBee (bass) and Billy Hart (drums). Donald Harrison (alto) is the sole personnel change since the band's inception (replacing Craig Handy as of The Cookers' fourth album *Time and Time Again*). Experience counts—and these musicians have collectively appeared on over a thousand albums, including some of the greatest ever recorded, whether under their own respective names or with jazz legends such as Art Blakey, Miles Davis, Gil Evans, Dexter Gordon, Wes Montgomery, Art Pepper, Max Roach, Pharoah Sanders, Jimmy Smith, Randy Weston and many, many others.

For Harper, playing with The Cookers is about "staying in line with true, honest music. All the musicians in the band are on the same wavelength about that."

"We are carrying the banner," says Cables. "What we played (before The Cookers) changed the musical direction of the time. And what we're saying (now) is that the music is still alive, with important roots. We're not just old guys playing old stuff!"

Indeed not. The Cookers have proven to be a vital institution in their own right since 2007, touring the world and releasing a half dozen significant albums to date. And to Cables' point, all the band members are still as vital as ever. The oldest Cooker,

McBee, is 88. Henderson and Hart are 82 and Harper 80. Cables is a mere stripling of 78, and Harrison a youth of 63. Weiss, the baby of the group at 58, has been instrumental in the conception, launch and continuation of The Cookers (as he was with prior ensembles like the New Jazz Composers Octet and Point of Departure).

"It started with work I was doing with Freddie Hubbard," Weiss recalls. "We wanted to do a *Night of the Cookers* celebration, and assembled as many of the original players as possible, including Spaulding and La Roca (performing the music of Lee Morgan and Freddie Hubbard). [Pianist] Ronnie Mathews was also involved. It sounded great, and we wanted to do more shows. George came in, and Eddie. At some point, I thought we should start doing original material if the band was going to get to the next level, and that was how Billy [Harper] and Charles [Tolliver] came in." (Harper has since contributed to the band's book some of his vast and memorable output as composer, including "Priestess", "Capra Black" and "Somalia"). Weiss continues, "[Trumpeter] Tolliver was involved for a time... before he wanted to focus on his big band. So our first gig as The Cookers, as it basically is today, was in 2007." In June of that year, the group performed at the Healdsburg Jazz Festival in California. There were some transitional gigs prior to that, though, perhaps stretching the timeline even further as to the more unofficial beginnings of the band: at Jazz Standard the year before, Weiss shared the frontline with Tolliver, Spaulding and Harper (Weiss also recalls this gig as probably being McBee's very first with the band), and in 2005 in Cork, Ireland, Weiss, Tolliver, Handy (subbing for Spaulding) and Harper played a concert. One thing that cannot be disputed since the band's beginnings, though, is the fact that, as Weiss puts it: "Everything clicked. We hadn't realized it would work so well."

All this said, Weiss does admit to feeling that ageism is and has been alive and well in the entertainment industry: "The 20- and 30-year-olds tend to get more of the gigs. In an ideal world, all the members of The Cookers would have solo careers and just do that." Weiss reaffirms that even though none of the players would be sitting in retirement, the band adds significant dates to their respective and collective touring calendars. "The purpose of the band is to put these guys in the best possible light," says Weiss. "They're all modest in their own way, but they also know what they can do!"

For the band's first two releases (*Warriors* and *Cast the First Stone*, both recorded in 2010), Weiss says he picked tunes from the members' repertoire and arranged them. "By the third album [*Believe*], the pattern was each musician would bring in a tune and we'd work on it, with the composer taking over the leadership. The music is in their hands. They're the living embodiment of this music, and they're still evolving—as great musicians do."

The band's albums are far from fast head-solos-head jam sessions. The Cookers have become

known for thoughtful arrangements of original compositions delivered with a high degree of energy and intensity, both through their recordings and especially live appearances. Henderson says the 16-year longevity of The Cookers is, "Remarkable. It's a very special band." In addition to the band's globe trotting from Taiwan, Israel, Argentina and Brazil, he recalls trips and tours over the years by the band to Japan, Australia, Austria, England, Ireland and performances ranging from North Sea and Umbria to Newport and New Orleans Jazz & Heritage festivals (supplementing The Cookers impressive showings at Monterey, Playboy and Pori Jazz Festivals, etc.).

But it was in February 2020, when COVID-19 hit, as The Cookers were convening in Europe for one of their tours, that everything came to an abrupt halt—for The Cookers and the rest of the world. Cables and Henderson were already overseas, the former working with Jeremy Pelt and Ray Drummond, the latter celebrating his 80th birthday at Pizza Express in London. They would all get stranded in Europe, eventually making it home to the States.

"Some guys were losing their minds because they had never stopped [gigging] before," Weiss recently told *DownBeat*. "Most of them have a workmanlike attitude—they do what they do, on an extremely high level, without giving a ton of thought to career trajectory... or how to promote something. Just play. The pandemic stopped that."

But since pandemic restrictions have eased off with regard to travel and other considerations, The Cookers have returned to their original momentum, with a banner year last year into this year, and beyond. This month The Cookers reconvene in New York for a concert at Harlem's Marcus Garvey Park, part of the weekend-long Charlie Parker Jazz Festival (presented by City Parks Foundation).

And looking a little further ahead: the beginning of 2024 will see the band releasing its next highly-anticipated album. It will not only be the band's seventh recording, but its first live one, recorded at Dizzy's Club in NYC just over a year ago.

The successful recipe for The Cookers? They will keep cookin' as long as listeners keep listenin'!

For more info visit [thecookersmusic.com](http://thecookersmusic.com). The Cookers are at Marcus Garvey Park Aug. 26 as part of the weekend-long Charlie Parker Jazz Festival, presented by City Parks Foundation.

### Recommended Listening:

- The Cookers—*Warriors* (Jazz Legacy Productions, 2010)
- The Cookers—*Cast the First Stone* (Plus Loin Music, 2010)
- The Cookers—*Believe* (Motéma Music, 2012)
- The Cookers—*Time and Time Again* (Motéma Music, 2014)
- The Cookers—*The Call of the Wild and Peaceful Heart* (Smoke Sessions, 2016)
- The Cookers—*Look Out!* (Gearbox, 2020)



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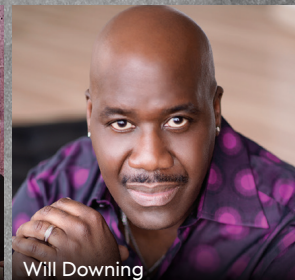
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# PAUL WEST

**DIZZY TO THE QUARTER NOTE**  
BY MARILYN LESTER

Longevity in jazz seems to be a commodity cornered by double bassists in particular: Bill Crow (95), Jay Leonhart (82) and Ron Carter (81), to name a few. Among this august fraternity, Paul West, born in Harlem on January 28, 1934, is still active at age 89 and still gigging. Recently, West was part of the “Titans of Jazz Bass” super-group that performed this March 29 at the Apollo Theater, as the opening act for the Jazz Foundation of America’s “Great Night in Harlem” benefit. West’s fellow bassists for the occasion: from the youthful Rufus Reid (79) to fellow octogenarians Buster Williams (81), Reggie Workman (86) and Cecil McBee (88).

Reid proudly declares that “Bass players are a special breed!” even though they might not see each other except at such gatherings. He met West and other New York bass players when he moved here from Chicago in 1976, and that was at bassist Sam Jones’ memorial. Now, nearly 50 years on, of West, Reid observes, “He’s always the same—loving, sincere, with a congenial personality. His vast experience was always special to learn (from).”

That vast experience has been culled from an amazing well of sources. West has been associated with the brightest names in jazz, including Billy Taylor, the Thad Jones–Mel Lewis Orchestra, Milt Jackson, Kenny Barron, Randy Weston, Tommy Flanagan, Sir Roland Hanna, Barry Harris—and Dizzy Gillespie, an important touchstone. When West was 22, Gillespie invited him to attend a band rehearsal. He liked what he heard and hired the young bassist, along with another newcomer, 18-year-old trumpeter Lee Morgan. West wound up touring with Gillespie through 1956. “Those years were my Juilliard education,” he says. “Dizzy was a master teacher without over-teaching.” Saxophonist Benny Golson, now 94, was on that crew with West. A fast friendship was formed. “Through the course of many

notable years, Paul’s noteworthy disposition has always been peace and love, which is supported by his unusual talent,” Golson says. He adds, “I’ve found him to be one of my greatest friends. Today’s changing and rapacious world could learn much from this iconic man.”

West’s musical journey began in early childhood. The son of a minister, he grew up in the church and in an atmosphere where only classical music was heard. He began studying violin at age six. At the High School of Music & Art, jazz caught his attention. In his senior year, overhearing the jazz band rehearsing a Count Basie chart, he found his way to the basses stored nearby. He picked one up and started plucking along, and thus his jazz path began. He gigged professionally around the city after graduation, and then in 1954 entered Wagner College in Staten Island to pursue a major in music education, planning on a teaching career in public schools. This path, he reasoned, would provide the financial security to raise a family.

The universe intervened with that call from Gillespie. One gig led to another—Ray Charles, Les Jazz Modes (co-led by Julius Watkins and Charlie Rouse), Lester Young, Urbie Green and others. West became a favorite of vocalists Dinah Washington, Petula Clark and others. And then, serendipitously, there was Dizzy again. While in L.A. at the end of a gig in the late ’60s, West went to the Lighthouse Cafe to hear Gillespie’s quintet. Dizzy’s bass player had just been hauled off by the LAPD. So, West took over and joined the band for more than a year. The late Mike Longo, Gillespie’s pianist, later recalled, “What I like about Paul is his bass line, his musicality, and his taste... and he’s got one of the swingiest grooves around.” West was frequently a part of the 42-year run of Longo’s trio, as was drummer Ray Mosca, now 91, who remembers first meeting West in 1966 at the New York Playboy Club, though they were in different units at that time. “We played very well together,” Mosca says. “Paul had a very excellent quarter note. We felt the same way about the quarter note. It was a pleasure working with him.”

Still, West disliked life on the road away from family. A solution presented itself in 1969. From then until 1973 he was Jazzmobile’s Director, creating outdoor summer concerts, school programs and workshops. Next, West was the Director of the Henry Street Settlement Music School where he initiated and expanded a vast number of programs. Administration came easily to him. “I’d

been an administrator in high school,” he notes. “I had the experience. In my senior year I conducted the senior symphony orchestra. I also formed my own orchestra, also as a violinist, that played in my father’s church.” During these years West worked at completing his college education, obtaining his degree from Wagner in 2001.

West retired from Henry Street in 2000. Big brother Lonny West, who was director of the Bethune Senior Center in Harlem, had an idea. Lonny had started the Bethune Big Band in 1973 to provide employment to senior jazz players who had nowhere to gig. West reports, “Lonny said, ‘I don’t want my brother hanging around doing nothing.’” Lonny, who has since passed, handed the reins over to brother Paul in 2003. “My business never finishes,” West says. “The band was Lonny’s baby, so I keep it alive in his memory.”

A 2002 gig with Barry Harris at Birdland that resulted in the album *Live in New York* made a huge impression on guitarist Roni Ben-Hur, who was part of the quintet along with Leroy Williams (drums) and Charles Davis (tenor). “Everyone who knows jazz knows Paul West,” declares Ben-Hur. “His mastery of the jazz idiom and the bass was evident from the first note, and you knew right away that the band will be swinging tonight.” He adds, “What I learned by knowing him personally is how classy, hip, wise and kind Paul is. Always ready to support, give a good word or a smile, and always humble. He is a treasure to this music, and to all who know him.” This sentiment, by all accounts, is widely shared in the jazz community—an unimpeachable, remarkable legacy indeed.

*West and the Bethune Big Band are at Blue Note Aug. 6. West also plays Grant’s Tomb Aug. 23, presented by Jazzmobile. See Calendar.*

#### Recommended Listening:

- Lee Morgan—*Dizzy Atmosphere* (Specialty, 1957)
- Dizzy Gillespie—*At Newport* (Verve, 1958)
- Johnny Lytle—*Close Enough For Jazz* (Solid State, 1969)
- Lisle Atkinson—*Bass Contra Bass* (Jazzcraft-Storyville, 1978)
- Junior Mance Trio—*Soul Eyes* (M&I Jazz, 2004)
- Mike Longo Trio—*Celebrates Oscar Peterson: Live at the Baha’i Center in New York City* (CAP, 2013)

## LEST WE FORGET



# KEITH TIPPETT

**WEREN’T YOU LISTENING?**  
BY FRANCESCO MARTINELLI

Born Keith Graham Tippetts in Southmead, Bristol, UK, 76 years ago on August 25, 1947, Tippett dropped the final “s” in his name at the beginning of his career, annoyed by frequent misspellings in publicity. After studying classical piano and playing organ in the church, he fell in love with jazz. “I first heard ‘Midnight in Moscow’ by Kenny Ball, and went out and bought the sheet music, and that was my introduction to jazz,” he once declared. “While other kids at school were forming Shadows-style guitar groups, I played in a trad band.”

Shortly after he moved to London, he established The Keith Tippett Group with Nick Evans (trombone), Mark Charig (cornet) and Elton Dean (saxophones) for Polydor (*You Are Here... I Am There*) and Vertigo (*Dedicated to You, But You Weren’t Listening*), with the basic quartet augmented by Jeff Clyne or Roy Babbington (bass) and

Robert Wyatt (drums), among others. Their albums were hugely influential on the budding prog-rock movement. Julie Driscoll invited them to play for her 1969 album, marking the beginning of a lifelong artistic and personal partnership (Julie, née Driscoll, kept the original spelling of the surname after they married in 1970), with several memorable duo recordings (*Couple in Spirit*) and more comedic associations in a trio with improvising singer Maggie Nicols (*Mr. Invisible and the Drunken Sheilas*, 1987). After playing on influential King Crimson albums *In the Wake of Poseidon*, *Lizard* and *Islands* (the former on which he perhaps most famously soloed on the single “Cat Food”), Keith and Julie created the unique Centipede orchestra of more than 50 musicians. The band on Centipede’s landmark album *Septober Energy* (Neon, 1971) consisted of musicians covering the whole spectrum of the London scene: from the Spontaneous Music Ensemble to King Crimson via Soft Machine, as well as soul and classical musicians. “He listened to everybody, was open minded, never put anybody down—and one of his things was to get all these different musicians from different genres together,” said Wyatt. “In this one piece,” according to *Melody Maker*, “he has done more than almost anybody else that comes to mind in breaking down barriers in rock, jazz and classical music.” It was unprecedented, but as Tippett

said, “I didn’t see it as a European or a British model of music...It was more simple: it was a glorious musical circus that happened to exist from a bunch of musicians who happened to be British.”

Composing for large and unusual ensembles, a complimentary activity to his solo playing, remained a constant interest for Tippett. In London he gravitated towards the Blue Notes, the band of exiled South Africans, and later played with many of its members, notably Harry Miller (bass) and Louis Moholo-Moholo (drums). The pianist provided burning energy as the rhythm section of Dean’s quartet and Ninesense nonet of the ’70s. In 1980, Tippett released his first solo album, the live *The Unlonely Raindancer*, still a monumental statement (remastered and reissued by Discus-Music in 2019). This was followed by other solo albums: *Mujician I, II and III* (all on FMP), “regarded as among the most self-consistent and beautiful piano improvisations of the decade and a significant re-programming of the language of piano,” according to *The Penguin Guide to Jazz*.

With Paul Dunmall (saxophones, clarinet, bagpipes), Paul Rogers (bass) and Tony Levin (drums), Tippett established the Mujician quartet in 1988, which remained a working ensemble until Levin’s death in 2011. Their albums (available on Cuneiform) are a lasting testimony

(CONTINUED ON PAGE 33)

# AMALGAM MUSIC

**SENSE OF COMMUNITY**  
BY ERIC WENDELL

If ever there was a city truly dedicated to jazz as an artform, it would surely be Chicago. From the legendary musicians born there (Nat “King” Cole, Bud Freeman, Quincy Jones, Ramsey Lewis, Dinah Washington, Von Freeman, Lee Konitz, Herbie Hancock) to the musicians who made Chicago their home (King Oliver, Earl Hines, Eddie Condon, Fred Anderson, Ken Vandermark, Jason Stein), the Chicago scene has constantly produced new and exciting sounds in the jazz arena. And many of those sounds from the Windy City’s past decade can be found on the Chicago-based label Amalgam Music, founded by drummer Bill Harris.

Born in Pittsburgh, Harris began to play the drums around the age of seven. After graduating from high school, he made his way to Kent State University, where he studied math and computer science but continued to practice and study music on his own. He moved to Chicago around 2011 after his partner got a job there. “The first weekend I moved to Chicago, I stumbled upon Umbrella Music, which was an organization out here coordinating shows at different venues throughout the week. I saw their calendar, and the first weekend I went out to Elastic Arts Foundation and saw (drummer) Frank Rosaly and (saxophonist) Dave Rempis do a duo set and it completely blew my mind,” says Harris. He began to make his own way

in the Chicago scene by befriending musicians and cutting his teeth at various venues. “(Drummer) Mike Reed was running two series at Constellation; one was called the Sound of the City Workshop, which was a weekly free improvisational jam. Then Mike asked me to play on another series called Three on Three; he would ask three artists to put some new group together they’d never played with before and then they would have a concert.”

In a city that houses notable labels such as Delmark, Southport, International Anthem and Catalytic Sound, Amalgam came about in a different way. It was conceived by Harris in 2015 with the idea that it would be 100% artist-run, and 100% of the sales would go directly to the artist. “It was originally intended to be more of a collective. Part of the reason it came to fruition was I was having frustration with getting music released. What it felt like was there were a particular group of people doing this kind of music, and it seemed like if you weren’t into this upper echelon of things then no one would ever give you any consideration for anything. Amalgam came out of that need to have a platform for like-minded artists and musicians to put our music out and present it.”

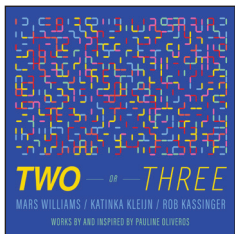
Amalgam’s first release was *Amsterdam/Chicago Duo* (2015), a duo record featuring Amsterdam’s Oscar Jan Hoogland (electric clavichord) and Chicago’s Matt Piet (electric piano). That same year also saw Harris’ first label appearance with his band Four Letter Words, consisting of Harris (drums), Piet (piano) and Jake Wark (tenor), on *Blow*, an album that garnered glowing reviews. And since its inception, Amalgam has released dozens more albums highlighting Chicago’s

robust music scene, including luminaries such as (from Harris’ first Chicago encounter) saxophonist Rempis, as well as drummer Tim Daisy, bassist Steve Kaiser, saxophonist Mars Williams and many others.

When it comes to selecting releases for the label, Harris balances promoting albums by colleagues versus the work of people he was previously unfamiliar with. “There are a number of releases from people I’ve never even met before, if I really like it, and I try to think of that in a very objective way.” Creating and fostering a sense of collaboration is particularly important to Amalgam’s overall mission. A perfect example is the label’s latest release *Dura*, with Harris alongside pianist Jim Baker and bassist Brandon Lopez. Lopez recalls, “it worked organically. It’s three like-minded musicians that get together that make something work, which is kind of the ideal for me.”

When it comes to the future of the label, Harris has sights on things other than improvised music. “I don’t want it to just be improvised jazz music. My interests are in punk and DIY and noise and all sorts of things. I don’t want it to be too focused on just one thing, but I also don’t want it to be all over the place.” In terms of the next five to ten years, he hopes to continue to foster a strong sense of community: “What I’d like to see is being able to hand the keys over to other people in the community that I trust and know as friends and also as artists; that by handing the keys over to them, they’re going to do something that’s good for the label. What I’d like to see them do is turn this into a community tool—for everyone in Chicago.”

For more info visit [amalgamusic.org](http://amalgamusic.org)



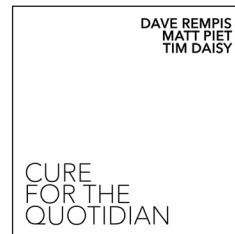
Two or Three  
Mars Williams/Katinka Kleijn/Rob Kassinger



Dura  
Jim Baker/Brandon Lopez/Bill Harris



Plays Clinkers  
The Flake



Cure The Quotidian  
Dave Rempis/Matt Piet/Tim Daisy



Amsterdam/Chicago Duo  
Oscar Jan Hoogland/Matt Piet

## VOXNEWS

# DEFIANCE

BY SUZANNE LORGE

Last year, vocalist **Veronica Swift** did a radio interview with Eric Jackson for WGBH in Boston, a few months before the legendary broadcast journalist passed away. During their chat, the discussion turned to the topic of the singer’s radical eclecticism.

“My music-making is not confined. I don’t confine myself to stylistic things,” she explained. “Instead, if I’m writing or singing, I let the song dictate what happens stylistically.” The example she gives is “Don’t Rain on My Parade” (from *Funny Girl*). To Swift, this is a punk rock tune, all middle fingers in the air; when she sings it with a jackhammer drum line and distorted vocals, the sound serves the tune’s story. And, Swift asserts, she’s a storyteller first, before she’s a musician. The term she uses to describe her approach to music is “trans-genre,” meaning across or beyond genre. Or, simply, defying classification.

Swift’s upcoming third album, *TransGenre* (Mack Avenue), exemplifies her ideology. The album opens with Swift scatting masterfully atop a swinging high hat, before segueing into the head of “I Am What I Am” (from the Broadway musical *La Cage aux Folles*). The major gear shift comes midway through, during the solo breaks, when she cavorts with piano in a baroque

fugue for a bit before the swing returns. (To hear for yourself, look for the teaser track of “I Am What I Am”, available this month as a single.) The whole album is full of stylistic U-turns like this. Nine Inch Nails’ “Closer” is framed as a soul burner and moves in and out of bebop riffs. Ellington’s “Do Nothing Till You Hear From Me” is a big band chart featuring bluesy electric guitar and gravelly, retro vocals. There’s a French chanson treatment of Charles Gounod’s aria for lyric soprano, “Je Veux Vivre” from the opera *Roméo et Juliette*, which offers a musette vocalese section. A rendition of Queen’s debut single, “Keep Yourself Alive”, culminates as a Scott Joplin-esque rock-blues anthem. And, of course, there’s the aforementioned punk version of the Barbra Streisand hit.

Two Swift originals also appear on the set list: “Severed Heads”, a lilting, cheery duet with a comic dark undertone (longtime friend Austin Patterson assists) and “In the Moonlight”, a simple ballad atop Beethoven’s “Moonlight Sonata”, which hits a feverish note before settling down again. Needless to say, Swift brings top-notch musicianship to each of these tunes, regardless of where they land on the trans-genre spectrum. She can do it all, it seems, so why would she not?

Like Swift, Aut Records in Germany is a proponent of genre defiance, though its artists apply the concept differently. Listen to *An Artist’s Life Manifesto*, a recent release from the label by Italian singer **Valentina Fin** on which she uses the beauty of her voice and avant garde improvisation to dig into emotional truths that transcend

any particular formal structure—it’s captivating stuff.

Which isn’t to suggest that artistic confrontation can’t appear in more conventional stylistic attire. Take **Diana Torti**, another naturally gifted Italian singer. On *It’s All We Have* (Tambora Music), her latest album, she doesn’t hesitate to use her lyrics—self-penned or otherwise—to call attention to social justice issues. Because, as she sings on “Beyond Clouds”: “Tears speak louder through joined hands.”

Or consider **Lucy Yeghiazaryan**, who placed in the top ten of the 2015 Thelonious Monk Competition (the year that Swift came in second). Growing up in post-Soviet Armenia, Yeghiazaryan learned jazz—and singing in English—by listening to her father’s “once-contraband” jazz records. Today her NY-based career is soaring. Most recently, she contributed vocals to *With Roses* (Triangle 7), saxophonist Harry Allen’s new big band record of all originals. Her cool stance towards the material speaks to her hard-won confidence as a singer, whether on a traditional swing number (“It All Catches Up With You in the End”), a sultry bossa (“Takes a Moment”), a catchy odd-meter tune (“Be the One”) or a vulnerable ballad, like the title cut. Yeghiazaryan will appear at Mezzrow Aug. 10 and at Joe’s Pub Aug. 11.

Summer outings: vocal powerhouse **Allan Harris** will introduce *Live at Blue Llama Jazz Club* at Smoke Aug. 3. **Queen Esther** conjures the ‘20s at the annual Jazz Age Lawn Party on Governors Island Aug. 12-13. And **Dianne Reeves** headlines Charlie Parker Jazz Festival in a free outdoor concert at Marcus Garvey Park Aug. 25.

# JAZZTOPAD FESTIVAL NY

BY KURT GOTTSCHALK

PHOTO COURTESY POLISH CULTURAL INSTITUTE NEW YORK



Craig Taborn/Lutoslawski Quartet @National Sawdust

# SYRACUSE JAZZ FEST

BY ANNA STEEGMANN



Herbie Hancock @Syracuse Jazz Fest

# SÜDTIROL JAZZFESTIVAL

BY THOMAS CONRAD



Sun-Mi Hong @Südtirol Jazzfestival

Of the more than 200 compositions the Polish composer Frederic Chopin published during his short life (1810-1849), exactly zero of them were written outside of the piano. There are no string quartets in his oeuvre, no reed ensembles or works for gamelan or African percussion. It's a historical curiosity, unimportant really, although Chopin still looms large over his homeland. It's also a scant bit of evidence on which to base a theory that would explain the remarkable pianists the Wrocław-based Jazztopad Festival brought to New York City during a weeklong six-concert run (Jun. 23-30).

One of them, Joanna Duda, set some kind of career record by making her New York debut at Barbès and two nights later appearing at Dizzy's Club at Jazz at Lincoln Center. She's an odd and interesting figure, given to palatable, idiosyncratic compositions, occasionally leaning into techno beats. (She has recorded a Chopin Polonaise interrupted by piercing electronic tones and frightful screams.) At Dizzy's Club, her trio—with Maksymilian Mucha (bass) and Michal Bryndal (drums)—played well-crafted pieces with shifting themes and, at times, video game sounds. Bryndal met her with easy grace or breakbeats, as the music demanded.

The backroom at Barbès provides audience members with the opportunity to sit all but on top of the piano, affording an intimate vantage on Duda in the first set and pianist Kamil Pietrowicz in the second. They are each, in their ways, masters of minutiae, honing in on tiny figures and circling them outward. Pietrowicz was also a part of a spirited group improv on the opening night at 411 Kent. Following a set by Amir ElSaffar's trio with Tomas Fujiwara (drums) and Ole Mathisen (tenor)—a global trio with no Polish point of contact seemed an odd kickoff—the trio expanded to include the pianist, Jazztopad MVP Ksawery Wójcicki (bass) and, representing the southern hemisphere, Australian Peter Knight (trumpet).

If I might be permitted to overgeneralize a bit more, the Polish visitors seemed interested not just in close listening but in dialogue within group contexts. At Barbès, in a first-time grouping of Duda and Wójcicki with New Yorkers, Kirk Knuffke (trumpet) and Lesley Mok (drums), Knuffke took a bright, muted solo, and the moment he concluded, Duda picked up the line and looked over her shoulder to him in encouragement. She then transferred the phrase onto a travel-size synthesizer, pushing electronic waves until they dominated and Knuffke finally rejoined in

(CONTINUED ON PAGE 32)

The Syracuse Jazz Fest was founded 41 years ago by its current Executive Producer Frank Malfitano, who has kept it going all these years—even after its four-year hiatus, due to financial challenges as well as, of course, the pandemic. Heralded as one of the best festivals in the country, the newly-minted National Grid Syracuse Jazz Fest (SJF) has presented many legendary figures alongside up and coming talent. So 2023's edition (Jun. 21-25) was a welcomed return for jazz fans far and wide.

Downtown Syracuse (a four hour's drive northwest of NYC) came alive in the middle of the week on a Wednesday afternoon, the first day of music presented by SJF. Visitors attending the Northeast's largest free jazz festival were spoiled for choice, with 25 performances in a single day by both Syracuse-area jazz artists and national artists with ties to the city. Performances took place in restaurants, hotel bars and pubs, with four to five bands performing simultaneously. Sampling all the offerings between the late afternoon start and the wee hours was (it goes without saying) an impossibility.

The Funky Jazz Band played outdoors at Benjamin's on Franklin, exuberant and fast-paced, and received an enthusiastic response. Many listeners noticeably got up to dance. The seasoned musicians of the Frank Grosso Quartet at Mulrooney's, many of whom studied at the Crane School of Music at SUNY Potsdam in the '80s, delighted with their skillful interpretation of standards. Vocalist Marissa Mulder, a successful cabaret artist on the Manhattan scene since her move to New York from Syracuse in 2007, created magic with pianist Bill Zeffiro. She seduced listeners with a sultry voice, singing sentimental songs of unrequited love. The Ronnie Leigh Quartet late set was opening day's most spectacular. An outstanding singer with a multiple-octave range and an entertainer extraordinaire with the experience of five decades performing, Leigh excited the audience at the crowded, standing-room-only Weighlock Lounge. Listeners were mesmerized by his call and response, scatting, improvising and spontaneity as well as unabashed love for the music.

The second day's performances took place in picturesque Hanover Square. The first act, Syracuse University's Orange Juice Jazz Combo, a group of five talented students, attracted a relatively younger crowd. Performing competent renditions of Charlie Parker and Art Blakey classics, they charmed the crowd with the Bob Dorough/Dave Frishberg "I'm

(CONTINUED ON PAGE 32)

This was a watershed year for the Südtirol Jazzfestival, which has been based in Bolzano, Italy, since 1982. Klaus Widmann, a physician in Bolzano by day, has run it since 2004, but stepped down this year. Three people who worked directly under Widmann have since taken charge as co-Artistic Directors: Max von Pretz, Stefan Festini Cucco and Roberto Tubaro.

Their predecessor was famous for two things: the unusual and beautiful places where he presented music (aided by the breathtaking grandeur of the South Tyrol alpine landscape) and his creative programming (aided by his instinct for finding exceptional European players lurking under the radar). Based on the 2023 edition and its first six days of the summer-long event which your trusted correspondent attended, the new administration intends to sustain the traditions of this untraditional festival.

La Litanie des Cimes is a classic example of a Südtirol booking. This trio from France (Clément Janinet, violin; Elodie Pasquier, clarinets; Clément Petit, cello) is not yet well known but has a unique, fully developed concept. They played Janinet's compositions, drawn from folkloric sources as far apart as Burgundy in France and Mali in West Africa. It was intricate chamber music, in which the three voices were separate strands interweaving in counterpoint then resolving in yearning melodies. At Südtirol, their chamber was the vast outdoors. They played twice, once deep in a forest, and once at 6,500 feet at the edge of a ravine, mountains towering above.

When he first came to Bolzano in 2016, Italian Francesco Diodati was a new name who had just joined veteran trumpeter Enrico Rava's band. Since then, he has become widely acknowledged as one of the most creative guitarists in Europe. This festival, for all its unpredictability, is loyal to the artists it believes in. Diodati has been back several times and in many different settings. He appeared twice this year, once in a band called Oliphantre (with French vocal acrobat Leila Martial and first-call Italian drummer Stefano Tamborrino) and once in a duo with the Austrian drummer Alexander Yannilos. The latter was a quintessentially Südtirol project: having just met, Diodati and Yannilos improvised a soundtrack while watching the 1926 film *Mit dem Motorrad über die Wolken* ("A Motorbike Trip Among the Clouds"). Diodati's diverse guitar sonorities were a second line of thought moving through the film, responding to the cinematic imagery with aural correlatives, all in the moment.

(CONTINUED ON PAGE 32)



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- Vernon Reid (guitars)

Artistic director: Matthew Garrison



SCAN FOR TICKETS!

Peter: a friend, a brother, a father and mentor. What to say? When asked to write something about Peter who is now gone, that's probably what he would say too. At least that was one thing he would often do. Peter was always questioning himself, the music, the arts, friendships, politics and more. Always pushing, always searching and always knowing that you are never done. What to do now? Now that Peter is gone we will look back at what he meant for us all. All of what he did needs to be celebrated! I can't do anything but smile with tears of joy in how fortunate I have been, to have known and to have worked with him. We shall also look forward to do our best in continuing his work and to continue to open doors for others just as he opened doors for us. And we will continue to play our asses off like there is no tomorrow, for Peter, for ourselves and for the music.

—PAAL NILSSEN-LOVE (drums)

There's a saying that every musician tries to live by: "Play like it's your last show." It's easy to embrace the concept but almost impossible to follow. Emotions can get the best of you and switching to autopilot on stage can be a hard mindset to escape from. Peter did not let himself become prey to that. He embodied the mantra "Play like it's your last show." Whether it was in a small coffee shop in rural northern Wisconsin for 50 super fans or in a giant amphitheater in the city of Ljubljana in front of thousands, Peter brought everything to the table the moment the horn entered his mouth.

I was beyond fortunate to share the stage with Peter, including for his last four shows. Along with John Edwards and Steve Noble, we played two shows in Warsaw and two in London the beginning of February. The first night in London I met Peter in his hotel room and we walked over together to Café OTO, taking our time on the way, letting Peter set the pace. That night became Peter's second to last concert and I felt it was his strongest set of the four shows. Many tributes I have read recently talk about Peter's last few years and many paint him as taking longer breaks during concerts, but that was not the case at all with these last shows. After hearing about his passing I sat down and listened to all four sets of the two London shows and realized my initial thoughts were wrong. The second to last night was not the strongest of the four; it was the final set of the last night of the tour. His final show. His last date. Truly unbelievable. I will miss you Peter.

—JASON ADASIEWICZ (vibraphone)

It was in my early work composing and accompanying for physical theater where I learned about pushing past one's limitations—physically, mentally and spiritually—to reach a place where original ideas began to flow from the core. By breaking down these rote habits and comfort zones, artists find themselves in uncharted creative territory. Many years later when I began to work with Peter Brötzmann in a variety of musical contexts, from duo to large ensembles, usually improvised, these same principles applied.

It was never just a matter of playing loud, fast and hard, and for a long time; it was always about coming up with fresh ideas and exploring new terrain with your creative partners. In the over 200 concerts I had the privilege to play with Herr Brötzmann, I always found it remarkable how quickly we would collectively reach the bottom of our "bag of tricks". Everything we knew to say was said in 10 minutes and there was still another couple of hours to go. So we kept digging down into ourselves until a new language would appear, and what we did on the stage the night before became ancient history. The constant, driving question was, "What's next?" I will dearly miss Peter as a deep and profound friend, but I will always remember the huge contribution he has made for all of us with his insistence on moving beyond what we already know.

—MICHAEL ZERANG (drums/percussion)

I have so many stories regarding Peter and our relationship. He was one of my best friends, though we could be on a train for hours, traveling, doing duets through Europe and maybe only speak to each other once or twice. I loved him very much and I still love him. He had a great effect and influence in my life. And I hope that in some way I was good for him too. I was one of the first Chicago musicians, after bassist Fred Hopkins, to play with him; Peter, Fred and I had a touring trio for a couple of years. Peter was one of the great ones: he came from space and he returned back to space, and he gave us the beauty of spacetime, creativity, compassion, harmony and loving kindness in the most strange of ways.

—HAMID DRAKE (drums/percussion)

Peter Brötzmann's music was called free music but it was really human rights music. He actually played free music with no preset melody or rhythm: the structure was formed as the music unveiled itself. It was not about putting on a performance; it was about ritual theatre, a temple of vibration filled with colors and shapes that came from a nature people could relate to. Black American musicians played the free jazz Peter Brötzmann played. Free vibrational sound patterns. Music to free the mind and soul of those who listened.

I began playing with Peter in 1981 and from day one it was evident that I could play any sound pulse texture that came through me. It was also obvious that Peter Brötzmann was serious about music in a whole other way. I once played in Berlin with Peter, Cecil Taylor, Frank Wright, Earl McIntyre and Steve McCall. There was pure joy on that bandstand, dancing and soaring through a beautiful sound storm that covered everything from sunrise to sunset and all that is in between. As we began the second set, Cecil told Peter not to play. I looked at Peter's face and there were tears in his eyes. Tears coming from sadness, respect and joy all at the same time.

Throughout the 40 years of touring and interacting with him, I also played with Peter in many trio concerts with Hamid Drake. We played in all styles: blues and in a jazz context moving through sonic changes full of emotion, extending and bending the tradition. If he had wanted, Peter could have torn the blues apart. In fact, he did from time to time, reminding us that the authentic blues is never codified. He loved music, and all the trees and branches that contributed to the beauty of life. His innovation was his relationship with the music he played. He was the real deal. Thank you, Peter, for picking up your horn and playing your heart out. No apologies, just music.

—WILLIAM PARKER (bass)

I didn't know Peter very well personally and I was kind of surprised just how sad I was when I heard the news. I think as we get older it becomes less abstract when we see others passing on, in terms of our own mortality but also for the music. When we're young we kind of assume the music will keep going, even if individuals like Frank Wright, Derek Bailey—and now Peter—are no longer with us. But slowly we start to realize: there is nothing inherently keeping this music alive except the people that devote their lives to creating it. And who approached the music with as much blood and guts as Peter Brötzmann? There are infinite ways to approach music, and I don't want to play into the cliché that kids these days don't have the balls that Peter had. But they don't. On the other hand, it's not just about the times, as, other than an infinitesimal few, no musicians before Peter had the balls he had either. Hardly anyone in any field has the courage to throw themselves into their art with complete disregard for the status quo and follow their own path, absolutely fearless and totally committed. Aside from his actual sound, which can't be understated and has no analogue, the force of his artistic presence will be sorely missed.

—JOHN DIKEMAN (saxophones)

Peter Brötzmann was an excellent person to smoke a cigar with and hardly talk at all. We've lost a real one.

—KENT KESSLER (bass)

It's been a very sad time since Peter's passing, but he'll live in our hearts forever.

—HEATHER LEIGH (pedal steel guitar)

Peter Brötzmann has always been more or less on my mind ever since I first heard his music 50 years ago. He was always so powerful, original, different and totally dedicated to his art of playing his saxophones and clarinets. He created most of his album covers in his own unique way too. I am forever thankful that he accepted me as one of his drummers and as a close friend. He even asked me to write liner notes to some of the albums we recorded together and he stamped my words by hand into his cover designs. So many wonderful memories, and even more important is that I will still hear all his wonderful sounds vibrating in my head. Peter Brötzmann played tenor saxophone with the most beautiful tone I have ever heard and he knows I loved him madly.

—PEETER UUSKYLA (drums)

In December of 1967 I was invited (by the skin of my teeth) to be part of the first Free Jazz Meeting organized by the late J.E. Berendt for SudWest Funk in Baden Baden. (The precise story of how I came to be there is another matter.) This was where and when I met and heard Peter Brötzmann for the first time. Needless to say, I had never heard such powerful saxophone playing in my life! I remember a piece featuring Peter with Don Cherry and me and Don whispering in my ear, "High, fast, chromatic," as background to Peter soloing. I only learnt recently that "Machine Gun" was actually Don's nickname for Peter.

We stayed in touch and he invited me to be part of a larger group project that he wanted to record. In May 1968 I was part of the *Machine Gun* group along with Han Bennink, Willem Breuker, Buschi Niebergall and Fred Van Hove. Peter had invited us to augment his regular trio with Peter Kowald and Sven-Åke Johansson. Other projects and collaborations followed, but being part of that group introduced to me to the core of what was to become the European scene. I hope recordings will someday emerge of another early larger Brötzmann ensemble involving Paul Rutherford, Derek Bailey, Han Bennink, Fred V. H. (playing organ), Buschi and me. We played a couple of years after *Machine Gun* in a Berlin club called Litfass. I have great memories of this as not just good music, but also a very special meeting of great individuals. Peter will stay dear in my memory as an honest, forthright and powerful individual and a good friend to the end.

—EVAN PARKER (tenor/soprano saxophone)

Dear Peter  
it  
is  
easy to  
remember  
+  
so hard  
to forget!  
R.I.P.  
Johannes

—HAN BENNINK (drums)

Goodbye Peter Brötzmann. You were a creative force of nature. Knowing you was complex, and the main years of working together with the other musicians in the Chicago Tentet, and with Mats Gustafsson in Sonore, were among the most significant learning experiences and inspirations of my career—thank you. Rest In Peace on your final Schwarzwaldfahrt.

—KEN VANDERMARK (saxophones)

Now and evermore you will stand as a Galionsfigur of Free Jazz. Honour to you Brötzmann and thanks for everything you did for our music. Your seed is growing up! There is more Free Jazz in the world than ever before.

– ALEXANDER VON SCHLIPPENBACH (piano)

Peter Brötzmann was an early musically-formative influence on me. Before I got my first guitar in 1971, I had his *Machine Gun* and *Nipples* albums and noticed a very special kind of straightforwardness in his playing on those recordings as he trailblazed new directions in the evolution of Free Jazz. For me it was not just the radical intensity of his playing and artistic conceptions, but it was the honesty of presenting everything about himself as he played. A little over 20 years later I played and recorded with Herr Brötzmann in Japan. He continued to deliver that same radical-in-the-moment musical honesty in his improvisations. For the entire 54 years of my musical activities he has been a guiding beacon of forthright and conscientious musicality. Thank you Herr Brötzmann!

– HENRY KAISER (guitar)

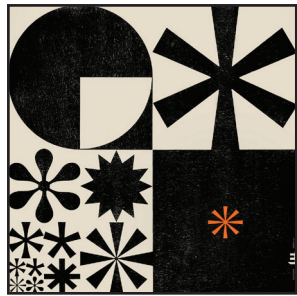
As the last living member of Peter Brötzmann's first trio, which produced the first self-produced LP with their own music *For Adolfe Sax...* It was with Peter Kowald as driver and his middle-class car "Borgward Isabella", a German make which was no longer produced at the time 1966/67 and thus could be had quite cheaply in the trade. Endless journeys in Europe on the motorways, with Brötzmann in front, his baritone saxophone between his legs, me in the back between the drums and the neck of the double bass. In those early years when I played with the trio and the octet, everything was "new". Sound: overtones from the sax and bowed bass with free figuration on the drums, plus Brötzmann's tremendous forward momentum, often mixed up with lots of beer in those days. My way from the jazz cellars in Paris to Wuppertal with my three-wheeled moped and the drums on it, led across green borders and winding roads to a former horse stable in the back, my new home, situated on a hill in the city – "Auf dem Rott". Brötzmann wrote letters to the promoters, Kowald drove, I practiced. And that's how it was!

– SVEN-ÅKE JOHANSSON (drums)

Sadness. Emptiness. Grief. No words possible... The passing of someone that changed my world. Peter made me hear and see things differently. Forever. Memories are forever. I learned many things from Peter over the years. Good things. Bad things. Being *critical* is always and forever the major one. ONE SOUND. The whole spectrum. The whole spectrum in ONE SOUND. No fucking around. Consistency. No compromises. Gerade aus. DIY. DIY. DIY. You have to do it YOUR own way. Fuck it. The legacy is forever. Music is forever. Let's make some change.

– MATS GUSTAFSSON  
(saxophones)

PETER BRÖTZMANN  
1941-2023



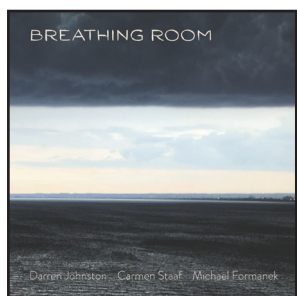
**Far Star**  
**Gilad Hekselman (Edition)**  
 by Elliott Simon

Guitarist Gilad Hekselman delved into the realms of production and engineering during the pandemic, skills that helped him flesh out his initial song ideas into the fully produced compositions of his new album, *Far Star*. Drummer Eric Harland plays a significant role on many of these tracks as they evolve from simple tapped rhythms and melodies into full-fledged arrangements. Hekselman skillfully utilizes guitar, bass, keys and percussion, merging intersecting rhythms and layered effects to create majestic musical works.

The album opens with the whistled melody of “Long Way From Home”, where Hekselman’s speed and clarity really shine. The clever explorations that follow are underpinned by Harland’s Afro-beats. “Fast Moving Century” is led by keyboardist Shai Maestro; the guitarist injects quick runs and short interludes, pushing towards more chaotic territories. “I Didn’t Know” takes its time to coalesce, but eventually unveils an exotic scalar structure. “Magic Chord” pays homage to prog rock with dazzling guitar work against a percussive backdrop. “Cycles” is an elegant, ethereal harmonic exercise.

The remaining three pieces feature different drummers. Alon Benjamini’s subtle cymbal work adds touches of color to the title cut, featuring Nathan Schram (viola, violin). Schram’s understated strings complement the leader’s enchanting tone and touch on his instrument. “The Headrocker”, co-produced by Nomok (keyboards) and drummer Amir Bresler (drums), takes an experimental, slightly meandering turn, diverging from the album’s overall direction. In contrast, on “Rebirth”, Ziv Ravitz (drums) pushes the guitarist towards tense, accelerating explorations, resulting in a climactic culmination of sound. On *Far Star* (available on limited edition orange vinyl) Hekselman weaves together myriad elements, resulting in an overall invigorating voyage.

For more info visit [editionrecords.com](http://editionrecords.com). Hekselman is at Village Vanguard Aug. 29-Sep. 3. See Calendar.



**Breathing Room**  
**Darren Johnston/Carmen Staaf/Michael Formanek (Minus Zero)**  
 by Ken Waxman

*Breathing Room* is concise chamber jazz that modulates from restrained to rugged. The bi-coastal wayfaring trumpeter Darren Johnston uses a limited palette, but is able to sound-paint a technicolor picture nonetheless. A Canadian who spends a quarter of his time in New York, after two decades in the Bay Area where he played with Larry Ochs

and many others, the trumpeter is aided by pianist Carmen Staaf (Dee Dee Bridgewater’s musical director) and bassist Michael Formanek (who has played on numerous sessions with the likes of Tim Berne and has recorded over a dozen albums under his own name since his 1990 leader debut).

The music here stretches the trio format to its utmost, the moods ranging from bouncy to bluesy. Johnston’s frequent portamento extensions are often interrupted by speedy triplets, half-valve growls or grace note formalism. Along the way, themes balance on sliding strums from the bassist and single-note or two-handed comping from the pianist. However, the trumpeter steps back on tunes including “Fragments of Olympian Gossip” and “Man’s Laughter”. Staaf has solo space to introduce the former, his sweeping romantic chords leading to a brassy, high-pitched response from Johnston and concluding with a darker emphasis. The bassist’s spaced strums on “Man’s Laughter” are soon doubled by ringing piano tones, while the trumpeter’s plunger excursions are squeezed down into vibrating slurs cushioned by circular piano notes.

Staaf’s exploration of the basement tones of the piano eventually dominates the title track, one of the album’s most realized efforts. Slinky keyboard pressure is matched by triple strokes from the bassist, and the trumpeter’s initial half-valve effects cascade into repeated smears and slides. Another standout is “The Forever People”, where the pianist’s underlying ostinato turns almost Baroque-like frilly, the trumpeter letting loose a deluge of grace notes.

Modest in its aspirations, *Breathing Room* is organized with the skills and smarts to realize them and so much more due to tight-knit playing. Looking for another reason to investigate the session? All proceeds will be donated to Planned Parenthood.

For more info visit [darrenjohnstonmusic.com](http://darrenjohnstonmusic.com). Johnston is at Main Drag Music Aug. 16 with Main Drag Philharmonix Conduction Orchestra. See Calendar.



**And That Too**  
**Call Time**  
**Josh Lawrence (Posi-Tone)**  
 by Marco Cangiano

These two albums provide compelling evidence of trumpeter Josh Lawrence’s development as a player and bandleader. Though these are quite different recordings, they share a few similarities starting with the fact they were recorded during the same sessions and feature a congenial band consisting of Willie Morris (tenor), Art Hirahara (piano), Boris Kozlov (bass) and Jason Tiemann or Rudy Royston (drums). They also reveal similar roots in terms of a modern post-bop aesthetic that simultaneously leaves room for creativity while preserving respect and love for the tradition. But most notably, they share Lawrence’s warm and original trumpet sound.

*Call Time* is noticeably the shorter of the two in duration—clocking in less than half an hour—and reveals a more programmatic approach. The music was composed as the score to Dominique Morisseau’s play *Paradise Blue* (produced by the Juilliard School’s Drama Division in 2019). The story takes place in Detroit’s Black Bottom neighborhood in the ‘40s where trumpeter Blue owns the Paradise Club. Each tune portrays one of the play’s characters with references to period style that at times verges on the grotesque as in “Cornbread”. After “Paradise

in Blue”, a brief declamatory a cappella intro by the trumpeter, the music shifts into the medium swing of the Horace Silver-like “Pumpkin Pi”. The album’s highlight is the remarkable “Black Bottom’s Up”: as the longest tune of the album, Lawrence and Morris are given the opportunity to impressively stretch out over the sturdy walking support of Kozlov. The bassist provides a real anchor for both albums.

*And That Too* picks up where *Call Time* left off—but without any potentially perceived constraints of a soundtrack project. It is a normal-length album and there is far more room for each of the musicians to improvise. Right from the get go, with “Grit”, this album sounds more assertive and swings harder, making reference (like with Wayne Shorter’s “Nefertiti”) to the Blue Note era and Miles’ mid-to-late ‘60s pre-electric quintets. Morris additionally thrives and proves to be even more at ease with the material than in *Call Time*, partly because he also contributes original compositions (the aforementioned “Grit” and “Hole”). Overall drummer Royston’s somewhat frenetic playing sounds a better fit to the varied program on this album versus Tiemann’s (Royston takes over the kit from Tiemann for almost half the numbers). Hirahara is featured more extensively, showing a range of moods and styles from the bouncy “Cosmological Constant” to the elegiac ballad “Left Hanging” to the suspenseful “Black Keys”, the latter which showcases Lawrence’s range and flexibility.

For more info visit [posi-tone.com](http://posi-tone.com). Lawrence is at The Poster House Museum Aug. 4, and Marcus Garvey Park Aug. 25 with Orrin Evans Captain Black Big Band and Dianne Reeves as part of the Charlie Parker Jazz Festival, presented by City Parks Foundation. See Calendar.

## RECOMMENDED NEW RELEASES

- Tony Allen/Adrian Younge – *JID018 (Jazz is Dead)*
- Joe Alterman – *BIG MO & little joe (Joe Alterman Plays Les McCann) (s/r)*
- Michael Bates – *Metamorphoses: Variations on Lutoslawski (Anaklasis)*
- Berghäll Brothers Big Band – *Vol.II (Boulder Music Helsinki)*
- John Butcher, Pat Thomas, Dominic Lash, Steve Noble – *Fathom (577 Records)*
- John Coltrane (with Eric Dolphy) – *Evenings at The Village Gate (Impulse!)*
- Johannes Fink 70s Revisited – *Sound of Music (Jazzwerkstatt)*
- Gafieira Rio Miami – *Bring Back Samba (Brazilianaire Music)*
- Illegal Crowns – *Unclosing (Out Of Your Head)*
- Gregory Lewis – *Organ Monk Going Home (Sunnyside)*
- Mark Lotz Trio – *Turn On, Tune In, Drop Out! (Zennes)*
- Sam Newsome/Dave Liebman – *Soprano-Logues (Some New Music)*
- Hitomi Oba – *Water Stem (Asian Improv)*
- Kresten Osgood/Bob Moses/Tisziji Muñoz – *Spiritual Drum Kingship (Gotta Let It Out)*
- Jochen Rueckert – *With Best Intentions (Colonel Beats)*
- Taiko Saito/Jan Roder/Michael Griener-Wald – *Trouble in the East*
- Matthew Shipp – *The Intrinsic Nature of Shipp (Mahakala Music)*
- Tom Teasley – *The Breath (T2 Music)*
- Paul Tynan/Aaron Lington – *Bicoastal Collective: Chapter Six (OA2)*
- David Virelles – *Carta (Intakt)*





**Reunion—Live at WICN**  
**Greg Abate/Paul Del Nero Quartet (Summit)**  
 by Ken Dryden

Saxophonist Greg Abate has released a steady output of rewarding sessions as a leader in his career, dating back to his 1981 debut *Without Boundaries* (World). This quartet features his old friend, Paul Del Nero (bass), with whom he played in the fusion group Channel One in the late '70s, and later in the Artie Shaw Orchestra, before their careers diverged. They kept in touch, playing together on occasion, and finally realized they needed to co-lead a new band. They recruited Matt DeChamplain (piano), a faculty member at Abate's alma mater (The Hartt School - University of Hartford) and Gary Johnson (drums, and son of the late reed player Dick Johnson, alum and former leader of the Artie Shaw Orchestra). This live recording, made at WICN-FM in Worcester, MA with a small studio audience, focuses on the co-leaders' original compositions.

The set begins with Abate's "Maria's Ocean", an upbeat bop vehicle reminiscent of Phil Woods, though Abate's approach to the alto is very different from the late jazz master. Abate's breezy "Light Speed" showcases his formidable bop chops, while DeChamplain contributes two inventive choruses. Abate switches to soprano for "The Fifth Season", a bossa nova gem. Del Nero's "Clare's Ostinato", showcasing the co-leader's flute playing, utilizes a tantalizing piano/bass ostinato as a recurring theme throughout the piece. The bassist's "Mose Knows" is a sinewy blues inspired by the composer's work with the late Mose Allison. The rhythm section provides a stimulating backdrop for Abate's expressive alto saxophone playing, while DeChamplain's inspired bop piano stands out. The one cover is a loping treatment of Charlie Parker's classic "Quasimodo", which brings out its playful twists. Strong solos by Del Nero, Abate and DeChamplain add to its luster.

The lively studio sound from this recording gives the listener the feeling of actually being in the audience for this enjoyable quartet date.

For more info visit [summitrecords.com](http://summitrecords.com). Abate's album release concert is at Smalls Aug. 11-12. See Calendar.



**Conjuring**  
**Lauren Henderson (Brontosaurus)**  
 by Anna Steegmann

Admirers of vocalist Lauren Henderson will be thrilled with *Conjuring*, her tenth recording as a leader. For 44 minutes and ten tracks (five originals and five American Songbook standards), listeners are treated to songs about the magic and mystery of love. She channels both the power of Black American Music and Afro-Latin experiences, with the aid of a superb group of instrumentalists: Sean Mason and John Chin (piano), Gabe Schneider and Nick Tannura (guitar), Joel Ross (vibraphone), Eric Wheeler (bass) and Joe Dyson (drums).

Henderson is beloved for her warm timbre and sultry contralto. Her voice transports us to an elegant, smoky after-hours 1940s nightclub while simultaneously managing to sound original. She breezes new life into standards we have heard numerous times before. In "That Old Black Magic" (Arlen/Mercer), her singing changes from a hypnotizing whisper to rapid variations in pitch and a firm tone, making the standard uniquely hers. Ross' vibraphone playing is also outstanding. She offers "It's Magic" and a Spanish version in "Es Magia" (Styne/Cahn). The riveting "Coercion", one of her originals, opens with Wheeler plucking bass with room to shine throughout the track. Her voice and intonation are strong and vibrant. The title track opens with a lengthy, exquisite vibraphone intro; tension builds as piano and vibraphone repeat the same motif. Her lyrics about the wonders of love enfold the listener like a poem in rhyming couplets: "In its way, love's divine. Conjures what it can, often sublime." "Spells" is delightful for its brilliant rhythmic interplay between piano, bass and drums.

By the end of this recording, you will have fallen under the spell of *Conjuring*.

For more info visit [brontosaurusrecords.com](http://brontosaurusrecords.com). Henderson will be at Mezzrow Aug. 20. See Calendar.



**How Love Begins**  
**Nicole Zuraitis (Outside In Music)**  
 by Marilyn Lester

Grammy-nominated singer/songwriter/instrumentalist Nicole Zuraitis has been increasingly coming into her own in the jazz world, performing, writing and producing albums at a fast clip. This latest, her fifth (co-produced by Christian McBride), is a song cycle about love. Backed by McBride (bass), Gilad Hekselman (guitar), Maya Kronfeld (organ, Wurlitzer and Rhodes) and Dan Pugach (drums), Zuraitis plays piano and sings melliflously over the album's ten harmonically sophisticated and creatively arranged tracks, portentously divided into two sections: "oil" and "water".

"The Good Ways", an R&B style wailer, is organ-forward, while the arrangement of Debussy's "Reverie" demonstrates her pianistic chops (which she's finally owned, after a series of albums downplaying them). McBride's accompaniment is robustly supportive. As a lyricist, Zuraitis is literate, often poetic, as in "Let Me Love You", where the singer muses, "Does this game ever end?" The final number of part one, "Burn", starts with an intense McBride solo, before Zuraitis joins with rapid counterpoint. The final lyric, "I think I'll finally try a new romance," signals what's to come in part two. "Two Fish", the first track of "water", is reminiscent of a Songbook standard in its dreamy allusions to the depth of love. But that love begins to spiral downward in "Well Planned, Well Played", "20 Seconds" and "Like Dew", with lyrics such as "Alarm bells ring a warning sound", portending endings. "The Garden", a rising arc of emotion, finds expression and release in the explosive finale.

Holding a mirror to life, Zuraitis reflects truths with an inherent positivity in her voice, no doubt stemming from the amazing vocal control she learned when studying classical singing. *How Love Begins* is a mature and robust song cycle to be enjoyed by Zuraitis' fans and newcomers alike.

For more info visit [outsideinmusic.com](http://outsideinmusic.com). Zuraitis is at Birdland Aug. 31 with Birdland Big Band and Birdland Theater Tuesdays. See Calendar.

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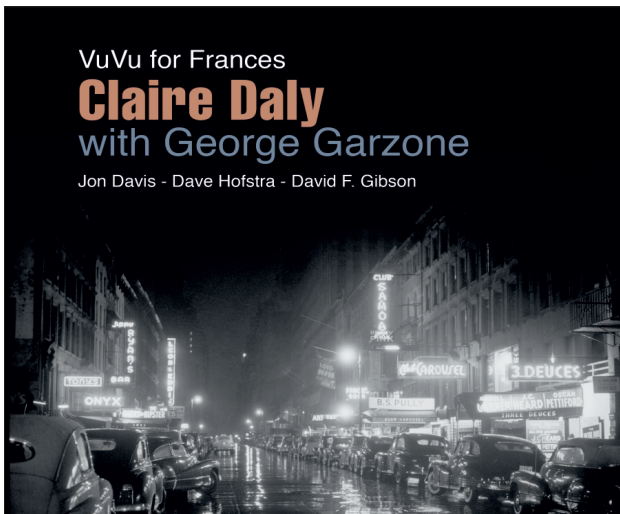
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**Claire Daly**  
 with George Garzone

Jon Davis - Dave Hofstra - David F. Gibson

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\*Sat. August 19th (5:30 pm):  
 The Bousquet Mountain  
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 \*Tue. August 22nd (7:30/9:30 pm):  
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 Come celebrate with the band!

*"Claire Daly's triumphant VuVu for Frances has earned a spot on my top ten list for 2023."*  
 —Ken Dryden (NPR 88.1 WUTC fm and *The New York City Jazz Record*)

*"VuVu for Frances stands as a compelling demonstration of the enduring power of jazz. It sparkles like a flawless diamond."*  
 —*Indie Boulevard*

*"These two bring great personality to the music and the rhythm section keeps it swinging..."*  
 —*Ralph Mirello*



**Reunited**  
 The Rodriguez Brothers (RodBros Music)  
 by Scott Yanow

The sons of a father from Cuba, who played drums and worked for a record label in Miami, Mike and Robert Rodriguez have lived in the midst of Afro-Cuban jazz throughout their lives. They formed the Rodriguez Brothers in 2002 (Mike on trumpet, Robert on piano), and while they have both had busy individual careers, they continue to reunite periodically. *Reunited* celebrates the 20th anniversary of their first recording; it's the fifth Rodriguez Brothers album and first since 2014's *Impromptu*.

The music (five originals by Robert and two from Mike) is forward-looking hard bop with a strong Latin tinge. The other musicians of the quintet (the unrelated bassist Ricky Rodriguez, drummer Adam Cruz and percussionist Anthony Almonte) provide a solid foundation for the siblings, creating rhythms that are both stirring and swinging. The trumpeter and pianist are the main soloists throughout, starting with their lively interaction on "Gitmo's Groove" (named after their father). Mike Rodriguez's warm playing is a highlight of the catchy modal piece "Guayaquil", which one could easily imagine Freddie Hubbard playing. "Impromptu" is a bit more uptempo, with hot yet lyrical doubletime runs from the trumpeter. While "Descargation" has a complex melody, the sidemen's rhythms keep the piece accessible.

Robert Rodriguez' behind-the-beat playing on "Love Samba" is almost independent of the Latin rhythms and works quite well. The medium-tempo ballad "Lulu's Song" is a fine showcase for Mike Rodriguez' heartfelt playing, while the closing "Minor Things" features the pianist at his most inventive and energetic.

There is a lot to enjoy on this live set from Dizzy's Club, whether one is a fan of modern hard bop or Afro-Cuban jazz.

For more info visit [rodbrosmusic.com](http://rodbrosmusic.com). Mike Rodriguez is at *The Jazz Gallery* Aug. 11. See *Calendar*.



**Henceforth**  
 Max Light (SteepleChase)  
 by Ken Dryden

Max Light is one of the most promising young guitarists to arrive on the jazz scene in recent years. Light won second place in the Herbie Hancock Institute of Jazz International Competition and distinguished himself as a sideman on albums with trumpeter Jason Palmer and tenor saxophonist Noah Preminger. His sophomore recording as a leader includes Preminger, Kim Cass (bass) and Dan Weiss (drums), all of whom have worked together. Most of this session focuses

on the leader's intriguing originals, starting with "Barney and Sid", an offbeat, angular melody with tight unison lines by the leader and Preminger (who also contributes an edgy solo). The melancholy "Henceforth" has a rock-like rhythmic undercurrent that gives way to the saxophonist's searing solo and a more subdued improvisation by Light. The breezy "Luftrauser" has the flavor of early-'60s Ornette Coleman, though the guitarist's solo darts back and forth across stylistic boundaries, while Preminger gets a bit more out than the leader; Weiss' powerful drum solo wraps this masterful performance.

"Subjective Object" is introduced by pensive unaccompanied bass before it becomes an intense musical conversation between the guitarist and tenor player; its centerpiece is Light's darting solo. "Animals" has all the characteristics of a ballad and its heartfelt melody communicates to the listener without the need of a lyric. The sensitive work of Cass and Weiss (on brushes) provides superb backing for the engaging solos of Preminger and Light. John Coltrane's seldom played "26-2" supplied the inspiration for the guitarist's "Half Marathon": Weiss and Cass negotiate its tricky rhythmic structure with ease, while Light's and Preminger's solos never run out of fresh ideas. The saxophonist contributed the infectious Latin-flavored blues "High or Booze" to close the session. Its complex theme makes for terrific interplay and intriguing unison lines. A fine end to a stunning album.

For more info visit [steeplechase.dk](http://steeplechase.dk). Light is at *Bar Bayeux* Aug. 30 with *Kaisa's Machine*. See *Calendar*.



**Meet Me at Birdland**  
 Champion Fulton (s/r)  
 by Pierre Giroux

Growing up in a household where jazz was part of the ecosystem (her father is trumpeter Stephen Fulton, whose friends Clark Terry and Major Holley, among others, dropped in from time to time), pianist/vocalist Champion Fulton was presented with both musical advantages and expectations. Clearly, she both rose to and exceeded the opportunities offered to her, and she is now an integral part of the New York City jazz scene. Her trio, with Hide Tanaka (bass) and Fukushi Tainaka (drums), did a four-night stint at Birdland in September 2022, the result of which is this self-released album.

Jumping off with Richard Whiting and Johnny Mercer's "Too Marvelous for Words", Fulton's vocal percolates along in fine fashion; as she segues into her piano solo she becomes an avatar for Erroll Garner, her blistering right-hand block chords supported by behind-the-beat left-hand comping. Harry White wrote "Evenin'" with lyricist Mitchell Parish in 1934 as a blues, but Fulton takes it uptempo. Each bandmember gets plenty of solo room to shine.

Pianist Phineas Newborn Jr.'s "Theme for Basie" is an instrumental track. Fulton shows she is an insightful and hard-charging pianist; Tanaka and Tainaka provide resilient support. John Klenner's "Just Friends" is given a 3/4 treatment on a first run-through of the Sam M. Lewis lyrics. Fulton and the band then pick up the pace for a chorus before settling back to the original languid mood: a delightful juxtaposition.

Fulton breathes tender warmth into the Gershwin's "I've Got a Crush on You", and the album closes with the Harry Warren/Al Dubin love song "I Only Have Eyes For You" and Jule Styne/Sammy Cahn's end-of-WW2 song "It's Been a Long, Long Time". Fulton swings the former in a cheery fashion that downplays its underlying romantic flavor, and conveys the message of the latter while dialing back the pathos.

This is a sensational live set from a consummate professional.

For more info visit [champion.net](http://champion.net). Fulton is at Mezzrow Aug. 6. See Calendar.



*Live at Scholes Street Studio*  
**Stephen Gauci/Sandy Ewen/Thomas Helton/  
 Joe Hertenstein (Gaucimusic)**  
*Live at Scholes Street Studio*  
**Stephen Gauci/Wendy Eisenberg/Francisco Mela  
 (Gaucimusic)**  
 by John Sharpe

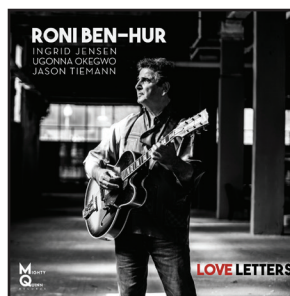
Tenor saxophonist Stephen Gauci provokes inventive performances from the casts on two further installments of *Live at Scholes Street Studio*. The New York native (who turns 57 this month) embodies a fierce DIY streak which manifests in producing multiple concert series in NYC as well as releasing the resulting audio and video recordings on his own label and website. He has developed a startlingly original approach, which can suggest the late David S. Ware in its thorough exploration of the altissimo heights and co-option of multiphonics, although in Gauci's case largely shorn of blues inflections and subject to a singular lurching phraseology.

On the first set from May 2021, Gauci enlists a cat's cradle of regular and less familiar partners for some wonderfully unbridled interplay. Sandy Ewen (guitar), an erstwhile sparring partner in Gauci's Quartet, and Thomas Helton (bass) cut their musical teeth in Houston, TX, while German (once Brooklyn-based) Joe Hertenstein (drums) forms one third of Helton's Core Trio. Such connections ensure a high level of trust, important for getting such off-the-map ensemble communion into less-frequented terrain. As a result, they largely sidestep the common tropes of the improv session: the incremental build or its polar opposite, the group blow-out. Instead, they embark on a succession of unpredictable journeys, exemplified by "#2". It opens with woozy arco bass peppered by staggered drum thumps, before blossoming into an exchange of spare textures and wavering tenor saxophone, propelled by Hertenstein's tappy cymbals and discontinuous snare and kick drum. Notwithstanding the prevailing collectivist ethos, the drummer exerts a notable influence. He's strongly present during "#1", the longest track at over 10 minutes, first in a classic tenor/drums face off with Gauci, then subsequently with Ewen's scuttling guitar and Helton's dreamy sawing. Ewen adds to the volatility as her guitar leans towards abstract electronics, from droney shimmer to a rattle evoking both glass and metal. Gauci even wields flute and clarinet on "#3", increasing the timbral variety of an already wide-ranging outing.

On the second recording, from July 2021, Gauci recruits Wendy Eisenberg (guitar), with whom he'd already recorded in his *Pandemic Duets* series, and adds Francisco Mela (drums). Equally at home in rock, noise folk and free improv, Eisenberg tilts the date

more towards the free jazz vernacular. Even though they call on a litany of attacks and FX, they're always recognizably a guitar player, contributing doomy chords, ringing plucks and machine gun staccato, blending well with Gauci's approach: the braiding of fretboard shredding with the reedman's etiolated cries and smears on "#3" is a case in point. Some of the most exciting episodes come when Gauci and Eisenberg unleash forward-leaning lines in tandem; but not all the dialogue is so direct, so much so that the passage on "#2" where the drummer echoes and reinforces Eisenberg whose rhythmic figures stand out. Mela and Eisenberg share an affinity for meter, as is most evident on "#5" where they get almost funky, something Gauci determinedly avoids. However, while Mela is more of a commentator than an instigator (his chanting and chattery boogaloo on "#6" aside), his stuttered outbursts and kinetic clatter maintain the improvisations' flow.

For more info visit [gaucimusic.com](http://gaucimusic.com). Gauci is at Downtown Music Gallery Aug. 12 and Main Drag Music Wednesdays. Sandy Ewen is at Main Drag Music Aug. 30 with James Paul Nadien. Wendy Eisenberg is at Roulette Aug. 27 with John Zorn's Cobra. See Calendar.



*Love Letters*  
**Roni Ben-Hur (Mighty Quinn)**  
 by Terrell K. Holmes

Guitarist Roni Ben-Hur is one of those gifted (some would say "annoying") souls who make playing jazz sound effortless. His style is a study in economy and eloquence, yet his technical ability and dexterity are so impressive that he sometimes sounds like two guitarists. His excellent new album, *Love Letters*, will enhance his well-deserved first-call stature. The quartet (Ingrid Jensen, trumpet; Ugonna Okegwo, bass; Jason Tiemann, drums) perform a diverse set of tunes, several of which pay tribute to important people in Ben-Hur's life.

The swinging, Caribbean-inflected opener, "To Dizzy with Love", was written about Gillespie, but for Ben-Hur it's a remembrance of the song's composer, the late pianist Barry Harris, one of the guitarist's mentors. When they played together, this tune was one of their favorites. The leader alternates crisp single notes with rapid and explosive clusters; Jensen complements him with her signature harmonic and melodic boldness. While her muted, heavy-hearted phrasing on Ben-Hur's "Seul, à Paris" seems a little uncertain at the beginning, she quickly reclaims her bearings to produce a solo that's restrained yet impassioned. Benny Golson's "Fair Weather" dares you not to tap your foot and bob your head. The guitarist and trumpeter have such seamless interplay on the lively samba "Alegria de Viver" that it sounds like they're sharing a dance, not playing instruments. Ben-Hur honors his father with "The House That Yosef Built", with Jensen executing some of her most powerful playing of the album, buoyed by the Hebraically-inspired melody. "Faint Memories", another of the guitarist's originals, is a reflective ballad on which the composer and Jensen exemplify lyricism. "Waiting for JH," by Ben-Hur and the late pianist Chris Anderson, tips the cap to NYC-based jazz advocate Jim Harrison. Everyone stretches out on this archetypal bop tune,

but it's especially rewarding to hear Okegwo and Tiemann (who together supply rock solid rhythmic underpinnings throughout this album) take brief turns in the spotlight.

The elegant title cut that ends this remarkable album is more than a brief cover of a back-in-the-day pop tune. It serves as a coda, a summing up of the emotions and memories that inspired it, an elegy to those recently lost and missed. *Love Letters* is reflective and somber, but ultimately joyful. This album, after all, is about the love of music, the love of jazz and the love of those Ben-Hur has met along the way.

For more info visit [mightyquinnrecordsmusic.com](http://mightyquinnrecordsmusic.com). Ben-Hur is at Ornithology Aug. 10, Dizzy's Club Aug. 18-20 with Joyce Moreno and Mezzrow Aug. 29 with Sheila Jordan. See Calendar.

## UNEARTHED GEM



*The Tide of Love*  
**T. K. Blue (Arkadia)**  
 by Anna Steegmann

Fans of saxophonist/flutist T. K. Blue will be thrilled by this newly released archival recording from 2001. These heartfelt, gorgeous ballads should have been the follow-up to his first albums, *Eyes of the Elders* and *Another Blue*, but the music business started to change drastically at that time. Blue states, "Record stores were closing, and online streaming/downloads were taking off. CDs were becoming obsolete." Consequently, his record company Arkadia went dormant until a few years ago; thankfully, it's now back, and this fine record can finally be heard. It features a stellar group of musicians: Stefon Harris (vibraphone, marimba), Ron Jackson (guitar), James Weidman (piano), Gavin Fallow (bass) and Lenny Robinson (drums).

The opening track, "When Sunny Gets Blue" (Segal/Fisher), mesmerizes the listener with its deeply melancholy tone. The chemistry between the musicians is stunning, especially the interaction between saxophone and vibraphone. "The Tide of Love" is smooth and sensuous, slow at the beginning, becoming more buoyant, mirroring the ups and downs of love. "Eu Sei Que Vou Te Amar" and "Luiza" (both by Tom Jobim), sweet and languid, transport us to Brazil and put us in a romantic mood. The leader's original "To Mend a Broken Heart" showcases Jackson's guitar playing. On "A Prayer for Us", the composer's saxophone is less dominant, allowing Weidman and Harris to take center stage.

Blue has been called "one of the brightest talents in jazz today." (*The Washington Post*, Geoffrey Hines). *The Tide of Love* substantiates this statement. His playing is expressive, crisp and deliberate throughout the recording. We needed Blue's "songs of peace, love, and hope" back in 2001, and we certainly need them now.

For more info visit [arkadiarecords.com](http://arkadiarecords.com). T. K. Blue is at Smalls Aug. 15, The Django Aug. 24, and the Charlie Parker Festival in Marcus Garvey Park Aug. 25, presented by City Parks Foundation. See Calendar.



# dizzy's club

**AUG 1-2**  
RUSSELL MALONE & TAMMY MCCANN

**AUG 3-6**  
BEN WOLFE QUARTET FEAT. WARREN WOLF

**AUG 7**  
JAZZ HOUSE KIDS WITH HOST CHRISTIAN MCBRIDE

**AUG 8-9**  
DOUG CARN QUINTET FEAT. KATHRYN FARMER

**AUG 10-12**  
CELEBRATING MULGREW MILLER: WINGSPAN REUNION

**AUG 13**  
SONGBOOK SUNDAYS: CAN'T HELP LOVIN' JEROME KERN

**AUG 14**  
ALAN BROADBENT TRIO WITH HARVIE S & BILLY MINTZ

**AUG 15**  
TREVOR WATKIS QUINTET

**AUG 16-17**  
DONALD EDWARDS QUINTET

**AUG 18-20**  
JOYCE MORENO WITH SPECIAL GUEST RONI BEN-HUR

**AUG 21**  
MATHIS PICARD TRIO

**AUG 22**  
CLAIRE DALY & GEORGE GARZONE

**AUG 23**  
JOANNE BRACKEEN TRIO

**AUG 24-27**  
CELEBRATING BIRD: "BIRD LIVES"

**AUG 28**  
SYLVIA CUENCA GROUP

**AUG 29**  
ETHAN PHILION: MEDITATIONS ON MINGUS

**AUG 30**  
DRED SCOTT AND THE PACIFIC JAZZ GROUP

**AUG 31**  
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**Matanzas**  
**Lopez Trio (Relative Pitch)**  
*vilevilevilevilevilevilevile*  
**Brandon Lopez (TAO Forms)**  
by Tom Greenland

Over the last decade, bassist Brandon Lopez has become a ubiquitous presence in new music circles, in no small part because of the prodigious physicality of his performances, which, like those of saxophonist Albert Ayler, foreground the visceral impact of absolute sound. Two recent releases, *Matanzas* and *vilevilevilevilevilevilevile*, show Lopez in trio and solo formats, respectively.

Saxophonist Steve Baczkowski and drummer Gerald Cleaver join Lopez for *Matanzas* ("Slaughters"), a two-part free-improv onslaught recorded before a live audience. The first track, "Dithyramb, Sodomy, Salt", begins with unbridled intensity: Baczkowski's baritone sax, recorded as if from a slight distance, is almost unrecognizable, high-pitched and strained, recalling a speeding train whistle or screeching chainsaw; Lopez' stern plucking approximates a walking bass; Cleaver's seven-note motive shifts to a leisurely march disrupted by protracted bass smears that shore up the saxophone's buzzy, insect-caught-under-glass droning—everything abruptly halted on a final hidden cue. "Gomorrhah, Philadelphia", the half-hour-long second track, begins with Cleaver clicking sticks, then pauses after a few minutes—faking the audience into premature applause—until Lopez reenters with a bow-rattling sound, creating slightly symmetrical, amorphous textures, the sonic equivalents of Rorschach inkblots, where what you hear is what you get. Seven and a half minutes into the piece, he shifts to the sound of a muted gong, suggesting an accelerating/braking gamelan orchestra; Baczkowski's fade-in attacks swell to full-throated bellows, calling out Lopez, while Cleaver hints at—but never commits to—a backbeat groove. Midway into the improvisation, the musicians achieve a floating, ambiguous ambiance, as if asking themselves, "Where should we go now?" The second half is structured by Cleaver's incessantly clicking sticks, marking out through-composed claves and pulses, while Baczkowski and Lopez succumb to anarchistic impulses, the former evoking soft birdcalls with his mouthpiece or scary rumbles that sound like a mutant mosquito trapped in your tent and out for your blood. Lopez' ominous subterranean tones bubble up like molten lava, impelling the trio to a gradual climax, simple but potent.

*vilevilevilevilevilevilevile*, Lopez' latest solo project, is an intimate portrait of his volcanic approach: effusive, eruptive, disruptive, yet capable of great subtlety and finesse. Most of the eight tracks—recorded to catch every nuance, including Lopez' gasping breaths and soft murmurings—hover around and develop from contrasting techniques that add/subtract layers of tone and timbre. "LikeTheEdgeOfAMachete" develops from a trilling left hand and rapidly bowing right hand fortified with drags, scratches and the bass equivalent of false fingerings (i.e., similar notes achieved through dissimilar techniques). "Piri" mixes rapid finger-taps, 'belly rubs' on the bass body, finger swipes, palm slaps and knuckles rapping against the soundbox (similar to cajón technique). Lopez' uncompromising style conjures

many images—a malfunctioning generator, bursting with feedback or horses stampeding over rough terrain ("PonceNewYork"); an executioner hacking off a head, gasping for breath between hatchet blows ("RealBadVibes"); a cold tractor engine trying to turn over on a winter morning (the title track); a heavy metal guitarist warming up or a chorus of nocturnal jungle animals warring over turf or mates ("The Real Bad Vibe")—each image as much a product of the listener's imagination as Lopez' intentions, whatever those could be. But doesn't this conjured imagery signal the presence of an accomplished musical sorcerer?

For more info visit [relativepitchrecords.com](http://relativepitchrecords.com) and [aunfidelity.com](http://aunfidelity.com). Lopez is at The Jazz Gallery Aug. 18 with Matana Roberts. See Calendar.



**Shades of Rainbow**  
**Miki Yamanaka (Cellar Music)**  
by Ken Dryden

Among the veterans who dominate today's jazz media, the outpouring of jazz program graduates makes it challenging for young musicians to make a name for themselves. But pianist Miki Yamanaka, who immigrated to the US from her native Japan in 2012 to pursue jazz studies and her dream career, is one who has made considerable headway gaining an audience for her music. This session focuses on her considerable gifts as a composer. Her quartet includes Tyrone Allen (bass) and her husband Jimmy Macbride (drums), both of whom have worked with her often, plus seasoned tenor saxophonist Mark Turner (who appeared on her previous album, *Stairway to the Stars*).

The opener, "That Ain't Betty", is a well-disguised reworking of Benny Golson's 1950s gem "Along Came Betty". The piece crackles with energy, the burning rhythm section supporting the leader's fluid bop lines and Turner's effusive solo. "Early Morning" is a lush, lyrical ballad that radiates positive energy; here, bassist Allen takes center stage. "Shades of Rainbow" is infectious, its polyrhythmic undercurrent supporting Turner's passionate tenor playing, though Yamanaka's turn in the spotlight is no less intense.

Yamanaka switches to electric piano for the rapidfire blues "Uh Oh", showcasing the band's humorous side. The upbeat "Song for Mary Lou" is dedicated to the late Mary Lou Williams, though Yamanaka does not mimic her compositional approach. "Gin" is dedicated to Horace Silver, and his influence on the pianist is apparent in this driving hard bop vehicle (expect this work to hopefully become a staple in Yamanaka's repertoire). The playful groove of "Oatmeal" features the leader on electric piano, giving it the flavor of a '70s sitcom theme, though Turner's expressive tenor playing devours the piece whole.

Miki Yamanaka's continued growth as a composer, pianist and leader are all on display in this very rewarding album.

For more info visit [cellarlive.com](http://cellarlive.com). Yamanaka's album release concert is at The Jazz Gallery Aug. 2. She is also at Saint Peter's Church Aug. 6 and Smalls Aug. 28. See Calendar.



**hEARoes**  
**Joëlle Léandre/Craig Taborn/Mat Maneri**  
**(RogueArt)**  
 by Ken Waxman

Doyenne of double bass improvised music, Paris' Joëlle Léandre is a member of many collaborative groups, but this one with two American musicians, Mat Maneri (viola) and Craig Taborn (piano), is comparatively uncommon. That's because Taborn's music flows directly out of the (free) jazz tradition, whereas Léandre's work over six decades has been eclectic and often esoteric as bassist, vocalist and composer. Her concentration in new music and free improvisation in contemporary music has included associations with non-jazz settings, such as performance with Pierre Boulez' Ensemble InterContemporain, with dancer Merce Cunningham as well as avant garde composer John Cage. Luckily Maneri, who has worked regularly with both Taborn and Léandre in the past, helps bridge the divide.

Taborn's most jazz-like excursion takes place on "O" (the track names taken together spell out the album's title), where his chording builds up to arpeggiated sweeps and staccato clips. Maneri's soaring string scratches and Léandre's drones contribute tension and finally release to this narrative. Elsewhere the pianist adds measured precision or, as on "E", a sprinkle of notes and subtle swing as he searches for and finds the rhythmic center. This is in contrast to the bassist's slashes and scrapes, until the violist's angled slides connect the textures from both directions. Léandre's technical command is such that she can create woody resonations that link Maneri's restrained glissandi at the same time as her higher pitched string rasps project rugged stacks of polyphony.

*hEARoes*, a distinctive entry in Léandre's canon, successfully melds opposing musical concepts into a satisfactory whole.

For more info visit [roguart.com](http://roguart.com). Taborn is at The Jazz Gallery Aug. 17 with Ralph Alessi's Baida. Maneri is at Barbès Aug. 19 and 26, and Bar Lunático Aug. 29, all with Lucian Ban. See Calendar.



s/t  
**London Brew (Concord Jazz)**  
 by Jim Motavalli

Miles Davis' *Bitches Brew* was scorned by many in the jazz press upon its 1970 release, but has subsequently been recognized as a classic of electric jazz. The group London Brew was assembled in 2020 for live celebrations coinciding with the 50th anniversary of the Miles album—but the events were canceled due to the pandemic. And now we

have this album, recorded right after the UK's second lockdown that year.

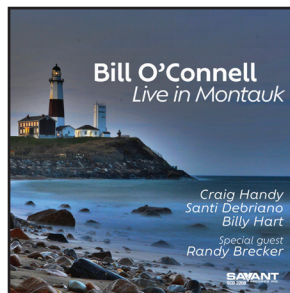
Don't worry: despite titles including "Miles Chases New Voodoo in the Church", London Brew is far from a mere recreation of a seminal moment in jazz history. The names you'll likely recognize are saxophonists Nubya Garcia and Shabaka Hutchings (probably the most influential jazz artist in Britain today and founder of Sons of Kemet, Shabaka and the Ancestors and The Comet Is Coming), Theon Cross (tuba) and Tom Skinner (drums). There's also "sonic recycling" from Benji B and electronics from violinist Raven Bush, all anchored by Tom Herbert (bass). The music is not as funk-based as Davis', but the twin keyboard players (Nikolaj Torp Larsen and Nick Ramm) are definitely tuned in to what Chick Corea, Joe Zawinul and Larry Young were doing back then on the original album, while the sax players occasionally channel Bennie Maupin's bass clarinet and Wayne Shorter's soprano. Trumpet? There isn't any here.

It's best to forget the antecedents, though, and just let this music wash over you. Start with the 23-minute title cut which feels much shorter. An atmospheric beginning builds into a rumbling juggernaut. The two tenors weave together deliciously, before it all slows to a bed of synths ridden by breathy sax and flute. It builds again with powerful drums and Hutchings on bass clarinet dancing with Garcia's sax over floating Fender Rhodes. It all sounds as spontaneous as was *Bitches Brew* (spliced together from longer sections by Teo Macero).

"London Brew Part 2: Trainlines" is kicked off by bass and drums before Dave Okumu dives in with a rock-inspired solo that highlights John McLaughlin's contribution to the *Bitches Brew* sessions. There's also a fascinating section with the horns playing repetitive minimalist riffs that recall Philip Glass and Terry Riley. Near the end, there's also a subtle sample taken from *In a Silent Way*.

"Raven Flies Low" is a welcome showcase for Bush's violin, while "Miles Chases...", a re-interpretation of the original track, is the nearest London Brew comes to the *Bitches Brew* sound. Saxophones stand in for Davis' trumpet, which, if truth be told, is missed to an extent. "Nu Sha Ni Sha Nu Oss Ra" has a sinuous, ingratiating sax-led melody line that doesn't have much to do with Miles nor *Bitches Brew*, but is welcome anyway. Ramm's piano is great on what has the makings of a future classic, with the many treasures on *London Brew* rewarding repeated listening.

For more info visit [concordrecords.com](http://concordrecords.com). Shabaka Hutchings is at Central Park Summerstage Aug. 2 with The Comet Is Coming. See Calendar.



**Live in Montauk**  
**Bill O'Connell (Savant)**  
 by Marco Cangiano

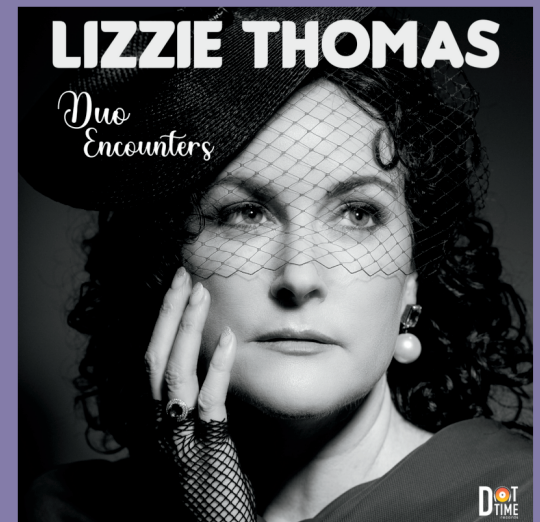
Despite pianist Bill O'Connell's impressive, 40-year-long resume as musician and educator (he is on the jazz faculty at Rutgers University), this is his first live album. It was recorded in August 2021 at the Hamptons Jazz Festival and features

an all-star group comprising Craig Handy (tenor), Santi Debriano (bass) and the legendary Billy Hart (drums); veteran trumpeter Randy Brecker also guests on the first and last tunes. It's exciting music in a postmodern hard bop vein.

The music kicks off with a Latin-infused, mid-tempo version of Ellington's "Do Nothing Till You Hear From Me". Handy is in top form. O'Connell's "Sparks" is possibly the highlight of the session. The catchy theme is introduced by a piano solo showcasing his remarkable range and then carried by the quartet. The saxophonist delivers a compelling solo that sums up decades of tenor sax jazz history. Hart's solo is masterful, stripped down to the essentials; the theme then re-emerges after a nod to "All Blues" and Debriano brings the proceedings to an end. Bobby Timmons' "Moanin'" also receives a slightly Latin treatment, while "No Rhyme or Reason" takes the quartet into ballad territory, where Handy finds his way to pay tribute to the late Wayne Shorter. Herbie Hancock's "One Finger Snap" gets an out-of-tempo intro prior to locking in the main theme and evolving into a swinging affair; the bassist and drummer once again prove to be a spectacular rhythmic duo, pushing both Handy and O'Connell to soaring heights. Debriano's blues waltz "Ripty Boom" precedes the final "Tip Toes", which features a brilliant solo by Brecker and another nod—this time to Charlie Parker—by Handy.

For more info visit [jazzdepot.com](http://jazzdepot.com). O'Connell is at Smalls Aug. 11-12 with Greg Abate and El Sol Brillante Aug. 23 with Andrea Brachfeld as part of "Charlie Parker Jazz Festival: Jazz in the Garden", presented by City Parks Foundation. See Calendar.

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# DROP THE NEEDLE



**Children of the Forest**  
Milford Graves (Black Editions Archive)  
by Pierre Crépon

Thanks to Valerie Wilmer's powerful cover art, the music from this deluxe 2-LP gatefold archival release nearly starts before the needle even hits the vinyl. Milford Graves (who would have turned 82 this month) is seated at his drum kit under the bright neon of an unadorned loft, shouting intensely. Lights of the New York night filter through windows, in front of which stand reed players Arthur Doyle and Hugh Glover. Their postures contrast with Graves': Doyle seems to be carefully apposing a flute line, while Glover holds the tiniest of bells. What hope is there for the sound it could make amidst Graves' torrential drumming?

These previously unreleased private recordings show ways in which the gesture could make sense. Recorded in early 1976, when the trio made its only album, *Bäbi*, these sonically raw tapes present the group in a new light. Instead of *Bäbi*'s

drums-plus-two-juggernaut-saxophones, however, things are refocused here around a single wind instrument. During the first session, Glover sticks to "miscellaneous" instruments while Graves plays busy, bouncing rhythms. Doyle starts where he usually did, at the last stop on the way out, seemingly looking for ways to obliterate certain frequencies. At the end, Glover plays a single sound (a Klaxon?) over and over, and to remarkable effect.

It underlines how the point here is not to flow freely in every direction but to work concentratedly on specific registers and how one simple sound could matter. The second session features only Graves plus Glover (on tenor). The mood is somber, ruminating, more subdued. It shows again, with less immediacy, how Graves and his musicians could shift the music's balance in more ways than they've been credited for.

Produced by Peter Kolovos and Eremit Records' Michael Ehlers, this release is an example of archival material done properly: truly unheard music, substantial notes (here an interview with Glover) and great photography (that also includes a shot from Thierry Trombert's deep archives). It follows a first entry in Black Editions' Milford Graves series that featured William Parker and the recently departed Peter Brötzmann. The drummer's small discography has never reflected his stature accurately. This new release seems to confirm that the project of correcting this problem has now been taken up in earnest.

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



*Through the Lens*  
Falkner Evans (CAP)  
*Blues for Gerry*  
David Hazeltine Trio (Criss Cross Jazz)  
*Butcher Block Ballet*  
Jeremy Manasia Trio (Blujazz)  
by Elijah Shiffer

For the modern jazz pianist, the harmonic language of bebop and hard bop is a constant presence to converse with. There are infinite possible ways to interpret this vocabulary. Three new releases by established pianists, one solo and two trio, illustrate very different ways to deal with the lexicon of straight-ahead jazz harmony.

The most inventive of these is *Through the Lens*, Falkner Evans' second solo piano recording for the Consolidated Artists Productions (CAP) label. On this entirely improvised album, Evans often plays recognizable jazz harmonies, but fractures them into unique, abstract progressions. There is an elegiac, reflective mood throughout; the album is a tribute to Evans' late wife. Though some of the five tracks ramble a little, full of fleeting harmonic shifts, others such as the opening "Soul Witness" are laser-focused on a single tonal landscape. "Blues for Lucia" is another of these, a surreal soliloquy in which Evans dances around the blues without ever stating a chorus of blues changes.

*Blues for Gerry* is a trio album by David Hazeltine, who confronts the hard bop sound much more

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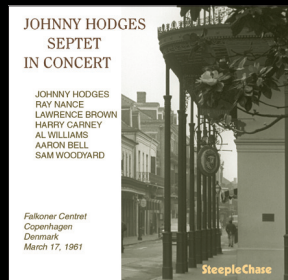
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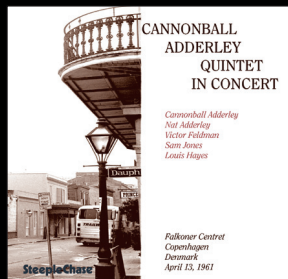
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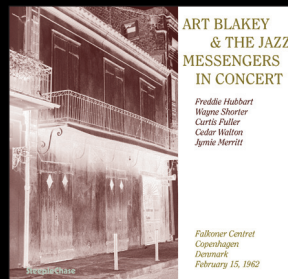
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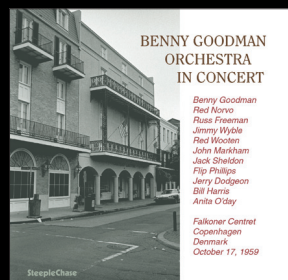
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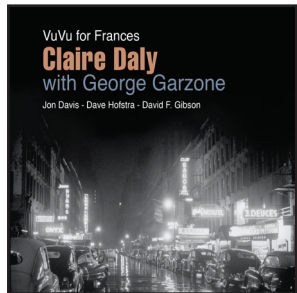
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directly. It's Hazeltine's tenth recording on Criss Cross (and named for the label's late founder, Gerry Teekens); as with five previous releases for the label, Hazeltine is joined by Peter Washington (bass) and Joe Farnsworth (drums). The ten tracks form a tight, polished set of standards and originals. This is a comfortable album that takes a while to get going. The first few tracks seem a bit routine, even on the burning tempo of Cedar Walton's "Firm Roots"; the opening "Here Again", an obscure medium swinger by Hazeltine's mentor Buddy Montgomery, is approached like a venerable standard. The intensity, however, is eventually kicked up a refreshing notch in the last three tracks, especially Duke Pearson's "You Know I Care", in which the trio brings a bossa groove to a boogaloo boil. It's flanked by two uptempo originals by the pianist: "Minor Disturbance" and "Here We Go", each with an intricate set of changes that make for some exciting soloing.

Jeremy Manasia's *Butcher Block Ballet* is a very different trio album, though also strongly connected to the bebop and hard-bop tradition. The pianist is joined by Ugonna Okegwo (bass) and Charles Ruggiero (drums) for eight accessible—often lyrical—and very creative originals. All have unconventional forms and each tells a unique story. This is a fun album, especially the opening title track with its quirky rhythmic intro and Ruggiero going berserk on the fade-out ending. The leader's exquisite command is on display throughout, unpredictable and interesting at any given moment with solos far from merely virtuosic. Manasia leads his trio into textures that just feel right, whether it's a hard-swinging groove as on "Take the In-Step" or the remarkable stillness of "Curitiba Girl" (named for his wife's hometown in Brazil). It's no surprise that he has a way with words as well; his liner notes, in which the song titles are strung together into sentences, are as charming as the album itself.

For more info visit [falknerevans.com](http://falknerevans.com), [crisscrossjazz.com](http://crisscrossjazz.com) and [blujazz.com](http://blujazz.com). All pianists are at Mezzrow: Evans Aug. 8, Hazeltine Aug. 11-12, Manasia Aug. 26. See Calendar.



**VuVu for Frances**  
**Claire Daly (with George Garzone) (Daly Bread)**  
by Ken Dryden

Claire Daly is one of today's most heralded baritone saxophonists, known for her melodic gifts, bright sound and spirit of adventure. Each of her albums has its own unique character, from the repertoire chosen to the band assembled, and *VuVu for Frances* is no exception. The music pays tribute to Daly's friend, 98-year-old super-fan Frances Ballantyne, who has been a jazz fixture in New York clubs since the '40s, and who was asked to pick several of the standards played on this session. Daly brought in several seasoned veterans for the recording, including tenor saxophonist George Garzone (an old friend who inspired her early in her career), plus Jon Davis (piano), Dave Hofstra (bass) and David F. Gibson (drums).

Daly's inventive arrangements give fresh looks to familiar songs. She tackles two ballads heavily associated with Frank Sinatra, taking a breezy, swinging approach to "All the Way" and giving a melancholy, deliberate rendition of "Fools Rush In" featuring highly emotional, almost vocal-like solos

by the two saxophonists. An introspective "Harlem Nocturne" features just Daly and the rhythm section. In addition to the standards, two lesser-known Steve Kuhn compositions are a nice surprise. The song "Hold Out Your Hand" was written for a 1971 album that featured Kuhn's vocals in addition to his piano. Daly's warm voice is perfect for it, while her robust baritone sax blends beautifully with Garzone's tenor in this brisk Latin-tinged setting. The leader switches to electric piano for Kuhn's breezy "The Saga of Harrison Crabfeathers", a lively vehicle for blowing. Her setting of Rodgers & Hammerstein's "The Lonely Goatherd" (from *The Sound of Music*), a song all but ignored by jazz musicians, proves to be the showstopper of this session. The off-center rhythms and gradual shift to freer blowing by Daly and Garzone are an unexpected, pleasurable surprise.

For more info visit [clairedaly.com](http://clairedaly.com). Daly's album release concert is at Dizzy's Club Aug. 22. See Calendar.



**With Grace in Mind**  
**Dreamstruck (Marilyn Crispell/Joe Fonda/  
Harvey Sorgen) (Fundacja Sluchaj)**  
by Ken Waxman

As pianist Marilyn Crispell's career advances, her command of improvisation and composition deepens. Known for her superlative playing with the likes of Anthony Braxton and Gerry Hemingway, she has refined her style so that it's as much inside as it is outside. During the past few years, she has also hit upon the perfect companions for this transition: Joe Fonda (bass) and Harvey Sorgen (drums). Besides providing powerful support, Fonda is also a canny composer: four of the tunes on *With Grace in Mind* are his, three by Crispell. There are also three group improvisations and a rumbling, thumping but unshowy drum solo.

The finest instance of the mature Crispell style comes on the extended "GS #2". Zesty and intense, it features the pianist shaping the flows and eddies of her playing into a responsive, reflective theme statement. Furious but not frenetic, it's sympathetically seconded by Sorgen's rim shots and side taps and Fonda's sluicing, popping bass work.

Without downplaying Crispell's writing skills, it's Fonda's compositions that bring out the best in all three. In addition to "GS #2", his sprightly "For Ornette" and expressive "We All Make Mistakes" define the program. "For Ornette" lopes along as the trio members engage in a game of musical catch and release with the theme. It passes through swift stops from Fonda, Sorgen's press rolls and eventually a dense weave of counterpoint between the bassist and pianist, before Crispell restates the head at the end. On "We All Make Mistakes", Crispell's light fingers elaborate gently on the melody, while Fonda conveys a countermelody with arco sweeps. In contrast, Crispell's writing on pieces, including "Gary's Tune", always contains an element of rushing pressure and active intensity, even when she's engaged in slow, quiet story-telling.

This well-balanced trio matches the "grace" in its album title with gravity and grit.

For more info visit [sluchaj.bandcamp.com](http://sluchaj.bandcamp.com). Marilyn Crispell is at Village Vanguard Aug. 22-27 with Joe Lovano's Trio Tapestry. See Calendar.

## THE JAZZ LOFT

STONY BROOK, NEW YORK  
PRESENTS

# JOHN MONTELEONE ART OF THE GUITAR FESTIVAL AUGUST 11-12, 2023



John D'Angelico c. 1959 New Yorker  
(John Monteleone, personal collection)

John D'Angelico c. 1958 New Yorker  
(owned by George Benson)

John D'Angelico c. 1959 New Yorker  
(John Monteleone, personal collection)

### FRIDAY, AUGUST 11, 2023

6 PM | OPENING RECEPTION  
JOHN MONTELEONE

7 PM | PERFORMANCE  
JOHN JORGENSEN QUINTET

### SATURDAY, AUGUST 12, 2023

12 PM | GUITAR WORKSHOP  
JOHN MONTELEONE & STEVE SALERNO

1 PM | PERFORMANCE  
STEVE SALERNO TRIO

4 PM | PERFORMANCE  
FRANK VIGNOLA AND VINNY RANIOLA

7 PM | PERFORMANCE  
DARIO NAPOLI TRIO



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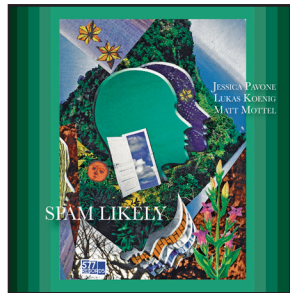
2 Sets of Shows—7:30pm & 10:30pm Every Week!

TUE 8/1	Santi Debriano Group Itai Kriss Quartet	7:30pm 10:30pm
WED 8/2	The Brooklyn Holdouts Tia Brazda	7:30pm 10:30pm
THR 8/3	Alex Minasian Quartet Mariel Bildsten Septet	7:30pm 10:30pm
FRI 8/4	Dave Stryker Quartet Richie Vitale Quintet	7:30pm 10:30pm
SAT 8/5	Ed Cherry Quartet Sam Dillon Quintet	7:30pm 10:30pm
SUN 8/6	Ashley Pezzotti Quartet Sasha Dobson Quartet	6:30pm 9:30pm
MON 8/7	Joey Ranieri Quartet Hank Allen-Barfield Quintet	7:30pm 10:30pm
TUE 8/8	"Tango At The Django" Feat. Pedro Giraudo Tango Quartet People Of Earth	7:30pm 10:30pm
WED 8/9	Michael Rabinowitz Quartet Nick Biello Quartet	7:30pm 10:30pm
THR 8/10	Jonny King Trio David Weiss Sextet	7:30pm 10:30pm
FRI 8/11	Ugonna Okegwo Quartet Helio Alves Quartet	7:30pm 10:00pm
SAT 8/12	David Gibson Quartet Wayne Escoffery Quartet	7:30pm 10:00pm
SUN 8/13	Antonio Ciacca Quartet Ray Gallon Trio	6:30pm 9:30pm
MON 8/14	Cameron Campbell Quartet Philippe Lemm Trio	7:30pm 10:30pm
TUE 8/15	Alex Brown Quartet Craig Handy Latin Project	7:30pm 10:30pm
WED 8/16	Joe Farnsworth Quartet Fima Ephron Quartet	7:30pm 10:30pm
THR 8/17	Mike Ledonne Trio Mark Whitfield	7:30pm 10:30pm

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*Spam Likely*  
 Jessica Pavone/Lukas Koenig/Matt Mottel  
 (577 Records)  
 by John Sharpe

Three musicians united by an experimental but irreverent outlook join forces on the wryly named *Spam Likely*. Violist Jessica Pavone's credentials include spells with Anthony Braxton and Mary Halvorson, as well as left-field leadership excursions ranging from solo to string ensemble. Keyboardist Matt Mottel, here credited with keytar and three-stringed guitar, brings the devil-may-care attitude allied to fertile imagination that animates his Talibam! duo with Kevin Shea, while Austrian drummer Lukas Koenig uses his trapset not only for conventional pulse, but also as a plugged-in soundlab. No surprise, then, that the album's two lengthy pieces evade categorization.

The opening "Binge Listen" certainly sounds like everything all at once, the density belying the number of musicians involved, though that may be the result of overdubbing. It starts with a twangy groove and tapping beats. Assorted textures come and go—simple melodic patterns, electronic bleeps, rhythmic string sawing, propulsive vamps—all without disrupting the incessant onward progress. This could be the soundtrack to a scrolling cartoon landscape, where the occasional brash primary-colored oddity appears in an otherwise gradually evolving scene of trees and rocky outcrops. While Pavone's abrasive viola can be discerned on occasion amid the kaleidoscopic swirl, the group pursues a resolutely collectivist ethos.

By contrast, the title track deals for the first half of its 18-minute duration in static spacey atmospherics, a sort of psychedelic drone in which echoing percussion overlaps sustained long tones. Eventually, a piano tremolo heralds the advent of keys-driven forward motion. A klezmer-tinged air surfaces as the vamp gradually coalesces; later, Pavone bows a folk-music lament. But it's not until the final straight that Koenig's drum chatter falls into train, picking up the meter for an emphatic finish. You might call it electric free jazz, but of a strangely accessible bent.

For more info visit [577records.com](http://577records.com). Pavone plays solo at Socrates Sculpture Park Aug. 5, presented by Jazz Foundation of America. See Calendar.



*Vox Humana*  
 Bobby Sanabria Multiverse Big Band (Jazzheads)  
 by Pierre Giroux

Drummer/bandleader Bobby Sanabria is a renaissance man of Afro-Cuban music. His explosive Multiverse Big Band draws on sounds and rhythms

from Africa, Cuba and Puerto Rico, plus R&B, gospel and jazz; yet he has found a way to communicate a sense of community that breaks all boundaries. On *Vox Humana*, recorded live at Dizzy's Club over two nights in June 2022, Sanabria and the band power through thirteen tracks that offer multiple iterations of the Afro-Cuban musical experience.

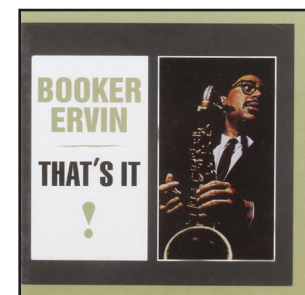
The opener, Juan Tizol's "Caravan", comes out swinging with a propulsive arrangement by Jeremy Fletcher. The band slides perfectly through each register, while David DeJesus' soprano sax solo shows poise and agility. Eddie Palmieri's "Puerto Rico" pays homage to his birthplace; in this version, Oreste Abrantes and Jennifer Jade Ledesna's vocals are supported by the band's sweeping rhythmic underpinnings, as trumpeter Matt Hilgenberg offers some stratospheric bravado.

The classic jump blues "Let the Good Times Roll" receives a deft, fiery arrangement, again by Fletcher; there's a solid bluesy vocal by Antoinette Montague, and trombonist Armando Vergara, with plunger, provides irrepressible support. A full-throttle Latinized version of the Gershwins' "I Loves You, Porgy" features another vocal spotlight from Montague, this time with Dave Miller shining on trombone.

One interesting facet of this release is the presence of three vocalists across the album. "Genie in a Bottle", boasting Janis Siegel (best known as lead singer for the Manhattan Transfer), is a solid swinger with the band in full attack mode. She dances and prances over the lyrics, with some serious scattling thrown in for good measure. On the Steely Dan classic "Do It Again" all three vocalists appear singing over the band's juicy, pulsing arrangement and showing off their rich and expressive voices, reveling in the setting.

The closer is another Palmieri original, "Mi Congo". Once again, the band demonstrates its high-octane intensity and ability to handle long complex arrangements. But most importantly: they deliver the goods.

For more info visit [jazzheads.com](http://jazzheads.com). Sanabria's Multiverse Big Band is at Central Park's "Great Jazz on the Great Hill" Aug. 12, presented by Jazzmobile. See Calendar.



*That's It!*  
 Booker Ervin (Candid)  
 by Duck Baker

How does one "review" a great record like this? For starters, let's try just "re-viewing" what was happening when producer Nat Hentoff recorded Booker Ervin's working quartet in early 1961. Along with almost everyone else who was keeping an ear to the ground, Hentoff first heard Ervin in Charles Mingus' band, and was bowled over by the new tenor man's huge sound and directness. When jazz people talk about musicians being influenced by blues and the sounds they grew up hearing in the sanctified church, they often tend to gloss over what this really means, using terms like the "pentatonic blues scale", without ever noting that early Blues players rarely if ever played it, and never connecting the intensity of a mid-'60s John Coltrane solo over two chords to what gospel lead singers such as Ira Tucker did during a gospel "ride". Mingus, however, knew deeply what

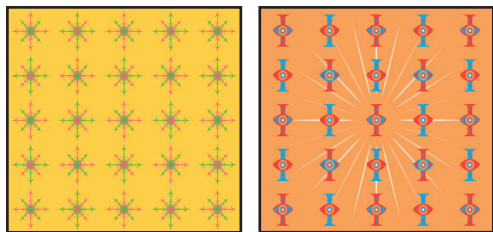


these things meant, and he heard and nurtured them in Ervin's playing.

Ervin does employ that pentatonic blues scale quite a bit—except that he plays microtonal variants of most of the notes in it. Indeed, some listeners find the way he focuses on bending notes distracting, but it's crucial to listen carefully to what he does with this; it's not a matter of lack of imagination—quite the contrary. The pianist on *That's It!* was Horace Parlan, Ervin's Mingus bandmate. Ervin and Parlan shared important characteristics, including a harmonic sense that allowed them to sound very individualistic even when playing familiar melodies or phrases, and a marked allegiance to the Swing-era formula of tension-and-release when soloing. We must also note the importance of the contributions of George Tucker (bass) and Al Harewood (drums), a reminder that in great jazz, the whole is always greater than the sum of its parts. It's magic the way a jazz bassist like Tucker can seem to push the beat for almost the entirety of an uptempo burner like "Speak Low" without ever really budging the tempo.

Ervin (who died 53 years ago this month) will always be best remembered for his association with Mingus, and after that for dates he shared with the likes of Randy Weston and Jaki Byard, but we shouldn't forget the great work he did with Parlan, especially this superb record which has been recently remastered by Bernie Grundman from the original master tapes and available on 180-gram vinyl, CD and digital download.

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



*Multiplicities: A Repository of Non-Existent Objects*

*Multiplicities II*  
John Zorn (Tzadik)  
by Steven Loewy

Inspired by the works of the French philosopher Gilles Deleuze, John Zorn wrote twenty musical aphorisms. These have been divided between two different quartets across two albums, each of which demonstrates the exquisite mashing of genres and outstanding musicianship for which John Zorn is known.

As is generally the case, Zorn does not perform on any of the pieces, but his presence is clearly evident in his eclectic, freewheeling compositions and arrangements. The first volume, recorded and released last year, features his new electric ensemble, Chaos Magick, a quartet of John Medeski (organ), Brian Marsella (Fender Rhodes piano), Matt Hollenberg (guitar) and Kenny Grohowski (drums)—musicians described in the album leaflet as "members of Zorn's innermost circle." The music features intricate compositions, complex rhythms, snake-like lines and rapid changes. Medeski and Marsella drive the music hard. There's also impressive guitarwork from Hollenberg and the powerful drumming of Grohowski; together they draw the listener into the intensely layered, twisting and turning phrases. Marsella's rapid, snaking keyboard improvisations add a jazz flavor to the music, which often has more of a hard rock influence.

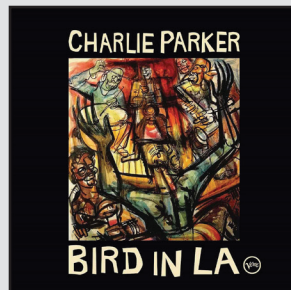
*Multiplicities II*, recorded and released this year, is described in the leaflet as the acoustic companion piece to the first volume. It features Incerto, a new group consisting of Marsella (this time on acoustic

piano), plus Julian Lage (guitar), Jorge Roeder (bass) and Ches Smith (drums). The writing is again complex but noticeably more jazz-influenced. Lage's extraordinary technique is evident on the faster pieces, but he also displays a lovely lyrical side. Marsella's solos are both powerful and thoughtful. There is a greater delicacy to these performances compared to those on the first volume, but they still remain electrifying. Smith is gentler, while Lage largely takes the role of a horn player. Roeder provides strong support, and contributes a solid solo

on "Objects of the Mind". The complicated rhythms on "Soothsayer", combined with Lage's allusion to Zorn's *Spillane* album (from 1987), are a backbreaker, yet Smith hits the polyrhythms hard. The quartet is completely synchronized despite the music's difficulty, and the results are exemplary, at times jaw-dropping.

For more info visit [tzadik.com](http://tzadik.com). Zorn's *Cobra* with Brian Marsella, Jorge Roeder, Ches Smith, John Medeski, et al. is at *Roulette* Aug. 13. See *Calendar*.

## BOXED SET



*Bird in LA*  
Charlie Parker (Verve)  
by Brian Charette

Jazz listeners and artists may forget about the fact that, besides Kansas City and New York, the place Charlie Parker spent most of his time was Los Angeles—from a residency at Billy Berg's in Hollywood (which is still active as The Parker Room) to the storied wild session of "Lover Man" that landed him in an institution in Camarillo, just off the 101 (aka Ventura Highway), 50 miles northwest of L.A. The music contained here is a great chronicle of the trips Bird took to L.A. from 1945-54. We also get to hear wild MC's such as Harry "The Hipster" Gibson and lots of wild postwar vernacular. In celebration of Bird's b-day month (he would have turned 103), this collection features lovely packaging and an extensive booklet with notes (and many entertaining anecdotes) on the rare and mostly unreleased performances that comprise this 4-LP vinyl boxed set.

Side A from the first album comes from Billy Berg's but the concerts are under trumpeter Dizzy Gillespie's name. The group had a two-month engagement there, an event that was billed as "Bebop Invades the West". On these sessions, we get to hear the cool vibes of Milt Jackson and the crystal-clear bebop of pianist Al Haig. "How High the Moon" is a great feature for them, both swinging deeply in the pocket. Parker sounds relaxed, lyrical and at the top of his game. It's great that we get to hear longer solos from Bird, who keeps it much tighter on his NYC studio sessions. The set has lots of cool dialogue between Harry "The Hipster" and the band, which is fun to listen to. Gibson sings in a slightly different key for most of the tune; the lyrics and delivery are certainly engaging, but odd for sure. "52nd St. Theme" features classic Bird, burning at a nice clip with a splendid sound. "Over There" and other time-specific musical quotes spill out. Gillespie is also in top form, popping at the top of his horn's register and never missing. "Groovin High" has a nice medium tempo treatment, with Bird blowing first. He nails the changes and sneaks in a little blues. Parker's L.A. lines are slower and more measured, as are the tempos. Gillespie follows by effortlessly slipping in and out of brilliant quadruple time.

The second album comes from The Finale Club in L.A.'s Little Tokyo. On "Billie's Bounce", Bird sounds bluesy, breaking up his blazing bop with a bar-walking strut. We also get to hear a young Miles

Davis play smart bebop with his characteristic mute. Pianist Joe Albany uses funky bebop chord shells to support melodic swing-based right-hand lines that have a toe in the bebop pool. On "Ornithology", Bird deals in the horn's middle range, with Albany catching his cadences in crisp comps. Muted Miles paints the changes and functions as a great minimal foil for Bird. The record's second side features cuts from an NBC studio session. "Anthropology" has Bird sounding very chill, with Nat "King" Cole playing beautiful piano lines on the date. His comping behind Parker is especially striking on "Cherokee", where his repetitive big band-style vamps whip the audience into a frenzy.

Album 3's recordings were made at the wild parties at bohemian sculptor Jirayr Zorthian's Ranch near Los Angeles. These parties would go on for days and usually included skinny-dipping in the pool, led by Bird himself. The playing has a freewheeling party atmosphere and Parker sounds like he's feeling no pain. There is some great trading with the drummer, Larance Marable, on "Scrapple from the Apple". Frank Morgan plays terrific alto but is less audible than Parker and obviously in the master's shadow. The first has an inspired Parker solo on "Au Privave", eliciting wild calls from the band which may have had a few cocktails (the beat turns around occasionally and the tempo, well, "fluctuates"). Pianist Amos Trice solos well, but is very difficult to hear because of the diminished recording quality. On "Hot House", Parker dips in and out of unusual exotic scales interspersed with humorous musical quotes. He sounds totally free and in his element on these cuts. Of great interest, too, are the small bits of conversation from the people talking at the party!

The B side of the fourth album features a young Chet Baker, who plays beautiful clipped bebop trumpet. The first track is an improvised march called "Noodling". It doesn't have a really clear direction as a composition but has terrific bebop line trades between the musicians. The song slips into a swinging blues and the band even starts singing a riff that sounds like it may have been an inside joke.

Every bebopper will love this beautiful collection documenting Charlie Parker's LA years!

For more info visit [udiscovermusic.com](http://udiscovermusic.com). Charlie Parker birthday tributes this month include the Charlie Parker Jazz Festival (presented by City Parks Foundation) at El Solle Brillante Aug. 23 with "Jazz in the Garden" featuring Andrea Brachfeld Quartet, Marcus Garvey Park Aug. 25-26 with Orrin Evans Captain Black Big Band, Dianne Reeves, T.K. Blue, The Cookers, Endea Owens, Nduduzo Makhathini Trio and Tompkins Square Park Aug. 27 with Charles McPherson, Vincent Herring Septet and Hera; "Bird Lives: The Charlie Parker Project" at Dizzy's Club Aug. 24-27 with SWR Big Band and John Beasley; Roni Ben-Hur/Sheila Jordan/Harvie S at Mezzrow Aug. 29; John Yao's "JY-17 Plays Bird" at Birdland Aug. 20; and "Bird With Strings" at Birdland Aug. 22-26 with Ken Peplowski. See *Calendar*.



## FREE SHOWS THIS AUGUST

**AUGUST 19**

**MARCUS GARVEY PARK, MN**  
**JASON MORAN & THE BIG BANDWAGON:**  
**JAMES REESE EUROPE AND THE HARLEM**  
**HELLFIGHTERS: FROM THE DANCEHALL**

**CHARLIE PARKER JAZZ FESTIVAL NYC 2023**



**JASON MORAN & THE BIG BANDWAGON**

**AUGUST 25**

**MARCUS GARVEY PARK, MN**  
**ORRIN EVANS AND THE**  
**CAPTAIN BLACK BIG BAND**  
**FEATURING DIANNE REEVES**  
**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**

**TOMPKINS SQUARE PARK, MN**  
**CHARLES MCPHERSON WITH TERELL STAFFORD**  
**SOMETHING ELSE! VINCENT HERRING SEPTET**  
**HERA FEAT CHELSEA BARATZ & ANDROMEDA TURRE**  
**MICHAEL MAYO**



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s/t

**The Hot Toddies Jazz Band**  
**(Prohibition Productions)**  
 by Scott Yanow

Prebop jazz exists in a parallel world to modern jazz. While many followers of the latter may be unaware of (or quickly dismiss) the former, they are missing out on an exhilarating musical world. Hot jazz (whether a revival of styles from the '20s, Swing, jump or a mixture of the three) is a great deal of fun, takes time to master and is quite accessible to both Swing dancers and listeners alike.

The Hot Toddies Jazz Band, which is quite active in New York City's Swing scene, is co-led by violinist Gabe Terracciano (who also plays with the Turtle Island String Quartet) and producer-drummer Patrick Soluri. The group's self-titled album features four vocals by Hanna Gill and three from Queen Esther, which fit well into the style and do not dominate the performances. Terracciano is one of today's top Swing violinists; he's joined here by Soluri, and (on various selections) the boisterous and occasionally happily over-the-top playing of Alphonso Horne (trumpet) and Ron Wilkins (trombone), Dan Levinson (clarinet, tenor) or Danny Lipsitz (saxophone), three different bassists, guitarist/banjoist Justin Poindexter and (on two numbers) Gordon Webster (piano).

Other than Terracciano's "Kilowatt Stomp", the set consists of vintage standards that are played with excellent musicianship and a lot of spirit. "I Wanna Be Like You" (on which the violinist sings) and a rambunctious version of "Kansas City" are the only other songs written after 1936. "Digga Digga Doo", "Love Me or Leave Me", the instrumental "Blue Drag" and "When I Get Low I Get High" (recorded by Ella Fitzgerald early in her career) are particularly welcome revivals. Solos are generally short, and the musicians make the best use of their space to create exciting statements.

Even readers who listen exclusively to cutting-edge jazz should give this disc a try. Chances are that they will be surprised by the high energy and pure joy of the music.

For more info visit [hottoddies.band](http://hottoddies.band). *Hot Toddies* is at *Somewhere Nowhere's Gotham Jazz* Aug. 2, 9, 16, 23, 30. See Calendar.



**The Glass Hours**  
**Linda May Han Oh (Biophilia)**  
 by John Shand

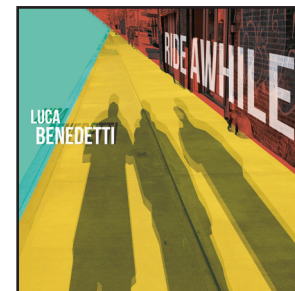
There's always an element of risk when artists interrogate *why* they do what they do, as analysis can jeopardize the purity of intuition. But for those brave enough to take the plunge, it can also lead to deeper areas of endeavor, as musicians from J.S. Bach

to John Coltrane have discovered. Linda May Han Oh says she began to question the point of making music in the wake of the pandemic. On *The Glass Hours* she confronts such big issues as mortality, and the title inverts the term "hour glass" to evoke not just time inexorably running out, but its fragility as a concept in our lives. Listening to her fulfill her lofty ambitions here, you wonder what limits there are to Oh's expansive artistry as a composer and bassist.

The leader partly lays out her thesis in a spoken-word section delivered by vocalist Sara Serpa on "Antiquity", a disquieting, oneiric vision of the relationship between past and present. This is one of several pieces to feature Serpa's wordless, often ethereal, but never insubstantial, singing. The spiraling melody of "Circles", for instance, is shared between Serpa and Mark Turner (tenor). It is countered by an extraordinary out-of-phase deployment of rhythm, whose challenges are brilliantly met by Obed Calvaire (drums)—you may briefly wonder if your listening device is on the blink. Perhaps evocative of the repetitive minutiae of life, "Circles" has edgy contributions from Turner and Fabian Almazan (piano), and Oh's solo is the eye of the storm: earthed, sinuous and soulfully emotive amid the frenzy.

As on her previous albums, Oh has tailor-made her ensemble to realize a specific batch of compositions: the warmth of Serpa's voice, for instance, offers a fascinating textural counterpoint to Turner's desolate tenor. It's a testament to the phenomenal skills of all five players that they improvise with such fluency and vibrancy amid the sometimes extreme rigors of the compositions. Oh (already the bassist of choice for the likes of Pat Metheny and Joe Lovano) continues to rise in stature as a leader.

For more info visit [biophilarecords.com](http://biophilarecords.com). *May Han Oh* plays at and curates *The Stone* Aug. 23-26. See Calendar.



**Ride Awhile**  
**Luca Benedetti (s/r)**  
 by Elliott Simon

Guitarist Luca Benedetti launches *Ride Awhile* with the infectious riff and captivating harmonies of "So Good, So Far". This funky jazz fusion immediately showcases the guitarist's natural affinity for the standard trio format. As in his previous *We'll Get There* (2019), "The Tonys"—Tony Scherr (bass) and Tony Mason (drums)—round out the trio. Together, they skillfully enhance the leader's twelve original compositions while staying fully attuned to the spirit of the music.

An accomplished jazz musician and a graduate of Boston's Berklee College of Music, Benedetti effortlessly traverses genres, incorporating jazz, country, rock, blues, ambient and more, into his music. The understated and lovely ballad "Daisy" takes listeners on a leisurely stroll, allowing his delicate overtones to shine. In contrast, the guitarist displays his love for the blues in the biting track "Mosquito", where a dark rhythmic backdrop bolsters his aggressive lead. Scherr takes the spotlight on many tunes, blending with Mason to provide a solid foundation, while also taking on a rhythm guitar role, resulting in a rich, full trio sound. He solidifies the countrified picking in "Hang Nail" and adds punch to the midnight atmosphere of the ironically titled "How Glad I Am".

Benedetti's talent for composing and arranging is evident throughout. The laid-back Hawaiian environs of "Tickles" gives way to a sparse John Lee Hooker-like slow burn in "1971". "Magnolias" meanders, returning to the muggy vibes of "Tickles" before seamlessly transitioning into the dreamy "Oh, Hi" and the exquisite "Joe Pass" (a tribute to the legendary guitarist who died almost two decades ago). While this recording leans toward elegance rather than hard-edged bravado, Benedetti's masterful playing is continually on display.

For more info visit [lucabenedetti.com](http://lucabenedetti.com). Benedetti's album release concert is at Barbes Aug. 13. See Calendar.



**Carnival Celestial**  
Alexander Hawkins Trio (Intakt)  
by Stuart Broomer

English pianist Alexander Hawkins, like contemporaries Kris Davis, Kaja Drakler, Eve Risser and Cory Smythe, is a historically-informed radical, here pressing the traditional jazz piano trio into new terrain. His working trio of Neil Charles (bass) and Stephen Davis (drums) accompanied Anthony Braxton during an epic European tour that has been preserved on the 13 CDs of *Quartet (Standards) 2020*. And here they extend their sonic palette, with Charles adding percussion to his role and Hawkins augmenting his piano with synthesizer, sampler and additional percussion.

Given that Hawkins carries history lightly and with a fleet touch, it's remarkable just how much of it he carries at all. In his liner notes, Bill Shoemaker mentions Hawkins once, naming Ellington's *Money Jungle* trio (bassist Charles Mingus and drummer Max Roach) and Art Tatum's 1956 recordings with bassist Red Callender and Papa Jo Jones as his favorite piano trios, an appreciation of both deep history and the special energy of collisions. His lineage as pianist/composer includes Andrew Hill ("Fuga, the Fast One") and Paul Bley ("Canon Celestial"), demonstrating an acuity about the ways that intervals of pitch and time can together shape a complex line's identity.

Beyond that compound sense of tradition—as playground and library—Hawkins is both a thoroughly in-the-moment creator and a thoughtful composer, with a lively sense of detail and subtle linear movement. His compositions come in sets: several canons, a few "Celestials". The canon is a particularly tight contrapuntal form, and it goes to the heart of the trio's music, often a rapid three-way slicing-up of time that emphasizes Charles' and Davis' incisive attention to detail. The eleven tracks vary widely, but each is layered and multi-directional. The opening "Rapture" levitates on Charles' slightly exotic bass line and the ethereal burlles of Hawkins' synthesizer and sampler, reminiscent of Sun Ra, before piano assumes the foreground. On "Rupture", Hawkins' left hand doubles Charles' bass line, fraught with cinematic dread. Hawkins' sense of orchestration similarly serves an uneasy social vision in "If Nature Were a Bank, They Would Have Saved It Already" and an ethereal anxiety in "Echo Celestial".

For more info visit [intaktrec.ch](http://intaktrec.ch). Hawkins is at The Stone at New School Aug. 17 with Tomeka Reid. See Calendar.



**Jiggs' Back in Town**  
Jiggs Whigham Copenhagen Trio (Storyville)  
by Ken Dryden

Though trombonist Jiggs Whigham often leads big bands, he has led small ensembles, too. Several years ago when he planned a series of Stan Kenton tribute concerts with the Danish Radio Big Band, the COVID-19 lockdown intervened. So, when he arranged a return trip in 2021, he was paired off with two young Danish musicians—Pelle von Bülow (guitar) and Matthias Petri (bass)—for a series of concerts and these studio sessions. Although decades younger than the trombonist (who becomes an octogenarian this month), von Bülow and Petri not only provide excellent support, but the trio feels like

a working band and the sparse format allows one to focus on the leader's expressive solos.

The program ranges from Swing era standards to bop and bossa nova. "It Had to Be You" is the easygoing opener, a toe-tapping arrangement where Whigham's lyricism is on full display. Older generations may remember Alfalfa in the *Our Gang* comedy shorts attempting to sing the 1935 romantic ballad "I'm in the Mood For Love", but Whigham's inspired improvising transforms the piece into a viable 21st century jazz vehicle. "Blue Funk" is a novel treatment of Thelonious Monk's "Blue Monk", in which Whigham's loopy statement of the theme adds just the right touch of dissonance. He was clearly impressed with his young accompanists, giving them several duo features. Their fluid, energetic arrangement of Branislav Kaper's "Invitation" showcases their inventiveness as soloists, and they modernize "Tea For Two" with a masterful, swinging arrangement on which they trade the lead back and forth. The sessions wrap with a luxurious, deliberate interpretation of the Gershwin's "Embraceable You". Whigham's expressiveness matches that of any vocalist, while the spacious backing by von Bülow and Petri approaches perfection.

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

## GLOBE UNITY



**Flute 'N' Bass: Traces**  
Stephanie Wagner/Norbert Dömling (Unit)  
**The Way We Speak**  
Spaces Unfolding (Bead)  
**Healing Rituals**  
Naïssam Jalal (Les Couleurs du Son)  
by George Grella

While there's no way that just these three albums could represent the state of contemporary flute music, they do cover quite an impressive range. Only one is a "jazz" record per se—*Traces*, from the duo of Stephanie Wagner (flute) and Norbert Dömling (bass)—but all of them feature music directed substantially, if not completely, toward improvisation, and all are fine examples of the genres and styles they represent.

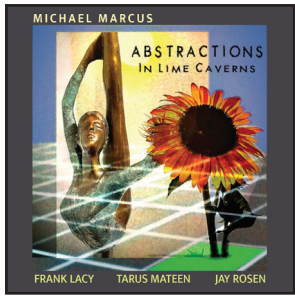
*Traces* is straight-ahead, swinging modern jazz. The sparseness of the duo instrumentation is belied by how rich the music making is. Wagner in particular spins out a constant flow of ideas. She's an exciting jazz player and a tremendous flutist; her sound is even and full through all registers, and her alto and bass flute playing have the same focused sound as the C-flute. The writing is also excellent, from the opening "Salsa Torcida" to the noirish ballad "State of Suspense". On the title track, they indulge in effects and sound processing, setting aside the marvelous playing, perhaps the only flaw in an otherwise superb jazz album.

While *Traces* is a slight outlier in this company, so is the free improvisation captured on *The Way We Speak*, played by the Spaces Unfolding trio of Neil Metcalfe (flute), Philipp Wachsmann (violin) and Emil Karlsen (drums). It is uncommon to hear completely improvised playing that eschews extended techniques of sound production and sticks closely to clear notes and musical ideas rather than using instrumental effects for expressive purposes. In other words, the trio's focus is melodic. The result is an engrossing, satisfying and often quite beautiful album. Karlsen is the central figure, having played with each of the other

musicians before, but this was their first meeting as a trio, so ultimately the album is about skilled musicians discovering, through pure improvisation, how to make music together. It is one of the finest documents of how improvisation is made that this listener has heard, on par with the two astounding *The Life of a Trio* albums (by Paul Bley, Jimmy Giuffre and Steve Swallow). All the music is thus process: there are passages where things aren't particularly exalted or even directed, and times when the musicians listen closely to each other, suggesting ideas and possibilities and finding consensus. The effect is clear and relaxed; things that don't work, such as Karlsen's mallet playing at the start, are gently neglected in favor of a more promising phrase from flute or violin. Metcalfe's tone is silvery and the acoustic space is both resonant and intimate. The album is broken up into five tracks but these seem arbitrary, and once the music starts the listener is more likely to listen to it as a whole, following the development of a group language.

Naïssam Jalal's *Healing Rituals* is also one to listen to in a single attentive sitting. The title is both literal and serious: this is a ritual in integrated parts meant to heal the mind, body and soul and comes out of some difficult experiences that Jalal only got through with the help of the musicians playing here. This kind of music always comes with possible disconnects between intents and effects, but Jalal has created a seamless, sincere and indeed effective musical ritual. She plays flute and nay and does some wordless vocalizing through and separately from her instruments; together with the accompaniment of Clément Petit (cello), Claude Tchamitchian (bass) and Zaza Desiderio (drums), the group sound has dimensions of space and color beyond expectations. Credit her compositional organization, which always has a firm idea at the core. The flow of moods from the propulsive opening of "Rituel du Vent"—with a fiery solo from the leader—to the subdued "Rituel de la Lune" and beyond is elegant and has an immersive emotional logic. She plays the flute with a slightly breathy tone that suits the fragments of gnawa, Hindi and other traditions which she weaves into her writing. The music is lovely, but what matters most is that it has force and power.

For more info visit [unitrecords.com](http://unitrecords.com), [beadrecords.com](http://beadrecords.com) and [lescouleursduson.com](http://lescouleursduson.com)



**Abstractions in Lime Caverns**  
Michael Marcus (ESP-Disk')  
by Andrew Hamlin

Michael Marcus (who turns 71 this month) aims to systematically and methodically, but soulfully, increase the breadth and depth of the clarinet sound in jazz. That's not his only mission, but a crucial one. Over the ten cuts on his new album he deploys the G clarinet occasionally, but also the alto tarogato, a Hungarian woodwind that resembles the clarinet. His tarogato shoots anywhere from a tenor sax timbre ("Hueysville", a nod to his fallen comrade Huey "Sonny" Simmons) to the nasal sound of the English horn Simmons used to play (the title track), to a rough texture leaving in some of the clarinet vibe plus saxophone roughness ("La Verdad de Nuestro Amor").

On soprano for "Eddy & Jones" (plus two other tunes) the ever-shifting Marcus pairs himself with Frank Lacy, best known for his trombone playing though here confining himself to French horn, another instrument rarely found in jazz circles. The leader manages some remarkably clarinet-like textures here deftly mixed with Lacy's glissando-heavy horn, reminiscent of his primary axe.

On "Lioness of the Trees", Marcus sounds as if he has overdubbed himself on alto flute, given there are two flute lines with no other players credited: one higher up in pitch with a rough leading edge, and a lower, fruity line enriching it on occasion. On tenor, the leader likes to stick to the lower range, avoiding any high-wire acts others might tend to favor. "Banana Pudding", a tenor-drums duet with Jay Rosen (the only other player on all ten cuts), concocts a private dance bouncing off the percussionist's deft cymbals and low booming toms.

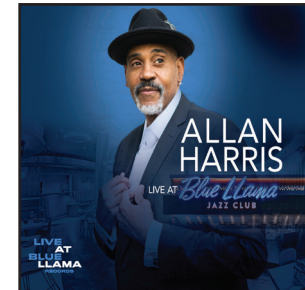
It should be mentioned that bassist Tarus Mateen, who introduces the opener "Zight Pulse" with bubbling two- or three-note phrases, consistently keeps the listener guessing, as on the longest cut "Hillsville" (a Marcus shout-out to the late pianist/composer Andrew Hill), by keeping to a few notes without settling into any predictable pattern.

This album taken as a whole is a thoughtful endeavor that richly rewards disciplined and repeated listening.

For more info visit [espdisk.com](http://espdisk.com). Marcus is at Socrates Sculpture Park Aug. 5, presented by Jazz Foundation of America. See Calendar.

tap into the rhythms of the Israeli/Hebrew "nigun" tradition (reminiscent of "Hava Nagila"). Harmonic progression on most tracks is glacially slow. The mood is contemplative, as short melodic riffs/phrases are repeated by piano, then guitar, then bass. Simplicity of melody and harmony dominate, variety added mostly by Nehemya's wide choice of percussion options from track to track, from drum kit to hand percussion, sticks to bundles to brushes to hands.

For more info visit [editionrecords.com](http://editionrecords.com) and [yosefgutman.com](http://yosefgutman.com). Loueke is at Blue Note Aug. 17-20 with Dave Holland AZIZA. See Calendar.



**Live at Blue Llama Jazz Club**  
Allan Harris (Live at Blue Llama)  
by Marilyn Lester

The prolific singer/songwriter/guitarist Allan Harris releases his 15th album in the soulful *Live at Blue Llama Jazz Club*, recorded at the Ann Arbor club this past January. In ten eclectic tracks, what's evident is that this collection is as much about the Harris band as it is about the vocalist. The unit is Harris' working band, consisting of Arcoiris Sandoval (piano, keyboards), Marty Kenney (bass), Norman Edwards (drums) and Irwin Hall (saxophone, flute), all of whom turn in dazzling performances throughout.

Opener "Sunny" (Bobby Hebb), with its driving tempo and Harris' interpretation of the lyric as a firm declaration of love, sets a gospelly tone of the sort pop vocalist Tom Jones often favored. Harris' smooth baritone is flexible in range, but always invested in storytelling, from nuanced blues, such as the stellar "Black Coffee Blues", on which Harris lets loose on guitar, to the story songs "New Day" and "Shimmering Deep Blue Sea". Although Harris isn't too guitar forward on many of the tracks, "There She Goes" features prime guitar work along with a lyrical solo by Hall. Reaching back in his repertoire to his first live album, *Long Live the King* (2010), Harris ladles on the honey, turning out a slow, seductive and dishy ballad in "The Very Thought of You" (Ray Noble). On another Harris staple, "Spain" (Chick Corea, Al Jarreau), the singer dives right into the tune, without an instrumental intro. With "So What" (Miles Davis, Eddie Jefferson), Harris proves his mettle, effortlessly tossing off the vocalese. It's a fun listen, particularly in its allusion to the time that Davis and John Coltrane, not happy with their performance, walked off stage to practice before returning to play. The closing track, "Nature Boy" (eden abbez), features a stunning arrangement by Sandoval, with a big band feel and creative vocalizations. Harris has the ability to utilize his voice like an instrument, and he does so here with repeated phrases from the lyric bookending the chorus.

*Live at Blue Llama Jazz Club* is a must for Harris fans and anyone who wants to experience how brilliantly a tight unit can perform. What's more, the album's use of minimal, judicious editing ensures that the power of live performance comes through loud and clear, which makes for especially satisfying listening.

For more info visit [bluellamaclub.com/live-at-blue-llama](http://bluellamaclub.com/live-at-blue-llama). Harris' album release concert is at Smoke Aug. 2. See Calendar.



**HH Reimagined**  
Gilles Peterson & Lionel Loueke  
(Edition E2 Music)  
**Soul Song**  
Yosef-Gutman Levitt (Soul Song)  
by George Kanzler

Guitarist Lionel Loueke, who recently turned 50, grew up in West Africa (Benin and Ivory Coast) but came to study at Berklee College of Music when he was 21, forging an impressive career to date here in America. His distinctive style, with its staccato percussive picking, redolent of the rhythmic lilt of West African dance music, has since graced diverse bands and albums of dozens of jazz, pop, folk and rock musicians. But wherever he appears, his distinctive guitar sound is evident. On these two albums, that sound comes through strongly even though the projects have quite different goals.

In 2020, Loueke recorded *HH* (Edition), a solo guitar album honoring Herbie Hancock, with whom Loueke works in various bands and on three recordings. *HH Reimagined* is a project of Gilles Peterson, a veteran DJ, record producer and radio personality in England. This EP is Peterson's remix of six tracks from *HH*, adding drum/percussion loops, vocal and non-vocal sounds and electronics. The aim, according to one British reviewer, is to create "'90s style dance club tracks." Loueke supposedly re-recorded some of his original tracks for Peterson, although it is hard to hear exactly where.

Peterson's remixes bring in a panoply of sounds—electronically altered voices, sirens, horns, rhythm loops—that often dominate the tracks. "Tell Me a Bedtime Story" features an echo chamber, oncoming train sounds, tick-tock beats, whistles, drum loops, etc. for almost five minutes before we even hear Loueke's guitar. And the DJ completely buries the melody of "Watermelon Man". *HH Reimagined* is definitely "reimagined", though Loueke is largely forgotten.

*Soul Song* features Loueke's guitar in a quartet with the leader (mostly acoustic bass guitar), Omri Mor (piano) and Ofri Nehemya (drums, percussion). The music is closer to new age or ambient styles than jazz, although a small handful of the 14 tracks

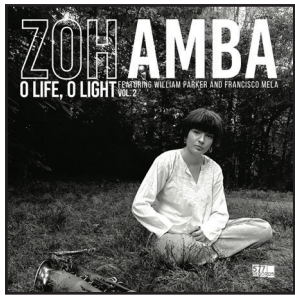
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**O Life, O Light Vol. 2**  
Zoh Amba  
(577 Records)  
by Marc Medwin

At the end of “Dance of Bliss”, the first of *O Life, O Light Vol. 2*’s pair of lengthy pieces, Francisco Mela’s drums exude tintinnabulating thirds. It’s neither a melodic nor a harmonic moment, and yet it’s both—a subtle indicator of what makes this music so powerful and such a challenge to define.

Anyone who knows tenor saxophonist (and flute player) Zoh Amba’s work will attest to its elemental power, but there are layers beneath that dancing, roiling surface. Each musician here skirts boundaries of categorization, and their “transgressions” are best heard in relationship. 5:45 into the beautiful “Three Flowers”, bassist William Parker delineates harmonies in polyrhythm with Mela, and when Amba enters on flute, she sets the stage for an entirely new sonority with a note that shivers with her customary microtonal inflection. She then centers her activity around that pitch, raga-fashion, illuminating aspects of it as Mela and Parker engage with solemn alacrity.

When Amba picks up the tenor, things build to their usual fever pitch, but the first ten minutes of “Three Flowers” is a gorgeous study in subtlety, space and sonic layering, exposing another facet of Amba’s artistry. It may be that “New Thing” category busters like Coltrane’s *Meditations* or Albert Ayler’s *New York Eye and Ear Control* present the closest point of comparison to her work, but while high energy dictates much of what this trio lays down here, the passage of time has brought nuance to the language. Amba’s duets with Parker on gralla (a traditional Catalan double reed instrument) offer a transcultural and spatial counterpoint that resolves beautifully in Mela’s cross-currents of rhythm and timbre. The slow arcs of build and burn never quite mask the harmony and mellifluous beauty at the center of the often frenetic music. The title’s prayerful reflection encapsulates this excellent album’s volatile stasis better than external verbiage ever could.

For more info visit [577records.com](http://577records.com). Amba is at Main Drag Music Aug. 2 with Marc Edwards. See Calendar.



**Solo**  
Benny Green (Sunnyside)  
by Pierre Giroux

Benny Green is a master of bebop piano, although his main influence is Oscar Peterson. This association was formally recognized by Peterson when he was awarded Canada’s Glenn Gould Prize in 1993: he selected Green as the first recipient of

the Glenn Gould Protégé Prize.

Prior to this, Green worked as a sideman with Betty Carter, Art Blakey, Freddie Hubbard and Ray Brown. About the time of the award, he began heading his own trio with bassist Christian McBride and drummer Carl Allen and, in the intervening years, there were several other iterations of this trio. Like many artists after the collapse of touring during the COVID-19 pandemic, Green rethought his approach to performing, and began to gravitate to the solo piano format.

He had already released one solo album, *Green’s Blues* (Telarc, 2001) and as he began to redevelop his solo chops, he decided to concentrate on music created by composer/pianists, and headed into the studio in December 2022. The eleven tracks here cover a panoply of styles and music from familiar jazz names. It begins with James Williams’ “Soulful Mr. Timmons”, written from one Jazz Messenger pianist to another. It is bustling, swaggering and soulful. Cedar Walton’s “The Maestro” pays homage to Duke Ellington; Green treats it in an unsentimental fashion, applying subtle harmonic shading.

“Lonely Woman” (by Horace Silver) has long been a Green favorite. He gives it the care and attention it deserves, anchored in a strong lyricism. “Ruby, My Dear”, the always intriguing Monk classic, provides Green with a ballad framework for his unerring touch and melodic instinct. Green’s own “Blue Drew” references Kenny Drew, a bop pianist influenced by Bud Powell, and his boppish right-hand lines are sure-footed in their execution. Finally, there’s Oscar Peterson’s “He Has Gone”, an evocative ballad written for his son. The pianist plays it with precisely calibrated soulfulness.

Green’s renewed interest in solo piano has resulted in a lovely collection revisiting the compositions of pianists who have influenced his playing.

For more info visit [sunnysiderecords.com](http://sunnysiderecords.com). Green’s album release concerts are at Birdland Aug. 18-20. See Calendar.



**Coplas Escondidas**  
Sofia Rei & Jorge Roeder (Cascabelera)  
by Kurt Gottschalk

Sofia Rei and Jorge Roeder met when they were studying at the New England Conservatory of Music and have worked together in various projects for the last 15 years. *Coplas Escondidas*, their first release as a duo, reveals the deep compatibility built over those years, but is also suffused with the exuberance of discovery from taking on a new form.

The Argentinian Rei—an ambassador for and professor (at the NYU Clive Davis Institute) of Latin music—has been heard on past releases playing the stringed *charango* and the handheld *caja vidalera* drum, but here confines herself to impassioned and pitch-perfect vocals. That, it turns out, is plenty with Roeder’s full and rich accompaniment. The Peruvian-born bassist, known for his work with Julian Lage, Shai Maestro and John Zorn (among others), has played on and produced Rei’s records

in the past. He has a savvy instinct for supporting her, or supporting the songs, but that unduly simplifies his contributions here. If anything, Rei is the anchor, while Roeder extrapolates nimble phrases from the melodies, sometimes doubling or quadrupling the count.

Both are urban creatures—Rei originally from Buenos Aires and Roeder from Lima—and they translate their cosmopolitan upbringing into a number of styles; the meeting is a New York City musical polyglot. The eleven songs pull largely from South American sources: “La Oncena” and “Serenata para la tierra de uno” from Argentina; “Callejón de un solo caño”, “Oración del remanso” and “Gallo Camarón” from Peru; and “Silencio De Um Minuto” and “Rosa” from Brazil. Roeder’s restless “Días de Sitio” (Siege Days) was penned under lockdown, while Rei’s “Prestados” is a lovely take on the tango. The set is rounded out by a pair of selections from the jazz songbook: a bouncing rendition of Thelonious Monk’s “Ask Me Now”, using Jon Hendricks’ lyrics (recorded in 1990 by Carmen McRae as “How I Wish”); and a somber reading of Jimmy Rowles’ “The Peacocks” (using lyrics by Norma Winstone and recorded by her as “A Timeless Place”).

The record is steeped in Latin culture, but it’s service to the song that steers the ship. In that regard, *Coplas Escondidas* (available for download and on vinyl) calls to mind the wonderful later recordings Ella Fitzgerald made with pianist Oscar Peterson: confident and well-crafted, sometimes subdued but never simple.

For more info visit [sofiamusic.com](http://sofiamusic.com). The album release concert is at Joe’s Pub Aug. 25. See Calendar.

**SAINT PETER’S CHURCH**

AUGUST 6  
MIKI YAMANAKA  
TYRONE ALLEN  
JIMMY MACBRIDE

AUGUST 13  
JIM RIDL  
CHARLES PILLOW  
JAY ANDERSON

AUGUST 20  
YOSHAM ISHAY  
HARSHITHA  
KRISHNAN

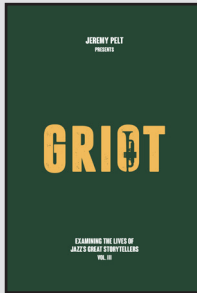
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## IN PRINT



*Griot: Examining the Life of Jazz's Great Storytellers, Vol. III*

Jeremy Pelt (PeltJazz Publishing)  
by Keith Hoffman

Drummer Eric McPherson once told me, "I was taught by a man, who was taught by a man, who was taught by a man." In his case, the man was Elvin Jones. While it was literally true in his lineage—all were men—the concept stands as gender neutral. In the oral history tradition of West Africa (and in many other cultures for that matter), it was the griot who received knowledge from an elder griot, then passed knowledge down to the people using poetry and music. And it's this concept that is the beating heart of trumpeter Jeremy Pelt's literary achievement.

In the tradition of drummer Arthur Taylor's 1977 *Notes and Tones*, Pelt talks to other accomplished professional musicians about their calling. And make no mistake, Pelt and everyone he interviews know their art is a calling, not merely a profession. *Notes and Tones* and the three *Griot* volumes to date are not superficial softball interviews with entertainers. They are deeply political, serious discussions (with a lot of laughter) about what it is to be a Black jazz musician in America, and therefore what it is to be Black in America, and what it's like to be a Black intellectual and artist in an America that doesn't really care about art or intellectuals.

The central question in every interview is: "What is the significance of being a Black jazz musician?" Wayne Shorter—the first interview in the book—equates the creativity of his music with realizing, in the fullest, his humanity. "Being a human being means you are not going to escape your eternal mission. Your eternal mission is to... point to the trail—the least trodden taken—so that no one can be eternally trapped....and not know it."

Because he arranges the book by dates of birth, the bookend to Shorter (born in 1933 and who died this March) is flautist Elena Pinderhughes, born 62 years later. Her answer is no less profound—dealing not with humanism, but with the issue of cultural appropriation: "I think in a time when in every art...what has been made by Black people is often being taken by...some other group of people that have more power and made to look like it was theirs, it's very important... (A)s a music of the African diaspora, that history has to stay true...and we have to keep honoring that."

In between there are interviews with Gary Bartz, George Cables, Lenny White, Regina Carter, Christian McBride, Jason Moran and many others. They are all deeply moving, often very funny, always very challenging and intellectually satisfying. Pelt has done yeoman's work, promises he is not done yet, and hopes other griots will join him.

For more info visit [peltjazz-publishing.myshopify.com](http://peltjazz-publishing.myshopify.com). Pelt is at Central Park as part of "Great Jazz on The Hill" Aug. 12 presented by Jazzmobile, and Dizzy's Club Aug. 15 with Trevor Watkins. See Calendar.



*Third Time's the Charm*  
Benny Benack III  
(La Reserve/Bandstand Presents)  
by Scott Yanow

Benny Benack III believes that jazz can be both creative and entertaining. A versatile Swing-based trumpeter and a personable singer who has an appealing voice, Benack never leaves one in doubt that he loves performing, and that he is a student of jazz history.

*Third Time's the Charm*, which is actually Benack's fourth album as a leader (if one counts his Christmas record *Season's Swingin' Greetings*), follows *One of a Kind* and *A Lot of Living to Do*. He is joined by pianist Emmet Cohen's trio (with Russell Hall, bass and Kyle Poole, drums), Chad Lefkowitz-Brown, Michael Stephenson or Ruben Fox (tenor) and Peter Bernstein (guitar).

This is a wide-ranging program that keeps you guessing. The album starts with Benack's hot trumpet on the title track; he next revives "I'll Never Fall in Love Again" (one of the few jazz-oriented recordings of the Burt Bacharach hit), utilizes a boogaloo rhythm on "Scootin'", switches to Art Blakey-style hard bop ("Catching Drift") and then sings on the ballad "Thank You for the Heartbreak". On "Gary, Indiana" (from *The Music Man*), Benack plays a duet with Cohen that hints at the 1920s and climaxes with the ending of the classic 1928 Louis Armstrong-Earl Hines duet "Weatherbird".

Trumpeter-singer Bria Skonberg guests on a unique version of "In a Mellow Tone". She and Benack accompany one another's singing on trumpet and trade off both vocally and instrumentally (this memorable rendition was filmed and can be seen on YouTube). The remainder of the album continues in its eclectic way with such unlikely but swinging material as "It's Not Unusual", "American Woman" and "Pretty Eyed Baby". The atmospheric "Twilight Blue" is another highlight.

Benny Benack III's desire to stretch himself while having a great time along the way is quite infectious.

For more info visit [lareserverecords.com](http://lareserverecords.com). Benack is at *Smalls* Aug. 30. See Calendar.



*Our Daily Bread*  
Joe Lovano Trio Tapestry (ECM)  
by Tyran Grillo

Joe Lovano's Trio Tapestry is one of the most profound projects to grace ECM in recent years and, for this the group's third outing, we are welcomed into a chamber within a chamber within a chamber. This set of eight Lovano originals, each written exclusively for the project, draws from

the wells of Marilyn Crispell (piano) and Carmen Castaldi (drums), whose gifts of abundance unwrap themselves to reveal one grace after another.

"All Twelve" takes a 12-tone approach to the proverbial welcome mat, greeting us with open arms and closed eyes. Lovano takes liminal account of Crispell's architecture, rendering an experience that takes two steps inward for every step outward. The ghosts of albums past linger with a loose developmental feel. Every motif, as much a child of atmosphere as of melody, works a speech-like filigree into every wall, scone and pew. Like the later tracks, "The Power of Three" and "Crystal Ball", its introspections have the presence of someone who has absorbed the world to squeeze out only its most inclusive drops.

Despite an overarching solace, there is variety to be found. Where "Rhythm Spirit" is a heartfelt duet for tenor and drums highlighting breathy lows and delicate highs, "Grace Notes" floats Lovano's tarogato on a seascape of dreamy complexion, Castaldi's cymbals hinting at a groove that never catches, buried instead in the crashing brine. On "One for Charlie", reedman Lovano returns to the tenor with a monologue dedicated to the late Charlie Haden.

At the heart of this session are two balladic verses: the snaking indeterminacy of "Le Petit Opportun" and the title track's potent lyricism give us plenty to savor even as they savor us. This is chaos theory in slow motion, and proof that if this album is a match between day and night, the latter has surely won.

For more info visit [ecmrecords.com](http://ecmrecords.com). The album release concerts are at *Village Vanguard* Aug. 22-27. See Calendar.



*Your Mother Should Know: Brad Mehldau Plays The Beatles*  
Brad Mehldau (Nonesuch)  
by Tom Greenland

Although his early inspirations were not The Beatles themselves, but pop-rock artists influenced by them, pianist Brad Mehldau has had a long musical relationship with the Fab Four, going back to his cover of Lennon/McCartney's "Blackbird" on 1997's *The Art of the Trio, Vol. 1*, which was followed by many more examples, live and/or recorded. *Your Mother Should Know: Brad Mehldau Plays The Beatles*, a live solo set recorded at Philharmonie de Paris in September 2020, contains Beatles tunes that the pianist had not previously recorded, plus David Bowie's "Life on Mars", giving jazz fans a glimpse of Mehldau's genius for taking familiar material to less familiar places. Blending compositional rigor and strict attention to detail with open-ended curiosity and willingness to explore, his interpretations stay well within the harmonic/melodic structure of the songs while introducing subtle but telling reharmonizations, novel counterpoint (often in the left-hand/bass register) and outward-bound vamps.

"I Am the Walrus" rocks hard, left hand connecting right-hand phrases. The title track is one of several—"She Said, She Said", "Maxwell's Silver Hammer" and "Golden Slumbers"—that

reveal Mehldau's debt to Romantic era classical piano music. "I Saw Her Standing There" is a boogie-woogie with crab-walking bassline and melodic riffing à la Horace Silver. The poignant theme of "For No One" is chromatically expanded with bop-rock vocabulary. "Baby's in Black" gets a gospel reading that tends to obscure the melody, though the Keith Jarrett-style vamp in the middle is terrific. Some of the most transformative improvisations—"Here, There and Everywhere", "Maxwell's Silver Hammer", "Life on Mars"—are played out of tempo, Mehldau eschewing a steady pulse in favor of in-depth explorations of harmony and counterpoint.

One of Mehldau's strongest assets is the ability to function as two (or more) musicians simultaneously, which allows him to orchestrate and perform, on a single keyboard, the many separate hooks, riffs, themes, counter-themes and harmonies found in Beatles songs. Even more astounding is his ability to improvise similarly layered parts, each hand working autonomously, creating new ideas in the same spirit as the originals.

For more info visit [nonesuch.com](http://nonesuch.com). Mehldau is at Smoke Aug. 10-13 with Joe Farnsworth Trio. See Calendar.



*Passage*  
Johnathan Blake & Pentad (Blue Note)  
by Kyla Marshall

Upon first glance, drummer Johnathan Blake's second Blue Note release, *Passage*, seems to exist as a tribute to his father, the jazz violinist John Blake, Jr.: a photograph of the two adorns the cover; the title evokes Blake, Jr.'s 2014 death. But the album turns out to be more than that. It's a vessel for considering transition, lineage and evolution.

This notion is perhaps most evident on the title track, composed by the elder Blake. It's rare to be able to honor a parent in such a way. But instead of sounding solemn, the track bops along, phasing through moments of melody and swing, Immanuel Wilkins (alto) and David Virelles (piano) trading spirited solos. Its approach is the difference between a funeral and a celebration of life.

"...INTELLIGENT AND MEANINGFUL LYRICS...CLOAKED IN AN AIR OF OPTIMISM. A VALUABLE QUALITY IN TODAY'S TROUBLED WORLD...RYAN'S VOCAL SOUND IS RICH AND APPROPRIATELY EXPRESSIVE AND GOES TO THE HEART AND SOUL OF THE SONGS..."  
Bruce Crowther, Jazz Journal UK

There are many other moments of joy, celebration and playfulness throughout. "Tiempos" (composed by Virelles) starts with a slinky, winkingly simple bass-and-piano motif designed to unspool into something else. And that's just what happens, as the pianist's sprawling, sometimes arrhythmic solo adds new textures to the steadiness of Dezron Douglas' bassline. The piece's title can be literally translated as "times", and it's another nudge toward the album's intention—the music is not just about time as we experience it, but the times we're living in: peculiar, unprecedented and repetitive all at once. "Groundhog Day" and "Muna & Johna's Playtime" lean in to those other shades of meaning. The former makes oblique reference to pandemic monotony, and the latter offers a love note to Blake's two children, now teenagers.

There are few places where the album dips into melancholy, but when it does, it feels appropriate, and contributes to its overall range. The solo piece "Lament for Lo", a tribute to the late drummer Lawrence Leathers, is brief, ruminative, almost a meditation; the ballad "Out of Sight, Out of Mind", led by vibraphonist Joel Ross, evokes its own wistfulness.

Across *Passage*, each artist is spotlighted, as either composer or soloist, underscoring how much Pentad is meant to be a unit—each musician bringing his talents and insights to serve the whole.

For more info visit [bluenote.com](http://bluenote.com). Blake's album release concerts are at Smoke Aug. 24-27. See Calendar.



*In What Direction Are You Headed?*  
Joe Farnsworth (Smoke Sessions)  
by George Kanzler

After featuring established masters Wynton Marsalis and Kenny Barron, respectively, on his last two Smoke Sessions albums, drummer Joe Farnsworth recruits a younger generation for the front line of his latest quintet session: Immanuel Wilkins (alto), Kurt Rosenwinkel (guitar) and Julius Rodriguez (piano); and joining him in the rhythm section is veteran Robert Hurst (bass).

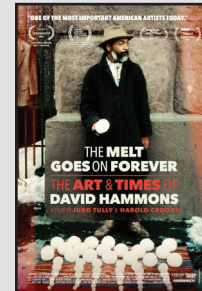
Farnsworth flaunts the conventions of the hard-swinging drummer-leader here: three of the eight tracks feature semi-rubato or rubato openings that don't even include drums (and he only takes solos on four tracks). The title track is by the recently deceased pianist Harold Mabern, with whom Farnsworth worked for close to two decades, and the album ends with Donny Hathaway's anthemic "Someday We'll All Be Free", a favorite of Mabern's that he never got to record. The other six tunes are originals: three from Rosenwinkel and one each from the leader, Wilkins and Rodriguez.

The group's distinctive sound comes from the pairing of alto sax and guitar. Wilkins ranges from a sweet, mellifluous sound, as on the bossa-inflected "Terra Nova", to choked, Ornette-ish squeals, heard in the climax to his tour-de-force solo on the title track. He can also unspool complex bebop lines, as on the album's barnburner "Anyone But You". Rosenwinkel's sound is legato and hornlike, his entrances sometimes sonically suggesting a flute. The guitarist's "Filters", an uptempo romp,

features long, tandem polyphonic soloing from alto saxophone and guitar. Wilkins' ballad "Composition 4" has shifting time signatures almost every bar. The one original by the leader, "Bobby No Bags", is interestingly a feature for Hurst, whose bass leads the ensemble in the theme. This is but one example of an album full of delightful surprises.

For more info visit [smokesessionsrecords.com](http://smokesessionsrecords.com). The Farnsworth Trio featuring Brad Mehldau is at Smoke Aug. 10-13. The Farnsworth Quartet is at The Django Aug. 16. See Calendar.

## ON SCREEN



*The Melt Goes On Forever: The Art & Times of David Hammons*  
Judd Tully and Harold Crooks (Rosiefilm Waze)  
by Anna Steegmann

This documentary chronicles the career of David Hammons (b. 1943), the elusive, subversive, category-defying Black American artist, from his beginnings as an art student in Los Angeles to his rise as a global art world star.

The film opens and closes with his landmark action *Bliz-aard Ball Sale* (from 1983), in which he sold snowballs of different sizes on a New York City sidewalk. *The Melt Goes On Forever* includes interviews with artists, curators, gallerists, art dealers, art historians, critics and friends of Hammons; however, the artist himself did not participate. We witness Hammons' developing political consciousness following his experience of the 1965 Watts riots, his beginnings as a conceptual artist, the influence of his mentor and art teacher Charles White (the first Black artist he met), his first solo showing in L.A. and his famous body prints where he used his body as a vehicle for image-making and the creation of the iconic African-American US flag. He was inspired by practices from Central Africa and worked with found objects, many representing Black American life. After his move to New York in 1974, he worked out of a studio on 125th St. in Harlem and found inspiration every time he walked the streets. Although intensely defending his outsider status, he arrived at a place where he no longer hid from success and became one of the most important living American artists.

Hammons is fond of "music that makes you think"—jazz, popular in the '50s and '60s. He has often created his art to the sounds of Miles Davis, Thelonious Monk, Charles Mingus and John Coltrane. The documentary's soundtrack composer Ramachandra Borcar, inspired by Hammons' art, merged modal jazz, African musical instruments and styles and found-object percussion. For the soundtrack, she enlisted a group of musicians at home in Afro-jazz: Shabaka Hutchings (Sons of Kemet), Marshall Allen (Sun Ra Arkestra), Idris Ackamoor (The Pyramids) and Umar Bin Hassan (The Last Poets).

Kudos to directors Judd Tully and Harold Crooks for creating such an important and necessary film.

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

(JAZZTOPAD CONTINUED FROM PAGE 12)

whispers. They cross-faded in group-think to Mok's malleted cymbals, clearing the screen for a new line of thought. The Poles often seemed a tight-knit crew, more musically convivial than the different-things-all-at-once free improv approach often favored in the States and Western Europe.

Often in New York, visitors are heard in isolation, paired with local players (who are, of course, many and fine). What Jazztopad brought to town was the opportunity to hear Polish players not entirely out of their comfort zones. It was an added pleasure. While German and British musicians, and some others around Western Europe, have made names for themselves in American jazz circuits, and players from the States have certainly long worked in Poland (notably at Warsaw Summer Jazz Days), Polish musicians have rarely gained American fans. The departed trumpeter Tomasz Stańko and the twin rhythm section of the Oleś Brothers are, as they say in America, the exceptions that prove the rule. Fortunately, Polish promoters such as Jazztopad and Unsounds (with support from the Polish Cultural Institute) and labels like Fundacja Słuchaj and Not Two Records have set about to break the rule and leave it broken.

Jazztopad's (presumed) pianistic preference extended to a night at National Sawdust with Wójciński, Craig Taborn and the Lutoslawski Quartet, which proved to be a highlight of the week. A short and appealing piano improvisation by Taborn opened the evening with a simple complexity before he was joined by Wójciński in a deep and darkly impressionistic duet. The Lutoslawski Quartet gave the premiere of Don Davis' *Screaming Into the Void*, moving from delicacy to exaltation. But the highlight of the evening was a lengthy section of Taborn's *Luminous Grid* (the title could be a description of the National Sawdust stage), which will be presented in full at Jazztopad's home festival in Wrocław this autumn. (The festival name is a play on *Listopad*, the Polish word for "November"). Gentle electronic tones—the first in the otherwise acoustic evening—intertwined with lovely, repeating lines from the five strings like reflected images in cloudy mirrors, growing to something positively Romantic then falling into disarray and climaxing in an earnest allegro, beguiling and masterful.

House concerts are a key part of Jazztopad, and they brought the tradition to New York with a Saturday matinee in a Harlem apartment: three bite-size sets and a steady flow of gourmet cooking. Wójciński again was a load-bearing wall; he has an uncanny way of locating and delivering the thing not being played, never out of step and essential once it's introduced. The afternoon offered a chance to hear Lutoslawski Quartet cellist Maciej Kułakowski in a less formal setting, and was the first opportunity to hear the singer Maniucha Bikont, who has a remarkable way of filtering Slavic song into wordless vocalese.

The final night was a free concert at the David Rubenstein Atrium at Lincoln Center, a set of performances that articulately connected New York and East Europe. Bikont and Wójciński performed beautiful renditions of Ukrainian folk songs. In a more traditional setting, Bikont's singing was even stronger. As the sole instrumentalist, Wójciński provided a strong, unfussy foundation, sometimes mimicking the drone of a lira (Ukrainian hurdy-gurdy). American bassist Michael Bates then presented an album release concert set of jazz-informed interpretations of Witold Lutoslawski compositions with his band Acrobat and the Lutoslawski Quartet. The results of mixing New York jazz with Lutoslawski's music were akin to a French nouvelle vague soundtrack, at least some of the time. But Bates' music was reverent and imaginative, and a striking meeting of very different Polish and New York traditions.

For more info visit [instytutpolski.pl/newyork](http://instytutpolski.pl/newyork)

(SYRACUSE FEST CONTINUED FROM PAGE 12)

Hip" (made famous by Blossom Dearie). Harri Stojka & Acoustic Drive from Austria followed, featuring Stojka (guitar), Peter Strutzenberger (bass), Herbert Berger (saxophones) and Siegfried Meir (bongos). Known for his sheer virtuosity, the guitarist/leader also proved to be at home in many styles of music. The group's innovative deconstruction of "(Get Your Kicks on) Route 66" (Bobby Troup) was a bonafide crowd-pleaser. The mood changed with "Song for My Daddy," a haunting ballad dedicated to his father, who survived three concentration camps and was finally liberated by General Patton's soldiers. The evening closed with alto saxophonist Vincent Herring's latest group endeavor, Something Else! Herring, who has worked with Freddie Hubbard, Dizzy Gillespie, Art Blakey, Horace Silver, Nat Adderley and the Mingus Big Band (to name a few), brought this funky soul jazz band to thrill the audience with its bouncy swing and jazz hits from the '60s and '70s.

The festival moved to Clinton Square for Friday's musical festivities. The opening afternoon act, Scott Bradlee's Postmodern Jukebox (PMJ), delivered an exuberant spectacle featuring singers, tap dancers and a huge group of instrumentalists. No matter the musical genre, they made contemporary pop hits sound like vintage jazz. Rain started when Tower of Power took the stage and as it fell harder, the power company National Grid, the festival's leading corporate sponsor, gave out blue ponchos. Not a soul departed, as the audience turned into a euphoric sea of blue to enjoy this band that has been beloved for 50 years, delivering the best in funk and soul music with hits like "You're Still a Young Man". TOP was forceful and dynamic as ever.

Miraculously, for Herbie Hancock and his bandmates, the rain stopped. The legendary pianist captivated the audience with both his music and humbleness. "You won't believe what a thrill it is for me to play with these musicians," he said. Rightfully so—Terence Blanchard (trumpet), James Genus (bass), Lionel Loueke (guitar) and Jaylen Petiaud (drums) were outstanding. The set began with a 20-minute collage of music from Hancock's extensive music career, followed by "Actual Proof" (1975) and "Come Running to Me" (1978), which Hancock originally recorded with a vocoder, a cutting-edge technology back then. In Blanchard's innovative arrangement, Wayne Shorter's "Footprints" sounded fresh and new. Introducing the tune, the pianist said about his friend and collaborator: "The last words Wayne spoke to me were, 'Looks like I need a new body to continue my mission.' Isn't that amazing?" Ultimately, Hancock took the keytar and played multiple solos before electrifying the audience with his super-hit "Chameleon".

On Saturday, performances started with the Syracuse University Faculty Jazz Ensemble. It's no wonder the Setnor School of Music students played so well when they had such capable teachers! The ensemble played compositions by their members (and deserved a much bigger audience). Tuba Skinny, a street band from New Orleans that draws inspiration from early jazz, ragtime and blues of the '20s and '30s, took the stage when heavy rain again started to fall. Their high-spirited performance ensured no one in the audience left, no matter how wet they might get. Spyro Gyra was next, a group that got its start in Buffalo and has since gone on to record 35 albums and earn multiple Grammys. They played hits from the '70s/'80s in addition to newer compositions such as "De la Luz" (by the band's Cuban-born guitarist Julian Fernandez) which was unforgettably evocative.

The rain stopped and it was time for the "Empress of Soul" Gladys Knight to take the stage. The women in the crowd seemed to know every word of every song as they danced and sang along to "Neither One of Us", "Best Thing That Ever Happened to Me" and the rest of legendary singer's hits. She sang with so

much heart and soul that it felt like she was taking the audience to church, and in doing so provided an uplifting, jubilant experience. "The great ones endure," said the woman sitting next to me.

Speaking of church, Sunday ended at the historic Hendrix Chapel of Syracuse University with a gospel jazz service from the Black Celestial Choral Ensemble of Syracuse University, the Dillard University Concert Choir and the Syracuse Gospel Jazz Community Choir. Quite the send off to SJF's long-awaited return to the festival fold!

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

(SÜDTIROL FEST CONTINUED FROM PAGE 12)

In recent years the festival has set up a venue under a canopy in a Balzano park. They call it "Base Camp". It is not one of Südtirol's scenic settings for music, but it is a functional, convenient alternative and does not require a bus ride up a mountain and was used for a portion of the program. That said, the weather in the region was uncooperative—it was the rainiest early July anyone could remember. The band most victimized by Mother Nature was Gard Nilssen Acoustic Unity (Nilssen, drums; Kjetil Møster, saxophones; Petter Eldh, bass). For an acoustic ensemble, they were very loud. Møster unleashed furious onslaughts and Nilssen, a relentlessly powerful drummer, raised continuous hell. But just as their set began in Base Camp, the skies opened. The audience stayed relatively dry under the tent, but Acoustic Unity was unfortunately drowned out by the rain pounding on the overhead canopy.

On a marginally drier evening, was the trio NOUT (Delphine Joussein, flute and effects; Rafaëlle Rinaudo, harp; Blanche Lafuente, drums). These three young Frenchwomen looked innocent enough when they took the stage at Base Camp. But their guest was baritone saxophone maniac Mats Gustafsson. This band hit crescendos as raw and deafening as anything played at the festival—Gustafsson blasting and raging, Lafuente thundering and Rinaudo rasping.

Another band that played Base Camp (under a steady rain on the tent roof) was a quintet whose members hailed from five different countries, led by Danish guitarist Teis Semey. Tucked away in Semey's group were three highly promising new talents: Portuguese alto saxophonist José Soares (already an original thinker), U.K. trumpeter Alistair Robert Payne (a Don Cherry descendant) and Korean (now Netherlands-based) drummer Sun-Mi Hong.

If there was one star of the festival's first week, it was Hong. She made three appearances and played brilliantly and differently each time. Her own quintet included Payne and Italian tenor saxophonist Nicolò Francesco Ricci, an ass-kicker. Their concert in an outdoor venue was rained out, so at the last minute it was switched to a school auditorium, where they played acoustically, and memorably. Sun-Mi Hong: remember her name.

Finally, shows by two extraordinary (and antithetical) duos were held in interesting locations. Antoine Boyer and Yeore Kim, virtuosos on guitar and harmonica respectively, performed at Roner, advertised as "the most awarded distillery in Italy." Ruth Goller (bass) and Dan Kinzelman (saxophone), both notorious outcats, gave a dinner concert in an "agriturismo" restaurant called Stanglerhof. The food and the view out the windows were spectacular. It was another perfectly representative Südtirol occasion. The two played with a quietude that was appropriate for such a refined setting, yet with a strangeness that was consistent with their avant garde reputations.

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



(INTERVIEW CONTINUED FROM PAGE 6)

US. When I was looking to try to find people to play with, as someone who was an obsessive listener to the jazz tradition, many of the people engaged in free improvisation seemed to me to be more 'in the spirit' of that music with which I had grown up. And so early on, I naturally fell into that scene. It's a music which is very important to me, and in which I have had, and continue to have, some amazing experiences: but never one in which I have been interested to work as a bandleader. In all of my releases as a leader, there may be a small handful of tracks which are freely improvised, but no more than that, and certainly no entire records.

The long and the short of it being that although especially early on I was associated largely with a 'free' scene in the U.K., as soon as I became fortunate enough to have opportunities to make albums under my own name, I was able to start documenting my compositions. Some things are certainly more elaborate, such as *Togetherness Music*; some are systematic (the counterpoint at various points on *Break a Vase*, for instance); and some make use of very minimal materials indeed; but whatever the case, I do have something of an obsession with structure. This is perhaps also why I adore Bach's music so much: 'free' improvisation can produce many magical moments, but struggles to realize large-scale designs, and it's often in the organization of music where I find the really transcendent moments. I'm anxious that sounds pretentious—it's certainly not meant to be; and to stress, many of my most treasured and formative musical experiences have been improvising freely. I can't begin to acknowledge my debt of gratitude to the likes of Evan for the education and opportunity they have repeatedly afforded me, and each occasion is a privilege and a joy. When I'm speaking of a preference for composition, I mean purely that it is where I feel I am most able to be creative when at the helm of a group.

**TNYCJR:** Your concert with Tomeka Reid at the Stone this month will mark your New York City debut. What can you tell us about playing with Reid, and what are your thoughts about the pairing of piano and cello?

**AH:** I first met Tomeka when we were both part of a really fun Taylor Ho Bynum quintet for a week or so in Portugal, and have had the pleasure of working with her in a variety of projects since that time. She represents so much of what I admire in a musician: an incredible imagination, a complete musical fearlessness, a totally unshakeable musical integrity, an open and constantly searching mind and much else besides. She expands the possibilities of any musical context in which she is present, not only because of these qualities, but also for far more concrete reasons of the many roles she can inhabit with her cello—soloistic, coloristic, rhythmic and so on—and her complete facility in switching between these roles. In short, it's a total joy whenever we get to play together.

The piano and cello pairing is one I love. The cello, of course, has a huge range, but the majority of it sits in that tenor range, which is also so attractive on the piano; so, one of the things which is a thrill about this combination is how it forces the musicians to create space for each other. Similarly, to when playing with a guitarist, it requires ingenuity and sensitivity to prevent things from turning into a tessitura 'land grab', and it's a kick for me to play in these situations which force me not just to play my 'stuff', and instead actually to play the music at hand in real time. It's also a fun context because aside from some extremely notable examples—the work of Anthony Davis and Abdul Wadud of course comes immediately to mind—there hasn't been too much territory staked out in the idiom, at least compared to many other settings.

**TNYCJR:** It's taken so long to get you here in New York; hopefully it won't be so long before we see you here again. What's coming up for you?

**AH:** I'm fortunate to be staying very busy on returning to Europe from NYC. My most recent album is my second piano trio effort, and I'm greatly looking forward to more touring with that later in the year. My next release on Intakt is a duo with the astonishing Sofia Jernberg, and I'm excited to perform some more with her later this month. In the early autumn, I'm touring some more with Mulatu Astatke, before returning to the US in mid-October for a short trip. There are also some really fun one-offs on the horizon, such as a Michael Formanek group at a festival in Portugal in November. On record I am also really proud of a duo Nicole Mitchell and I have coming out soon, and I definitely hope that we'll get some more opportunities to play live together before long.

For more info visit [alexanderhawkinsmusic.com](http://alexanderhawkinsmusic.com). *Hawkins* is at *The Stone Aug. 17* in duo with Tomeka Reid. See *Calendar*.

#### Recommended Listening:

- Decoy & Joe McPhee—*Oto* (Bo'Weavil, 2009)
- Alexander Hawkins/Louis Moholo-Moholo—*Keep Your Heart Straight* (Ogun, 2011)
- Alexander Hawkins/Evan Parker—*Leaps in Leicester* (Clean Feed, 2015)
- Alexander Hawkins—*Iron Into Wind* (Piano Solo) (Intakt, 2018)
- Alexander Hawkins/Tomeka Reid—*Shards and Constellations* (Intakt, 2019)
- Alexander Hawkins Trio—*Carnival Celestial* (Intakt, 2022)

#### (LEST WE FORGET CONTINUED FROM PAGE 10)

to the power of collective improvised creation, and the band formed the basis for other projects, with Tippett's musicians from Georgian State Radio & TV Orchestra (*Live in Bristol*), and Zim Ngwana's South African band Ingoma.

Dunmall reminisced that, "Keith was an outstanding pianist and great composer. He had a completely unique voice in music. I played (with him) many times over the 40 years I knew him, playing written music and improvised music. For me the highlight working with Keith was in the improvising quartet Mujician....His contributions are sorely missed."

Mark Sanders commented, "I used to love to see the faces of musicians who had never seen these four virtuosos before, jaws dropping. In 1989, when we recorded with David Sylvian, Keith played beautifully and was a lot of fun." Thanks to his lifelong friend Riccardo Bergerone, Tippett played frequently in Italy and established a regular association with Apulian musicians including Pino Minafra (trumpet) and Roberto Ottaviano (soprano), playing and recording with Viva La Black, MinAfric Orchestra and Canto General over the years.

The connection with South Africa was triumphantly revisited and celebrated with The Dedication Orchestra, a who's who of British jazz that convened to celebrate the music of Chris McGregor and the Brotherhood of Breath. Tippett was one of the ensemble's co-directors and arrangers for a series of concerts and two memorable recordings, *Spirits Rejoice* and *Ixesha* (Ogun). In the mid-'90s, connections through Tippett's association with the Dartington College of Arts, and his direction of the Rare Music Club in Bristol, brought the commission by the Kreutzer String Quartet of a suite for piano quintet released in 2000 (*Linücka*).

At the end of the '90s, thanks to the organizing support of his friend Nod Knowles, Tippett created his second biggest band, the Tapestry Orchestra, with his hand-picked favorite band members from Italy and Germany and across the UK. Tapestry premiered in 1997 at Bath International Music Festival's European Jazz Weekend and was recorded by French radio, a concert later released as *Live at Le Mans* (now on Edition). The *Dartington Trio* and *Live at the Priory* (with Tippett's and Dunmall), *Linücka* and *The Bern Concert* (a 1993

piano duo with Howard Riley) are now available in the boxed set *Keith Tippett – 1947-2020* (FMR), an excellent overview of his multifaceted creativity.

The 2000s saw him expand his creativity in unprecedented areas where genre distinctions and the border between improvisation and composition all disappeared: *The Monk Watches the Eagle* (Discus) is an inspired combination of the BBC Singers, string quartet, Julie's voice and Dunmall, Ben Waghorn, Kevin Figes and Chris Biscoe on saxophones recorded live in 2004 at Norwich Cathedral. Then there's the *Granite to Wind Octet* (Ogun, 2011) and, arguably his greatest musical testament, *The Nine Dances of Patrick O'Gonogon* (Discus, 2016) for octet and dancer.

Keith Tippett was one of the first major passings in the jazz world during the COVID-19 pandemic, dying of a heart attack on June 14, 2020. "With his mutton-chop sideburns and penchant for tweed jackets, waistcoats and collarless shirts, Tippett suggested a quirky Edwardian gentleman farmer more than an experimental music firebrand," John Fordham wrote in *The Guardian*. "Yet he could make the outlands of modern music feel like the warmest and most hospitable of places and sometimes the most intriguingly and seductively dangerous too."

For more info visit [keithtippett.co.uk](http://keithtippett.co.uk)

#### Recommended Listening:

- Keith Tippett Group—*Dedicated To You, But You Weren't Listening* (Vertigo, 1970)
- Keith Tippett Centipede—*September Energy* (Neon, 1971)
- Ark—*Frames* (Ogun, 1974)
- Keith Tippett—*Mujician I / II / III* (FMP, 1981/'86/'87)
- Keith Tippett/Andy Sheppard—*66 Shades of Lipstick* (Editions EG, 1990)
- Mujician—*There's No Going Back Now* (Cuneiform, 2005)

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# CALENDAR

★ = Recommended Shows

## Tuesday, August 1

- Samuel Torres: “New Colombian Folklore”  
Bar Lunático 6 pm \$10
- Tamar Korn; Slavic Soul Party  
Barbès 7, 9 pm \$20
- Birdland Big Band  
Birdland 7, 9:30 pm \$30-40
- Nicole Zuraitis  
Birdland Theater 5:30 \$20-30
- Dizzy Gillespie Big Band  
Blue Note 8, 10:30 pm \$30-45
- Joel Forrester  
Bryant Park 12:30 pm
- Ehud Asherie Trio  
Cellar Dog 7, 8:30 pm \$5
- Russell Malone/Tammy McCann: “An Evening Of Les Paul & Mary Ford”  
Dizzy’s Club 7:30, 9:30 pm \$25-55
- Santi Debriano Group; Itai Kriss Quartet  
The Django 7:30, 9, 10:30 pm, 12 am \$25
- You’re Mom Band with Michael Shapira, Alex Frondelli; James Mckain /Chuck Roth; David Grollman/Richard Kamerman  
Downtown Music Gallery 6:30 pm
- Linda EPO’s  
Gantry Plaza State Park 7 pm
- Sam Yahel Trio with Larry Grenadier, Brian Blade  
The Jazz Gallery 7:30, 9:30 pm \$15-40
- Bennett Paster, Gary Wang, Tony Mason; James Austin Trio  
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Iris Ornig Jam Session  
Pangea 7 pm
- Abraham Burton Quartet; Russell Hall Septet and Jam with Ben Seacrist, Mike Troy, Sasha Berliner, Esteban Castro, Matt Lee, Leo Larrett  
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Teri Roiger/John Menegon Duo with Steve Berger  
Topsy Grape Wine Bar 7, 8:30 pm
- Andrew Cyrille Quartet with Bill Frisell, David Virelles, Ben Street  
Village Vanguard 8, 10 pm \$40
- Jesse Green  
Zinc Bar 7, 8:30 pm \$25

## Wednesday, August 2

- Julian Shore Trio with Martin Nevin, Allan Mednard  
Bar Bayeux 8, 9:30 pm
- Big Lazy  
Bar Lunático 9, 10:30 pm \$10
- Andy Statman Trio; Mamady Kouyate and his Mandingo Ambassadors  
Barbès 8, 10 pm \$20
- Birdland Big Band  
Birdland 7, 9:30 pm \$30-40
- David Ostwald’s Louis Armstrong Eternity Band; Frank Vignola’s Guitar Night with Dave Stryker  
Birdland Theater 5:30, 8:30 pm \$20-30
- Dizzy Gillespie Big Band  
Blue Note 8, 10:30 pm \$30-45
- Joel Forrester  
Bryant Park 12:30 pm
- Brandi Disterheft Trio  
Cellar Dog 7, 8:30 pm \$5
- Eddie Palmieri Salsa Orchestra; Lulada Club; JFuse DJ Set  
Crotona Park 6 pm
- Russell Malone/Tammy McCann: “An Evening Of Les Paul & Mary Ford”  
Dizzy’s Club 7:30, 9:30 pm \$25-55
- The Brooklyn Holdouts; Tia Brazda  
The Django 7:30, 9, 10:30, 12 am \$25
- Jazzmobile presents: Danny Mixon Quartet  
Grant’s Tomb 7 pm
- Miki Yamanaka Quartet with Mark Turner, Tyrone Allen, Jimmy Macbride  
The Jazz Gallery 7:30, 9:30 pm \$15-30
- Cisco De La Garza; Stephen Gauci with Adam Lane, Colin Hinton; Rick Parker with Matt Pavolka, Jeff Davis; Marc Edwards with Zoh Amba, Brenna Rey  
Main Drag Music 7 pm \$20
- Craig Brann, Sam Sadigursky, Nick Morrison; Jon Elbaz Trio  
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Annette St. John  
Pier 84 7 pm
- Eric Yves Garcia  
Pierre Hotel 6-9 pm
- The Comet is Coming with Shabaka Hutchings; Ibeyi  
Rumsey Playfield in Central Park 6 pm
- Billy Mintz Sextet with Dave Scott, Peter Brainin, Mike Fahn, Roberta Piket, Don Falzone; Curtis Nowosad Quintet and Jam  
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Hot Toddlies  
Somewhere Nowhere 6 pm
- Sita Chay  
The Stone at The New School 8:30 pm \$20
- Andrew Cyrille Quartet with Bill Frisell, David Virelles, Ben Street  
Village Vanguard 8, 10 pm \$40

## Thursday, August 3

- Márta Sanchez Trio; Glenn Zaleski, Adam Kolker, Jeremy Stratton  
Bar Bayeux 5-7 pm; 8, 9:30 pm
- Sarah Cabral  
Bar Lunático 9, 10:30 pm \$10
- Birdland Big Band  
Birdland 7, 9:30 pm \$30-40
- McKrells  
Birdland Theater 8:30 pm \$20-30
- Dizzy Gillespie Big Band  
Blue Note 8, 10:30 pm \$30-45
- Milena Casado  
Brooklyn Conservatory of Music 6:30 pm
- Joel Forrester  
Bryant Park 12:30 pm
- Deanna Kirk  
Café Luce 6 pm
- Bruce Harris Quartet; Katie Cosco Quartet  
Cellar Dog 7, 8:30, 11 pm \$5
- Ben Wolfe Quartet with Chris Lewis, Warren Wolf, Aaron Kimmel; Alex Minasian Trio  
Dizzy’s Club 7:30, 9:30, 11:15 pm \$25-50
- Jed Levy Quartet; Mariel Bildsten Septet  
The Django 7:30, 9, 10:30, 12 am \$25
- Roy Hargrove Big Band  
The Jazz Gallery 7:30, 9:30 pm \$15-45
- Oluyemi Thomas Positive Knowledge Quartet  
Jazz Museum in Harlem 2 pm
- Joel Forrester Quartet with Vito Dieterle, David Hofstra, Matthew Garrity  
Little Branch 9 pm
- Tim Berne with Tom Rainey, Gregg Belisle-Chi, Chris Lightcap, Oscar Noriega  
Lowlands 8, 9:30 pm \$10
- Zach Brock, Paul Bedal, Eduardo Belo; Tyler Bullock Trio  
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Phil Young Experience  
Patrick’s Place 7 pm \$10
- Eric Yves Garcia  
Pierre Hotel 6-9 pm
- Mark Patterson  
Silvana 7 pm
- Caleb Curtis Quartet with Orrin Evans, Rashaan Carter, Michael Sarin; Evan Sherman Quintet and Jam with David Sneider, Kendrick McCallister, Cameron Campbell, Joseph Ranieri  
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Allan Harris Quintet with Stacy Dillard, Arcoiris Sandoval, Marty Kenney, Norman Edwards  
Smoke 7, 9 pm \$35
- Frank London, Shoko Nagai, Satoshi Takeishi, Sita Chay  
The Stone at The New School 8:30 pm \$30
- Andrew Cyrille Quartet with Bill Frisell, David Virelles, Ben Street  
Village Vanguard 8, 10 pm \$40

## Friday, August 4

- Matt Pavolka’s The Horns Band with David Smith, Charlotte Greve, Curtis Hasselbring, Tom Rainey  
Bar Bayeux 8, 9:30 pm
- MILK with Fred Cash Jr., Marvin Sewell, Adrian Harpham, Bruce Flowers  
Bar Lunático 9, 10:30 pm \$10
- Bill Saxton & The Harlem All-Stars  
Bill’s Place 7, 9 pm \$30
- Birdland Big Band  
Birdland 5:30, 8:30, 10:30 pm \$20-40

- Wycliffe Gordon Quartet  
Birdland Theater 7, 9:30 pm \$20-30
- Dizzy Gillespie Big Band  
Blue Note 8, 10:30 pm \$30-45
- Joel Forrester  
Bryant Park 12:30 pm
- Deanna Kirk  
Café Luce 6 pm
- Chris Byars Quartet; Matt Martinez Quartet  
Cellar Dog 7, 8:30, 11 pm \$10
- Ben Wolfe Quartet with Chris Lewis, Warren Wolf, Aaron Kimmel; Alex Minasian Trio  
Dizzy’s Club 7:30, 9:30, 11:15 pm \$25-50
- Dave Stryker Quartet; Richie Vitale Quintet  
The Django 7:30, 9, 10:30, 12 am \$25
- Jazzmobile presents: Craig Harris  
Marcus Garvey Park, Richard Rogers Amphitheater 7 pm
- Warren Vache, Tardo Hammer, Earl Sauls; John Chin Trio  
Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Eric Yves Garcia  
Pierre Hotel 6-9 pm
- Milton Suggs  
Mount Morris Ascension Presbyterian Church 7 pm
- Patience Higgins’ Jazz Jam  
Patrick’s Place 8 pm
- Josh Lawrence Quartet  
Poster House 7 pm
- Nathan Farrell; Ed Cherry  
Room 623 at B2 Harlem 7, 8:30, 10 pm \$20
- Peter Louis  
Silvana 7 pm
- Jeb Patton Quintet with Mike Rodriguez, John Ellis, Clovis Nicolas, Quincy Davis; Corey Wallace Dubtet and Jam  
Smalls 7:30, 9, 10:30 pm, 12 am \$40
- Steve Turre Quintet with Nicholas Payton, Ron Blake, Isaiah J. Thompson, Buster Williams, Lenny White  
Smoke 7, 9, 10:30 pm \$35
- Latasha N. Nevada Diggs/Sita Chay  
The Stone at The New School 8:30 pm \$20
- Andrew Cyrille Quartet with Bill Frisell, David Virelles, Ben Street  
Village Vanguard 8, 10 pm \$40

## Saturday, August 5

- Axel Tosca  
Arthur’s Tavern 7 pm
- trioTrio  
Bar Bayeux 8, 9:30 pm
- Pakula Surprise  
Barbès 3 pm \$20
- Bill Saxton & The Harlem All-Stars  
Bill’s Place 7, 9 pm \$30
- Birdland Big Band  
Birdland 8:30, 10:30 pm \$30-40
- Wycliffe Gordon Quartet  
Birdland Theater 7, 9:30 pm \$20
- Dizzy Gillespie Big Band  
Blue Note 8, 10:30 pm \$30-45
- James Austin Quartet; Ai Murakami Quartet  
Cellar Dog 7, 8:30, 11 pm \$10
- Ben Wolfe Quartet with Chris Lewis, Warren Wolf, Aaron Kimmel; Alex Minasian Trio  
Dizzy’s Club 7:30, 9:30, 11:15 pm \$25-50
- Ed Cherry Quartet; Sam Dillon Quintet  
The Django 7:30, 9, 10:30, 12 am \$25
- Warren Vache, Tardo Hammer, Earl Sauls; Anthony Wonsay Quartet with Julia Moscardini, Lonnie Plaxico, Joe Tange  
Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Rob Roberts and Friends  
Patrick’s Place 7 pm \$10
- Eric Yves Garcia  
Pierre Hotel 6-9 pm
- Jeb Patton Quintet with Mike Rodriguez, John Ellis, Clovis Nicolas, Quincy Davis; Saul Rubin Zebtet and Jam  
Smalls 7:30, 9, 10:30 pm, 12 am \$40
- Steve Turre Quintet with Nicholas Payton, Ron Blake, Isaiah J. Thompson, Buster Williams, Lenny White  
Smoke 7, 9, 10:30 pm \$35
- Steven Kroon Latin Jazz Band  
Snug Harbor Cultural Center 2 pm
- Blue Reality Quartet with Warren Smith, Joe McPhee, Michael Marcus, Jay Rosen; J.D. Parran N’ the Spirit with Andrew Drury, Alexis Marcelo, Sharif Kales; Art Baron and the Psychacoustic Band with Peter Apfelbaum, Matt Lavelle, Ben Stapp, Newman Taylor Baker; Oluyemi Thomas & Positive Knowledge; Jessica Pavone; Ronnie Burrage with Valerie Green/Dance Entropy  
Socrates Sculpture Park 3 pm
- Satoshi Takeishi/Sita Chay  
The Stone at The New School 8:30 pm \$20
- Andrew Cyrille Quartet with Bill Frisell, David Virelles, Ben Street  
Village Vanguard 8, 10 pm \$40

## Sunday, August 6

- Creole Cookin’ Jazz Band  
Arthur’s Tavern 7 pm
- Daisy Castro  
Barbès 10 pm \$20
- Jumaane Smith Quartet; Arturo O’Farrill and The Afro Latin Jazz Orchestra  
Birdland 5:30, 8:30, 10:30 pm \$20-40
- Wycliffe Gordon Quartet  
Birdland Theater 7, 9:30 pm \$20
- Paul West And Bethune Big Band; Dizzy Gillespie Big Band  
Blue Note 12:30, 2:30 \$25-45
- Dave Stryker Trio  
Cellar Dog 7, 8:30 pm \$5
- Ben Wolfe Quartet with Chris Lewis, Warren Wolf, Willie Jones III  
Dizzy’s Club 5, 7:30 pm \$25-50
- Ashley Pezzotti Quartet; Sasha Dobson Quartet  
The Django 6:30, 8, 9:30, 11 pm \$25
- Teri Roiger, Steve Berger, John Menegon  
Entwine Wine Bar 6 pm
- Joel Forrester  
Grace Gospel Church 11:15 am
- Dan Blake, Dmitry Ishenko  
The Keep 9 pm
- Joel Forrester Trio with Dmitri Kolesnik, Matthew Garrity  
Little Branch 9 pm
- Champion Fulton, Nick Hempton, Hide Tanaka; Richard Cortez Polite Jam  
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Ava Mendoza  
More Gardens 3 pm
- Deanna Kirk with Mark Capon, Tim Givens  
North Square Lounge 12:30, 2 pm
- Boncellia Lewis and Friends  
Patrick’s Place 12 pm \$10
- Georgia Heers; Mimi Jones: “Jazz and Jam Party”  
Room 623 at B2 Harlem 6, 8, 10 pm \$20
- Miki Yamanaka, Tyrone Allen, Jimmy Macbride  
Saint Peter’s Church 5 pm
- Shrine Big Band  
Shrine 6 pm
- John Colonna  
Silvana 8 pm
- Jesse Davis Quartet with Spike Wilner, John Webber, Joe Farnsworth; Asaf Yuria Quartet  
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Steve Turre Quintet with Nicholas Payton, Ron Blake, Isaiah J. Thompson, Buster Williams, Lenny White  
Smoke 7, 9 pm \$35
- Andrew Cyrille Quartet with Bill Frisell, David Virelles, Ben Street  
Village Vanguard 8, 10 pm \$40

## Monday, August 7

- Grove Street Stompers  
Arthur’s Tavern 7 pm
- The Ladles  
Bar Lunático 9, 10:30 pm \$10
- Musics with Ilusha Tsinadze, Gocha Tsinadze, Chris Tordini, Jason Nazary  
Barbès 7 pm \$20
- Vince Giordano and the Nighthawks  
Birdland Theater 5:30, 8:30 pm \$20-40
- James Francies Trio with Larry Grenadier, Jeremy Dutton and Logan Richardson  
Blue Note 8, 10:30 pm \$20-30
- Willem Delisfort Trio  
Cellar Dog 7, 8:30 pm \$5
- Christian McBride Hosts: “Jazz House Kids”  
Dizzy’s Club 7:30, 9:30 pm
- Joey Ranieri Quartet; Hank Allen-Barfield Quintet  
The Django 7:30, 9, 10:30, 12 am \$25
- Mingus Big Band  
Drom 7:30, 9:30 pm \$30
- Chris Humphrey and Vocal Jam  
Le Chélie 7:30 pm \$15

- Alan Broadbent, Harvie S, Billy Mintz  
Mezzrow 7:30, 9 pm \$35
- Jesse Davis Quartet with Spike Wilner, John Webber, Joe Farnsworth; Mike Boone Quartet and Jam  
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Vanguard Jazz Orchestra  
Village Vanguard 8, 10 pm \$40
- Charlie Ballantine  
Zinc Bar 7, 8:30 pm \$25

## Tuesday, August 8

- Noa Fort, Chad Taylor  
Aberdeen Street Community Garden 7 pm
- Gary Versace, Kiyoshi Kitagawa, Diego Voglino and Jam  
Bar Bayeux 8, 9:30 pm
- Rob Garcia Quartet with Noah Preminger  
Bar Lunático 9, 10:30 pm \$10
- Matt Pavolka with Ben Monder, Santiago Leibson, Allan Mednard; Slavic Soul Party  
Barbès 7, 9 pm \$20
- Duke Robillard/Scott Hamilton  
Birdland 7, 9:30 pm \$30-40
- Nicole Zuraitis  
Birdland Theater 5:30 \$20-30
- David Sanborn  
Blue Note 8, 10:30 pm \$35-55
- Our Delight  
Cellar Dog 7, 8:30 pm \$5
- Doug Carn with Kathryn Farmer, Duane Eubanks, Andrew Schwandt, Dishan Harper, Russell Carter  
Dizzy’s Club 7:30, 9:30 pm \$25-45
- Pedro Girardo Tango Quartet: “Tango At The The Django”; People Of Earth  
The Django 7:30, 9, 10:30, 12 am \$25
- Caroline Davis/Dustin Carlson; Sally Gates/Daniel Carter; Antivoid with Samantha Kochis, Selendis Sebastian Alexander; Luisa Muhr, Daniel Carter, Abram Mamet, Emily Shapiro, Fall Raye, Gary Jones III  
Downtown Music Gallery 6:30 pm
- Michael Olatuja and Lagos Pepper Soup  
Gantry Plaza State Park 7 pm
- Falkner Evans Trio with Belden Bullock, Matt Wilson; Steve Ash Trio  
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Jesse Davis Quartet with Spike Wilner, John Webber, Joe Farnsworth; Jason Clotter Quartet and Jam  
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Bill Frisell Four with Greg Tardy, Gerald Clayton, Johnathan Blake  
Village Vanguard 8, 10 pm \$40

## Wednesday, August 9

- Lucian Ban Elevation, with Abraham Burton, John Hébert, Eric McPherson  
Bar Bayeux 8, 9:30 pm
- Roy Nathanson  
Bar Lunático 9, 10:30 pm \$10
- Duke Robillard/Scott Hamilton  
Birdland 7, 9:30 pm \$30-40
- David Ostwald’s Louis Armstrong Eternity Band; Frank Vignola’s Guitar Night with Mike Stern, Jimmy Bruno, Pasquale Grasso  
Birdland Theater 5:30, 8:30 pm \$20-30
- David Sanborn  
Blue Note 8, 10:30 pm \$35-55
- Grant Stewart Trio  
Cellar Dog 7, 8:30 pm \$5
- Doug Carn with Kathryn Farmer, Duane Eubanks, Andrew Schwandt, Dishan Harper, Russell Carter  
Dizzy’s Club 7:30, 9:30 pm \$25-45
- Michael Rabinowitz Quartet; Nick Biello Quartet  
The Django 7:30, 9, 10:30, 12 am \$25
- Jazzmobile presents: Donald Harrison Quartet  
Grant’s Tomb 7 pm
- Esteban Castro with Gervis Myles, Kayvon Gordon  
The Jazz Gallery 7:30, 9:30 pm \$15-30
- Bonnie Kane with Shayna Dulberger, John Loggia; Stephen Gauci with Adam Lane, Kevin Shea; Lim Yang with Igor Lumpert, Santiago Leibson, Dave Treut; Adam Caine’s Main Drag Guitar Orchestra with Matt Hollenberg, Anders Nilsson, Harvey Valdes, Bob Lanzetti, Jeong Lim Yang, Vijay Anderson  
Main Drag Music 7 pm \$20
- Will Sellenraad, Elam Friedlander, Nasheset Waits; Joe Block, Paul Sikivie, JK Kim  
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Camille Gainer Jones with The Immortals  
Pier 84 7 pm
- Jill McCarron  
Pierre Hotel 6-9 pm
- Peter Brainin and Friends: “Harlem Jazz Session”  
Room 623 at B2 Harlem 8, 10 pm \$20
- Spaghetti Eastern  
Silvana 9 pm
- Nick Finzer Sextet with Lucas Pino, Glenn Zaleski, Alex Wintz, Dave Baron, Jimmy Macbride; Frank Lacy Quartet and Jam  
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Palladium: The Music of Wayne Shorter  
Smoke 7, 9 pm
- Hot Toddlies  
Somewhere Nowhere 6 pm
- Brian Chase  
The Stone at The New School 8:30 pm \$20
- Bill Frisell Four with Greg Tardy, Gerald Clayton, Johnathan Blake  
Village Vanguard 8, 10 pm \$40

## Thursday, August 10

- Márta Sanchez Trio; Dan Tepfer, Adam Kolker, Jeremy Stratton  
Bar Bayeux 5-7 pm; 8, 9:30 pm
- Duke Robillard/Scott Hamilton  
Birdland 7, 9:30 pm \$30-40
- Daryl Sherman, Jay Leonhart, Dave Silliman: “Homage to Blossom Dearie”  
Birdland Theater 8:30 pm \$20
- David Sanborn  
Blue Note 8, 10:30 pm \$35-55
- Charisa the ViolinDiva  
Brooklyn Conservatory of Music 6:30 pm
- Deanna Kirk  
Café Luce 6 pm
- James Burton Quintet; Carol Morgan Quartet  
Cellar Dog 7, 8:30, 11 pm \$5
- Wingspan: “Celebrating Mulgrew Miller” with Steve Nelson, Steve Wilson, Duane Eubanks, Rodney Green, Danny Grissett, Nat Reeves; Luther Allison Quartet  
Dizzy’s Club 7:30, 9:30, 11:15 pm \$25-55
- Jonny King Trio; David Weiss Sextet  
The Django 7:30, 9, 10:30, 12 am \$25
- Billy Mintz Quartet with Tony Malaby, Roberta Piket, Don Falzone  
Ibeam Brooklyn 8 pm \$15
- Alfredo Colón with Ben Chapoteau-Katz, Odin Scherero Valentiny, Rafael Enciso, Kobi Abcede  
The Jazz Gallery 7:30, 9:30 pm \$15-30
- Doug Carn Quintet  
Jazz Museum in Harlem 2 pm
- Tim Berne with Tom Rainey, Gregg Belisle-Chi, Chris Lightcap, Oscar Noriega  
Lowlands 8, 9:30 pm \$10
- Lucy Yeghiazaryan, Luther S. Allison, Neal Miner; Greg Murphy, Obasi Akoto, Steve Johns  
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Roni Ben-Hur  
Ornithology Jazz Club 9 pm
- Phil Young Experience  
Patrick’s Place 7 pm \$10
- Jill McCarron  
Pierre Hotel 6-9 pm
- Charley Gordon  
Silvana 7 pm
- Jonathan Saraga Sextet with Lucas Pino, Jeff Miles, Arcoiris Sandoval, Nick Jozwiak, Kenneth Salters; David Gibson Quartet and Jam  
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Joe Farnsworth Trio with Brad Mehldau, Larry Grenadier  
Smoke 7, 9 pm \$35
- Zeena Parkins/Brian Chase  
The Stone at The New School 8:30 pm \$20
- Bill Frisell Four with Greg Tardy, Gerald Clayton, Johnathan Blake  
Village Vanguard 8, 10 pm \$40

## Friday, August 11

- Jonathan Beshey  
Bar Bayeux 8, 9:30 pm
- Aman Raz Band  
Bar Lunático 9, 10:30 pm \$10

- **Bill Saxton & The Harlem All-Stars** Bill's Place 7, 9 pm \$30
- **Birdland Big Band; Duke Robillard/Scott Hamilton** Birdland 5:30, 8:30, 10:30 pm \$20-30
- **Vanessa Rubin** Birdland Theater 7, 9:30 pm \$20-30
- **David Sanborn** Blue Note 8, 10:30 pm \$35-55
- **Deanna Kirk** Café Luce 6 pm
- **Akiko Tsuruga Quartet; Miki Yamanaka Quartet** Cellar Dog 7, 8:30, 11 pm \$10
- **Arthur Verocai with Orchestra** Damrosch Park at Lincoln Center 7 pm
- **Wingspan: "Celebrating Mulgrew Miller" with Steve Nelson, Steve Wilson, Duane Eubanks, Rodney Green, Danny Grissett, Nat Reeve; Luther Allison Quartet** Dizzy's Club 7:30, 9:30, 11:15 pm \$25-55
- **Ugonna Okegwo Quartet; Helio Alves Quartet** The Django 7:30, 9, 10:30, 12 am \$25
- **Mike Rodriguez Quintet with John Ellis, Gary Versace, Joe Martin, Jimmy Macbride** The Jazz Gallery 7:30, 9:30 pm \$15-40
- **Lucy Yeghiazaryan** Joe's Pub 7 pm \$40
- **David Hazeltine, David Williams, Billy Drummond; Jon Davis Trio** Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- **JD Parran** Mount Morris Ascension Presbyterian Church 7 pm
- **Ember with Caleb Wheeler Curtis, Noah Garabedian, Vinnie Sperrazza and Steven Bernstein** Nublu 151 7 pm
- **Patience Higgins' Jazz Jam** Patrick's Place 8 pm
- **Antonio Ciacca** Pierre Hotel 6-9 pm
- **Zoe Obadia; Radam Schwartz** Room 623 at B2 Harlem 7, 8:30, 10 pm \$20
- **Marley Howard** Silvana 9 pm
- **Greg Abate Quartet with Bill O'Connell, Harvie S, Jason Tiemann; Philip Harper Quintet and Jam with Bernell Jones II, Jordan Williams, Jason Maximo Clotter, Winard Harper** Smalls 7:30, 9, 10:30 pm, 12 am \$40
- **Joe Farnsworth Trio with Brad Mehldau, Larry Grenadier** Smoke 7, 9, 10:30 pm \$35
- **Matteo Liberatore, Vanessa Baish, Brian Chase, Manami Mizumoto** The Stone at The New School 8:30 pm \$20
- **Bill Frisell Four with Greg Tardy, Gerald Clayton, Johnathan Blake** Village Vanguard 8, 10 pm \$40

## Saturday, August 12

- **Seydurah & Her Avecmoi Band of Blues; JT Bowen & The Mighty Kings of Soul** Arthur's Tavern 7, 10 pm
- **Barry Stephenson** Bar Bayeux 8, 9:30 pm
- **Jah Baba** Bar Lunático 9, 10:30 pm \$10
- **Bill Saxton & The Harlem All-Stars** Bill's Place 7, 9 pm \$30
- **Duke Robillard/Scott Hamilton** Birdland 8:30, 10:30 pm \$30-40
- **Vanessa Rubin** Birdland Theater 7, 9:30 pm \$20-31
- **David Sanborn** Blue Note 8, 10:30 pm \$35-55
- **Teri Roiger/John Menegon Duo** Café Luce 6 pm
- **Samba de Gringo; Simona Premazzi Quartet** Cellar Dog 7, 8:30, 11 pm \$10
- **Jazzmobile presents: Jeremy Pelt Quartet; Wycliffe Gordon Quartet; Bobby Sanabria Multiverse Big Band** Central Park Great Hill 4 pm
- **Wingspan: "Celebrating Mulgrew Miller" with Steve Nelson, Steve Wilson, Duane Eubanks, Rodney Green, Danny Grissett, Nat Reeve; Luther Allison Quartet** Dizzy's Club 7:30, 9:30, 11:15 pm \$25-55
- **David Gibson Quartet; Wayne Escoffery Quartet** The Django 7:30, 9, 10:30, 12 am \$25
- **Andre Sacalxot, Charlie Lincoln, Kevin Murray; Stephen Gauci, Kevin Shea; Michael Larocca, Luke Rovinsky, Caleb Duval** Downtown Music Gallery 6 pm
- **David Hazeltine, David Williams, Billy Drummond; Dave Kikoski Duo** Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- **Derrick Barnett: "Jamaican Jazzmatazz"** Patrick's Place 7 pm \$10
- **Antonio Ciacca** Pierre Hotel 6-9 pm
- **Ashley Keiko; Phil Gammage** Shrine 7, 10 pm
- **Ashley Keiko** Silvana 7 pm
- **Greg Abate Quartet with Bill O'Connell, Harvie S, Jason Tiemann; Eric Wyatt Quartet and Jam** Smalls 7:30, 9, 10:30 pm, 12 am \$40
- **Joe Farnsworth Trio with Brad Mehldau, Larry Grenadier** Smoke 7, 9, 10:30 pm \$35
- **Anthony Coleman/Brian Chase** The Stone at The New School 8:30 pm \$20
- **Bill Frisell Four with Greg Tardy, Gerald Clayton, Johnathan Blake** Village Vanguard 8, 10 pm \$40

## Sunday, August 13

- **Creole Cookin' Jazz Band** Arthur's Tavern 7 pm
- **Wayne Tucker & The Bad Mothas** Bar Lunático 9, 10:30 pm \$10
- **Reginald Chapman with Maxx Spinelli, Julia Chen, Ryan Easter, Mark McIntyre, Eli Rojas; Luca Benedetti, Tony Scherr, Tony Mason** Barbès 6, 10 pm \$20
- **Sean Nelson; Arturo O'Farrill and The Afro Latin Jazz Orchestra** Birdland 5:30, 8:30, 10:30 pm \$20-40
- **Vanessa Rubin** Birdland Theater 7, 9:30 pm \$20-32
- **David Sanborn** Blue Note 8, 10:30 pm \$30-55
- **Joe Strasser Trio** Cellar Dog 7, 8:30 pm \$5
- **"Can't Help Loving Jerome Kern": Billy Stritch, Margo Seibert, La Tanya Hall, Robbie Lee, Aaron Heick, Neal Miner, Mark McLean** Dizzy's Club 5, 7:30 pm \$25-40
- **Antonio Ciacca Quartet; Ray Gallon Trio** The Django 6:30, 8, 9:30, 11 pm \$25
- **Souren Baronian's Taksim Middle East Ensemble** Drom 7 pm \$20
- **Teri Roiger, Steve Berger, John Menegon** Entwine Wine Bar 6 pm
- **Joel Forrester** Grace Gospel Church 11:15 am
- **Elias Meister, Dmitry Ishenko, Rob Mitzner** The Keep 9 pm
- **Arianna Neikrug, Luciano Minetti, Matt Clohesy; Lucy Wijnands Polite Jam** Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- **Ronny Whyte with Sean Harness, Boots Maleson** North Square Lounge 12:30, 2 pm
- **Boncellia Lewis and Friends** Patrick's Place 12 pm \$10
- **Alexandria DeWalt; Mimi Jones: "Jazz and Jam Party"** Room 623 at B2 Harlem 6, 8, 10 pm \$20
- **\*Zorn@70 Part Two: Cobra": John Zorn, Wendy Eisenberg, Taylor Levine, Trevor Dunn, Alexandra Simpson, Michael Nicolas, Jorge Roeder, John Medeski, Brian Marsella, Ikué Mori, Kenny Wollesen, Sae Hashimoto, Ches Smith, Cha Cha La Fox** Roulette 8 pm \$35
- **Jim Ridl, Charles Pillow, Jay Anderson** Saint Peter's Church 5 pm
- **Lucas Amorim** Shrine 8 pm
- **Craig Wuepper Quartet; Aaron Johnson Boplicity and Jam** Smalls 7:30, 9, 10:30 pm, 12 am \$35
- **Joe Farnsworth Trio with Brad Mehldau, Larry Grenadier** Smoke 7, 9 pm \$35
- **Bill Frisell Four with Greg Tardy, Gerald Clayton, Johnathan Blake** Village Vanguard 8, 10 pm \$40

## Monday, August 14

- **Grove Street Stompers** Arthur's Tavern 7 pm
- **Kazemde George Quartet** Bar Lunático 9, 10:30 pm \$10
- **Akiko Pavolka Band with Brad Shepik, Matt Pavolka, Bill Campbell** Barbès 7 pm \$20
- **Luke Hawkins/Matt Baker** Birdland 7 pm \$20-30
- **Vince Giordano and the Nighthawks** Birdland Theater 5:30, 8:30 pm \$20-40
- **Karl Denson Project With Keyon Harrold, James Francies, Burniss Earl Travis, Blaque Dynamite** Blue Note 8, 10:30 pm \$25-35
- **Ehud Asherie Trio** Cellar Dog 7, 8:30 pm \$5
- **Alan Broadbent with Harvie S, Billy Mintz** Dizzy's Club 7:30, 9:30 pm \$25-45
- **Cameron Campbell Quartet** The Django 7:30, 9, 10:30 pm, 12 am \$25
- **Mingus Big Band** Drom 7:30, 9:30 pm \$30
- **Roxana Amed/Frank Carlberg** Joe's Pub 7 pm \$20
- **Michael Kanan, Neal Miner, Greg Ruggiero; Pasquale Grasso, Ari Roland, Keith Balla** Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- **Tim Ries Quartet; ELEW Trio** Smalls 7:30, 9, 10:30 pm, 12 am \$35
- **Vanguard Jazz Orchestra** Village Vanguard 8, 10 pm \$40

## Tuesday, August 15

- **Rich Perry, Ugonna Okegwo, Diego Voglino and Jam** Bar Bayeux 8, 9:30 pm
- **Michael Attias' Lumisong with Santiago Leibson, Matt Pavolka, Mike Sarin** Bar Lunático 9, 10:30 pm \$10
- **Tamar Korn; Slavic Soul Party** Barbès 7, 9 pm \$20
- **Cindy Blackman Santana with Felix Pastorius, Marc Cary, David Gilmore** Birdland 7, 9:30 pm \$30-40
- **Nicole Zuraitis** Birdland Theater 5:30 \$20-30
- **Karl Denson Project With Keyon Harrold, James Francies, Burniss Earl Travis, Blaque Dynamite** Blue Note 8, 10:30 pm \$25-35
- **Nick Hempton Trio** Cellar Dog 7, 8:30 pm \$5
- **Trevor Watkis Quintet with Ralph Moore, Jeremy Pelt, Dezron Douglas, Willie Jones III** Dizzy's Club 7:30, 9:30 pm \$25-45
- **Alex Brown Quartet; Craig Handy Latin Project** The Django 7:30, 9 pm \$25
- **Slavo Rican Assembly** Gantry Plaza State Park 7 pm
- **Carlo De Rosa Trio; John Merrill Trio** Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- **Iris Ormig Jam Session** Pangea 7 pm
- **Annika Horne** Silvana 9 pm
- **Santi Debriano Arkestra Bembe with Nina Shankar, Andrea Brachfeld, TK Blue, Tommy Morimoto, Ray Scro, Adrian Alvarado, Mamiko Watanabe, Robby Ameen; Russell Hall Sextet and Jam** Smalls 7:30, 9, 10:30 pm, 12 am \$35
- **Sir Richard Bishop with Chris Corsano** Union Pool 7 pm \$24.21
- **Bill Frisell Five with Tony Scherr, Thomas Morgan, Rudy Royston, Kenny Wollesen** Village Vanguard 8, 10 pm \$40
- **Leo Genovese** Zinc Bar 7, 8:30 pm \$30

## Wednesday, August 16

- **Joe Dyson** Bar Bayeux 8, 9:30 pm
- **Molly Miller & Friends** Bar Lunático 9, 10:30 pm \$10
- **Buck And A Quarter Quartet** Barbès 8 pm \$20
- **Cindy Blackman Santana with Felix Pastorius, Marc Cary, David Gilmore** Birdland 7, 9:30 pm \$30-40
- **David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night with Dave Stryker** Birdland Theater 5:30, 8:30 pm \$20-30
- **Keyon Harrold** Blue Note 8, 10:30 pm \$25-35
- **Bebop Collective Quartet** Cellar Dog 7, 8:30 pm \$5
- **Donald Edwards Quintet with Abraham Burton, Jonathan Kreisberg, Helen Sung, Ben Wolfe** Dizzy's Club 7:30, 9:30 pm \$25-40
- **Joe Farnsworth Quartet; Fima Ephron Quartet** The Django 7:30, 9, 10:30, 12 am \$25
- **Jazz Composers' Showcase** The Jazz Gallery 7:30, 9:30 pm \$15-30
- **Dave Miller with Marco Cappelli, Rubin Kodheli; Stephen Gauci with Adam Lane, Colin Hinton; Amanda Monaco with Michael Attias, Sean Cony, Satoshi Takeishi's Main Drag Philharmonic Conduction Orchestra with Darren Johnston** Main Drag Music 7 pm \$20
- **Neal Kirkwood, Jeff Carney, Rob Garcia; Nadav Nazarathy Trio** Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- **Harmony Bartz Experience** Pier 84 7 pm
- **Antonio Ciacca** Pierre Hotel 6-9 pm
- **Peter Brainin and Friends: "Harlem Jazz Session"** Room 623 at B2 Harlem 8, 10 pm \$20
- **Tim Collins Quartet with Randy Ingram, Matt Clohesy, Jochen Rueckert; Robert Edwards Quintet and Jam** Smalls 7:30, 9, 10:30 pm, 12 am \$35
- **Shedrick Mitchell Quintet** Smoke 7, 9 pm
- **Hot Toddlies** Somewhere Nowhere 6 pm
- **Hemphill Stringtet with Curtis Stewart, Sam Bardfeld, Stephanie Griffin, Tomeka Reid** The Stone at The New School 8:30 pm \$20
- **Bill Frisell Five with Tony Scherr, Thomas Morgan, Rudy Royston, Kenny Wollesen** Village Vanguard 8, 10 pm \$40

## Thursday, August 17

- **Márta Sanchez Trio; David Berkman, Adam Kolkler, Jeremy Stratton** Bar Bayeux 5-7 pm; 8, 9:30 pm
- **Marked For Death** Bar Lunático 9, 10:30 pm \$10
- **Cindy Blackman Santana with Felix Pastorius, Marc Cary, David Gilmore** Birdland 7, 9:30 pm \$30-40
- **Joie Bianco** Birdland Theater 8:30 pm \$20-30
- **AZIZA with Dave Holland, Chris Potter, Lionel Loueke, Eric Harland** Blue Note 8, 10:30 pm \$30-45
- **Deanna Kirk** Café Luce 6 pm
- **Zaid Nasser Quartet; Mariel Bildsten Quartet** Cellar Dog 7, 8:30, 11 pm \$5
- **Donald Edwards Quintet with Abraham Burton, Jonathan Kreisberg, Helen Sung, Ben Wolfe; Brian Richburg Quintet** Dizzy's Club 7:30, 9:30, 11:15 pm \$25-40
- **Mike LeDonne Trio; Mark Whitfield** The Django 7:30, 9, 10:30, 12 am \$25
- **Yvonnick Prene Jazz Quartet** Dyckman Farmhouse Museum 6:30 pm
- **Ralph Alessi Baida Quartet with Craig Taborn, Drew Gress, Nasheet Waits** The Jazz Gallery 7:30, 9:30 pm \$15-40
- **Tal Ronen, Rossano Sportiello, Albanie Falletta; Jihee Heo, Alexander Claffy, Joe Farnsworth** Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- **Phil Young Experience** Patrick's Place 7 pm \$10
- **Jill McCarron** Pierre Hotel 6-9 pm
- **Marc Phaneuf** Silvana 7 pm
- **Tom Christensen with Scott Neumann, Pete McCann, Phil Palombi; Sarah Hanahan Quartet and Jam with Luther S. Allison, Elam Friedlander, Diego Joaquin Ramirez** Smalls 7:30, 9, 10:30 pm, 12 am \$35
- **Eric Reed Quartet with Dan Wilson, Billy Drummond** Smoke 7, 9 pm \$35
- **Tomeka Reid/Alexander Hawkins** The Stone at The New School 8:30 pm \$20
- **Bill Frisell Five with Tony Scherr, Thomas Morgan, Rudy Royston, Kenny Wollesen** Village Vanguard 8, 10 pm \$40

## Friday, August 18

- **Aubrey Johnson** Bar Bayeux 8, 9:30 pm
- **Louis Fouché** Bar Lunático 9, 10:30 pm \$10
- **Bill Saxton & The Harlem All-Stars** Bill's Place 7, 9 pm \$30
- **Birdland Big Band; Cindy Blackman Santana with Felix Pastorius, Marc Cary, David Gilmore** Birdland 5:30, 8:30, 10:30 pm \$20-40
- **Benny Green** Birdland Theater 7, 9:30 pm \$20-30
- **AZIZA with Dave Holland, Chris Potter, Lionel Loueke, Eric Harland** Blue Note 8, 10:30 pm \$30-45
- **Deanna Kirk** Café Luce 6 pm
- **Wayne Tucker Quintet; Sarah Hanahan Quartet** Cellar Dog 7, 8:30, 11 pm \$10
- **Eric Stern Quintet** Chelsea Table + Stage 7 pm \$20-40
- **Joyce Moreno with Roni Ben-Hur, Helio Alves, Rodolfo Stroeter, Tutty Moreno; Brian Richburg Quintet** Dizzy's Club 7:30, 9:30, 11:15 pm \$25-55
- **Chris Beck Quartet; Simon Moullier Quartet** The Django 7:30, 9, 10:30, 12 am \$25
- **Matana Roberts, Brandon Lopez, Tomas Fujiwara** The Jazz Gallery 7:30, 9:30 pm \$15-40
- **Jazzmobile presents: Jason Moran & The Big Bandwagon: "A James Reese Europe Celebration"** Marcus Garvey Park, Richard Rogers Amphitheater 7 pm
- **Ehud Asherie. Peter Washington, Kenny Washington; Johnny O'Neal Trio** Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- **Napoleon Revels-Bey** Mount Morris Ascension Presbyterian Church 7 pm
- **Patience Higgins' Jazz Jam** Patrick's Place 8 pm
- **Antonio Ciacca** Pierre Hotel 6-9 pm
- **Camille Thurman; Allan Bezama** Room 623 at B2 Harlem 7, 8:30, 10 pm \$20
- **Walt Weiskopf European Quartet with Carlos Winter, Andy Langer, Andrew Mortensen; Greg Glassman Quartet and Jam** Smalls 7:30, 9, 10:30 pm, 12 am \$40
- **Eric Reed Quartet with Dan Wilson, Billy Drummond** Smoke 7, 9, 10:30 pm \$35
- **Tomeka Reid, Nicole Mitchell, Mike Reed** The Stone at The New School 8:30 pm \$20
- **Bill Frisell Five with Tony Scherr, Thomas Morgan, Rudy Royston, Kenny Wollesen** Village Vanguard 8, 10 pm \$40

## Saturday, August 19

- **Axel Tosca** Arthur's Tavern 7 pm
- **Jeff Davis** Bar Bayeux 8, 9:30 pm
- **Pangari & The Socialites** Bar Lunático 9, 10:30 pm \$10
- **Pakula Surprise; Lucian Ban/Mat Maneri** Barbès 3, 8 pm \$20
- **Bill Saxton & The Harlem All-Stars** Bill's Place 7, 9 pm \$30
- **Cindy Blackman Santana with Felix Pastorius, Marc Cary, David Gilmore** Birdland 8:30, 10:30 pm \$30-40
- **Benny Green** Birdland Theater 7, 9:30 pm \$20-30
- **AZIZA with Dave Holland, Chris Potter, Lionel Loueke, Eric Harland** Blue Note 8, 10:30 pm \$30-45
- **Teri Roiger/John Menegon Duo** Café Luce 6 pm
- **Saul Rubin Quartet; Jinjoo Yoo Quartet** Cellar Dog 7, 8:30, 11 pm \$10
- **Joyce Moreno with Roni Ben-Hur, Helio Alves, Rodolfo Stroeter, Tutty Moreno; Brian Richburg Quintet** Dizzy's Club 7:30, 9:30, 11:15 pm \$25-55
- **Tommy Campbell Trio** The Django 7:30, 9 pm \$25
- **Jazzmobile presents Jimmy Owens with Michael Howell, Gene Perla, Winard Harper, Jenn Jade** Louis Armstrong House 5 pm
- **Ehud Asherie. Peter Washington, Kenny Washington; Johnny O'Neal Trio** Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- **Eugenie Jones with Lafayette Harris, Lonnie Plaxico, Dwayne Cook Broadnax** National Jazz Museum in Harlem 6:30 pm
- **Just Tones** Patrick's Place 7 pm \$10
- **Blues BBQ Festival: Jonathan Kalb; Cedric Catfish Turner/Keith "The Captain" Gamble; Beareather Reddy; Ed Cherry/Marvin Sewell; Danny Mixon** Pier 84 1 pm
- **Antonio Ciacca** Pierre Hotel 6-9 pm
- **John Benitez Latin Jazz Group** Roberto Clemente State Park 5:30 pm
- **Walt Weiskopf European Quartet with Carlos Winter, Andy Langer, Andrew Mortensen; Jason Marshall Quartet and Jam** Smalls 7:30, 9, 10:30 pm, 12 am \$40
- **Eric Reed Quartet with Dan Wilson, Billy Drummond** Smoke 7, 9, 10:30 pm \$35
- **Tomeka Reid Quartet with Jason Roebek, Tomas Fujiwara, Mary Halvorson** The Stone at The New School 8:30 pm \$20
- **Bill Frisell Five with Tony Scherr, Thomas Morgan, Rudy Royston, Kenny Wollesen** Village Vanguard 8, 10 pm \$40

## Sunday, August 20

- **Creole Cookin' Jazz Band** Arthur's Tavern 7 pm
- **Cesar Garabini with Ian Curry** Bar Lunático 9, 10:30 pm \$10
- **John Yao with JY-17; Arturo O'Farrill and The Afro Latin Jazz Orchestra** Birdland 5:30, 8:30, 10:30 pm \$20-40
- **Benny Green** Birdland Theater 7, 9:30 pm \$20-30
- **Calvin Johnson & Native Son; AZIZA with Dave Holland, Chris Potter, Lionel Loueke, Eric Harland** Blue Note 12:30, 2:30, 8, 10:30 pm \$25-45
- **Brazilian Grooves** Cellar Dog 7, 8:30 pm \$5
- **Jose Alberto "El Canario"; The Big 3 Palladium Orchestra: "The Music Of Machito, Tito Rodriguez And Tito Puente"; Karen Joseph And Mambocha** Coney Island Amphitheater 5 pm
- **Joyce Moreno with Roni Ben-Hur, Helio Alves, Rodolfo Stroeter, Tutty Moreno** Dizzy's Club 5, 7:30 pm \$25-55
- **Caelan Cardello; Neal Miner Trio** The Django 6:30, 8, 9:30, 11 pm \$25
- **People of Earth** Drom 5:30 pm \$15
- **Teri Roiger, Steve Berger, John Menegon** Entwine Wine Bar 6 pm
- **Dan Blake, Elias Meister, Dmitry Ishenko** The Keep 9 pm
- **Charlie Parker Jazz Festival: Endea Owens, "The Community Cookout"** Marcus Garvey Park 3 pm
- **Lauren Henderson, Nick Tannura, John Chin, Jonathan Michel; Naama Polite Jam** Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- **Kate Baker with Jim Ridl, Dean Johnson** North Square Lounge 12:30, 2 pm
- **Boncellia Lewis and Friends** Patrick's Place 12 pm \$10
- **Tyreek McDole; Mimi Jones: "Jazz and Jam Party"** Room 623 at B2 Harlem 6, 8, 10 pm \$20
- **Yosham Ishay/Harshitha Krishnan** Saint Peter's Church 5 pm
- **Brian Charette Trio with Eric Zolan, Jochen Rueckert; Evan Sherman Quintet and Jam** Smalls 7:30, 9, 10:30 pm, 12 am \$35
- **Eric Reed Quartet with Dan Wilson, Billy Drummond** Smoke 7, 9 pm \$35
- **Bill Frisell Five with Tony Scherr, Thomas Morgan, Rudy Royston, Kenny Wollesen** Village Vanguard 8, 10 pm \$40

## Monday, August 21

- **Grove Street Stompers** Arthur's Tavern 7 pm
- **Tyler Blanton's Urban Achievers with Josh Dion, Eric Finland, Al Street** Bar Lunático 9, 10:30 pm \$10

- Wendy Moten Birdland 7 pm \$40-50
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- Nicholas Payton with Blaque Dynamite, Marcus Machado, David Ginyard Blue Note 8, 10:30 pm \$25-35  
Cellar Dog 7, 8:30 pm \$5
- Chris Beck Trio
- Mathis Picard Trio with Russell Hall, TJ Reddick Dizzy's Club 7:30, 9:30 pm \$25-45
- Simon Mogul Quartet; Sam Taylor Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- Spike Wilner Trio; Pasquale Grasso, Ari Roland, Keith Balla Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Ari Hoenig Trio with Gadi Lehavi, Tivon Pennicott; Bernell Jones II Quartet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40
- Pete McCann Zinc Bar 7, 8:30 pm \$25

## Tuesday, August 22

- Pasquale Grasso Quartet Bar Lunático 9, 10:30 pm \$10
- Slavic Soul Party Barbès 9 pm \$20
- ★Ken Peplowski: "Bird with Strings" with Terrell Stafford, Glenn Zaleski, Peter Washington, Willie Jones III Birdland 7, 9:30 pm \$30-40
- Nicole Zuraitis Birdland Theater 5:30 \$20-30
- Nicholas Payton with Blaque Dynamite, Marcus Machado, David Ginyard Blue Note 8, 10:30 pm \$25-35  
Cellar Dog 7, 8:30 pm \$5
- Ray Gallon Trio
- ★Claire Daly and George Garzone with Jon Davis, Dave Hofstra, Steve Johns Dizzy's Club 7:30, 9:30 pm \$25-50
- Sonido Costeño; Manuel Valera And New Cuban Express The Django 7:30, 9, 10:30 pm, 12 am \$25
- Shai Jaschek, Benjamin Young, Willis Edmundson; Tardo Hammer Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- ★Steve Nelson Quartet with Rick Germanson, Kiyoshi Kitagawa, Neal Smith; Jason Clotter Quartet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Trio Tapestry: Joe Lovano with Marilyn Crispell, Carmen Castaldi Village Vanguard 8, 10 pm \$40  
Zinc Bar 7, 8:30 pm \$30
- Jihee Heo

## Wednesday, August 23

- ★Wayne Escoffery with Tal Cohen, Mark Lewandowski, Mark Whitfield Jr. Bar Bayeux 8, 9:30 pm
- Carolina Mama Bar Lunático 9, 10:30 pm \$10
- Mamady Kouyate and his Mandingo Ambassadors Barbès 10 pm \$20
- ★Ken Peplowski: "Bird with Strings" with Terrell Stafford, Glenn Zaleski, Peter Washington, Willie Jones III Birdland 7, 9:30 pm \$30-40
- ★David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night with Sheryl Bailey Birdland Theater 5:30, 8:30 pm \$20-30
- Arturo Sandoval Blue Note 8, 10:30 pm \$40-55
- Noriko Ueda Trio Cellar Dog 7, 8:30 pm \$5
- ★Joanne Brackeen Trio with Ugonna Okegwo, Adam Cruz Dizzy's Club 7:30, 9:30 pm \$25-45
- Ben Wolfe Trio The Django 10:30, 12 am \$25
- Charlie Parker Jazz Festival: Andrea Brachfeld Quartet El Sol Brillante Community Garden 5:30 pm  
Grant's Tomb 7 pm
- ★Jazzmobile presents Paul West
- ★Bristan Kastan with Suki Cerulo, Nick Gianni, Erik Egol; Stephen Gauci with Adam Lane, Kevin Shea; Yoni Kretzmer/Juan Pablo Carletti's BIGGISH with Kenny Warren, Christof Knoche, Peter Bitenc, Andrew Hadro Main Drag Music 7 pm \$20
- Lafayette Harris, Kenny Davis, Alvester Garnett; Thomas Linger Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Sutton Place Trio with Alex Leonard, Al Gafa, Jay Leonhart Pangea 7 pm \$25  
Pierre Hotel 6-9 pm
- Antonio Ciacca Pierre Hotel 6-9 pm
- Peter Brainin and Friends: "Harlem Jazz Session" Room 623 at B2 Harlem 8, 10 pm \$20  
Shrine 8 pm
- Plaks Pandemic Ensemble Shrine 8 pm
- Hendrik Meurkens Quartet with Adam Moezinia, Akiko Tsuruga, Jason Tiemann; Willerm Delisfort Quartet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Houston Person and Emmet Cohen Hammond Organ Trio Smoke 7, 9 pm \$35  
Somewhere Nowhere 6 pm
- ★Hot Toddlies Somewhere Nowhere 6 pm
- ★Linda May Han Oh, Loke Risberg, Savannah Harris The Stone at The New School 8:30 pm \$20
- ★Trio Tapestry: Joe Lovano with Marilyn Crispell, Carmen Castaldi Village Vanguard 8, 10 pm \$40

## Thursday, August 24

- Jr. Mack/Noé Socha Duo Arthur's Tavern 7 pm
- Márta Sanchez Trio; The Grassroots Jazz Effort Bar Bayeux 5-7 pm; 8, 9:30 pm  
Bar Lunático 9, 10:30 pm \$10
- An Only Child
- ★Ken Peplowski: "Bird with Strings" with Terrell Stafford, Glenn Zaleski, Peter Washington, Willie Jones III Birdland 7, 9:30 pm \$30-40
- ★David DeJesus Quintet: "Charlie Parker Birthday Celebration" Birdland Theater 8:30 pm \$20-30  
Blue Note 8, 10:30 pm \$40-55  
Café Luce 6 pm
- Arturo Sandoval
- Deanna Kirk
- Greg Glassman Quartet; Courtney Wright Quartet Cellar Dog 7, 8:30, 11 pm \$5
- ★SWR Big Band with Miguel Zenon: "Bird Lives"; Bruce Williams 4 Dizzy's Club 7:30, 9:30, 11:15 pm \$25-55
- Jason Tiemann Quartet; T.K. Blue Quartet The Django 7:30, 9, 10:30, 12 am \$25  
Drom 8 pm \$20
- Mike Stern Band
- ★Charlie Parker Jazz Festival: Antoine Roney Trio with Spaceman Patterson Hansborough Recreation Center 6 pm  
Joe's Pub 9:30 pm \$25
- ★Miguel Zenon/Luis Perdomo Joe's Pub 9:30 pm \$25
- ★Tim Berne, Tom Rainey, Gregg Belisle-Chi, Ralph Alessi Lowlands 8, 9:30 pm \$10
- Tyler Blanton, Joe Martin, Rudy Royston; Marius Van Den Brink Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35  
Patrick's Place 7 pm \$10
- Phil Young Experience Pierre Hotel 6-9 pm
- Jill McCarron Pierre Hotel 6-9 pm
- Ric Becker; Nicolaus Gelin Silvana 7, 9 pm
- Tim Ferguson Quartet; David Gibson Quartet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Johnathan Blake Pentad with Immanuel Wilkins, Joel Ross , David Virelles, Dezron Douglas Smoke 7, 9 pm \$35
- ★Linda May Han Oh/Fabian Almazán The Stone at The New School 8:30 pm \$20
- ★Trio Tapestry: Joe Lovano with Marilyn Crispell, Carmen Castaldi Village Vanguard 8, 10 pm \$40

## Friday, August 25

- Lim Yang Bar Bayeux 8, 9:30 pm
- Armo Bar Lunático 9, 10:30 pm \$10
- Alex Asher with Joel Matteo, Julia Chen, Kyle Miles Barbès 8 pm \$20
- Bill Saxton & The Harlem All-Stars Bill's Place 7, 9 pm \$30
- ★Birdland Big Band; Ken Peplowski: "Bird with Strings" with Terrell Stafford, Glenn Zaleski, Peter Washington, Willie Jones III Birdland 5:30, 8:30, 10:30 pm \$20-30
- ★David DeJesus Quintet: "Charlie Parker Birthday Celebration" Birdland Theater 7, 9:30 pm \$20-30  
Blue Note 8, 10:30 pm \$40-55  
Bryant Park 7 pm
- Arturo Sandoval
- Diana Burco, Suistamon Sähkö, and Ragini Ensemble: "Accordions Around the World" Bryant Park 7 pm
- Richard Clements Quartet; Marc Devine Quartet Cellar Dog 7, 8:30, 11 pm \$10
- ★SWR Big Band with Chris Potter: "Bird Lives"; Bruce Williams 4 Dizzy's Club 7:30, 9:30, 11:15 pm \$25-55
- Dwayne "Cook" Broadnax Quartet; Dan Aran Band The Django 7:30, 9, 10:30, 12 am \$25
- ★Charlie Parker Jazz Festival: Sylvia Cuenca Organ Group Harlem Rose Garden 5:30 pm  
Joe's Pub 9:30 pm \$25
- Sofia Rei/Jorge Roeder
- ★Charlie Parker Jazz Festival: Orrin Evans And The Captain Black Big Band with Dianne Reeves; T.K. Blue Sextet with Steve Turre Marcus Garvey Park, Richard Rogers Amphitheater 7 pm
- Aaron Goldberg, Philip Dizack, Matt Penman; Jon Davis Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40  
Mount Morris Ascension Presbyterian Church 7 pm  
Patrick's Place 8 pm  
Pierre Hotel 6-9 pm
- Chiara Izzì; Nilson Matta Room 623 at B2 Harlem 7, 8:30, 10 pm \$20
- ★Wayne Escoffery Quartet with Tal Cohen, Ugonna Okegwo, Mark Whitfield Jr; Philip Harper Quintet and Jam with Bernell Jones II, Jordan Williams, Jason Maximo Clotter, Winard Harper Smalls 7:30, 9, 10:30 pm, 12 am \$40
- ★Johnathan Blake Pentad with Immanuel Wilkins, Joel Ross , David Virelles, Dezron Douglas Smoke 7, 9, 10:30 pm \$35
- ★Linda May Han Oh, Fabian Almazán, Jonny Allen, Terry Sweeney, Victor Caccese, Eric Doob The Stone at The New School 8:30 pm \$20
- ★Trio Tapestry: Joe Lovano with Marilyn Crispell, Carmen Castaldi Village Vanguard 8, 10 pm \$40

## Saturday, August 26

- KJ Denhart & The NY Unit Arthur's Tavern 10 pm
- ★Michael Attias Bar Bayeux 8, 9:30 pm
- Samir Langus Bar Lunático 9, 10:30 pm \$10
- ★TUBA PROJECT with Lucian Ban, Alex Harding, Bob Stewart Barbès 8 pm \$20
- Bill Saxton & The Harlem All-Stars Bill's Place 7, 9 pm \$30
- ★Ken Peplowski: "Bird with Strings" with Terrell Stafford, Glenn Zaleski, Peter Washington, Willie Jones III Birdland 8:30, 10:30 pm \$30-40
- ★David DeJesus Quintet: "Charlie Parker Birthday Celebration" Birdland Theater 7, 9:30 pm \$20-30  
Blue Note 8, 10:30 pm \$40-55
- Arturo Sandoval
- ★Immanuel Wilkins with Micah Thomas, Daryl Johns, Kweku Sumbry; 75 Dollar Bill with Sue Garner, Cheryl Kingan, Talice Lee, Steve Maing, Jim Pugliese, Karen Waltuch, Barry Weisblat; Ka Baird Bryant Park 7 pm
- Teri Roiger/John Menegon Duo Café Luce 6 pm
- Jade Synstelien Quartet; Jamale Davis Quartet Cellar Dog 7, 8:30, 11 pm \$10
- ★SWR Big Band with Chris Potter: "Bird Lives"; Bruce Williams 4 Dizzy's Club 7:30, 9:30, 11:15 pm \$25-55
- Joe Marcinek Band with Dennis Chambers, Jesus Molina Iridium 8:30 pm \$35-45  
Klavierhaus 7 pm \$5
- Lluis Capdevila
- ★Charlie Parker Jazz Festival: The Cookers with David Weiss, Eddie Henderson, Donald Harrison, Billy Harper, George Cables, Cecil McBee, Billy Hart; Endea Owens And The Cookout; Nduduzo Makhathini Trio; Akua Allrich And The Tribe Marcus Garvey Park, Richard Rogers Amphitheater 3 pm
- Aaron Goldberg/Camila Meza; Jeremy Manasia Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40  
Patrick's Place 7 pm \$10
- Trane N Chel and Friends Patrick's Place 7 pm \$10
- Antonio Ciacca Pierre Hotel 6-9 pm
- Ken Kobayashi Quartet; Brad Vickers & His Vestapolitans Shrine 7, 8 pm
- Danny Mixon Sistas' Place 8, 10 pm
- ★Wayne Escoffery Quartet with Tal Cohen, Ugonna Okegwo, Mark Whitfield Jr; Stacy Dillard Quartet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$40
- ★Johnathan Blake Pentad with Dayna Stephens, Joel Ross , David Virelles, Dezron Douglas Smoke 7, 9, 10:30 pm \$35
- ★Linda May Han Oh/Melissa Aldana The Stone at The New School 8:30 pm \$20
- ★Trio Tapestry: Joe Lovano with Marilyn Crispell, Carmen Castaldi Village Vanguard 8, 10 pm \$40

## Sunday, August 27

- Creole Cookin' Jazz Band Arthur's Tavern 7 pm
- ★Santiago Leibson with Michael Attias, Tom Rainey Barbès 6 pm \$20
- ★David DeJesus and The Yardbird Big Band; Arturo O'Farrill and The Afro Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$20-40
- ★David DeJesus Quintet: "Charlie Parker Birthday Celebration" Birdland Theater 7, 9:30 pm \$20-30  
Blue Note 8, 10:30 pm \$30-55
- Arturo Sandoval
- Ronnie Burrage Holographic Principle Brooklyn Museum of Art 2 pm
- Ned Goold Trio Cellar Dog 7, 8:30 pm \$5
- Kieran Brown/Gabe Schillinger-Hyman Duo City Winery 12 pm  
City Winery 7:30 pm \$30
- Jay Rodriguez
- ★SWR Big Band with Chris Potter: "Bird Lives" Dizzy's Club 5, 7:30 pm \$25-55
- Carolyn Leonhart Quartet; Michael Kanan Trio The Django 6:30, 8, 9:30, 11 pm \$25
- Teri Roiger, Steve Berger, John Menegon Entwine Wine Bar 6 pm
- Welf Dorr, Elias Meister, Dmitry Ishenko, Dalius Naujo The Keep 9 pm
- Sasha Dobson, Peter Bernstein, Neal Miner; Vanisha Gould Polite Jam Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Ben Cassara with Marius van den Brink, Dean Johnson North Square Lounge 12:30, 2 pm  
Patrick's Place 12 pm \$10
- Boncellia Lewis and Friends
- Anson Jones; Mimi Jones: "Jazz and Jam Party" Room 623 at B2 Harlem 6, 8, 10 pm \$20
- ★"Zorn@70 Part Three": John Zorn with Laurie Anderson, Sean Ono Lennon Roulette 8 pm \$35
- Lafayette Harris Trio Saint Peter's Church 5 pm

- Ai Murakami Quartet; Aaron Johnson Boplicity and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Johnathan Blake Pentad with Immanuel Wilkins, Joel Ross , David Virelles, Dezron Douglas Smoke 7, 9 pm \$35
- ★Charlie Parker Jazz Festival: Charles McPherson with Terell Stafford; Something Else! Vincent Herring Septet; Hera with Chelsea Baratz, Andromeda Turre; Michael Mayo Tompkins Square Park 3 pm
- ★Trio Tapestry: Joe Lovano with Marilyn Crispell, Carmen Castaldi Village Vanguard 8, 10 pm \$40

## Monday, August 28

- Grove Street Stompers Arthur's Tavern 7 pm
- Ross Pederson Quartet with Donny McCaslin Bar Lunático 9, 10:30 pm \$10
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- ★James Francies, Joel Ross, Jeff "Tain" Watts Blue Note 8, 10:30 pm \$20-30  
Cellar Dog 7, 8:30 pm \$5
- Vanderlei Pereira Trio
- ★Sylvia Cuenca Group with Freddie Hendrix, Rico Jones, Dave Kikoski, Essiet Essiet Dizzy's Club 7:30, 9:30 pm \$25-45
- April Varner Quartet; Thomas Linger Quartet The Django 7:30, 9, 10:30, 12 am \$25  
Drom 7:30, 9:30 pm \$30
- ★Mingus Big Band
- ★Ethan Iverson, Ben Street, Eric McPherson; Pasquale Grasso, Ari Roland, Keith Balla Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Joe Dyson Trio with Mike King, Tyrone Allen; Miki Yamanaka Trio and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35  
Village Vanguard 8, 10 pm \$40
- ★Vanguard Jazz Orchestra

## Tuesday, August 29

- ★Lucian Ban with Alex Harding, Bob Stewart, Brandon Lewis Bar Lunático 9, 10:30 pm \$10  
Barbès 9 pm \$20
- Slavic Soul Party
- ★Catherine Russell Birdland 7, 9:30 pm \$30-40
- Nicole Zuraitis Birdland Theater 5:30 \$20-30
- Sungazer with Adam Neely, Shawn Crowder Blue Note 8, 10:30 pm \$25  
Cellar Dog 7, 8:30 pm \$5
- Ehud Asherie Trio
- Aaron Matson/Kieran Brown Duo Coby Club 8:50 pm
- Ethan Philion: "Meditations on Mingus" with Jaleel Shaw, Stacy Dillard, Max Bessesen, Russ Johnson, David Adewumi, Frank Lacy, Jacob Garchik, Dana Hall Dizzy's Club 7:30, 9:30 pm \$25-45
- ★Benito Gonzalez Trio; Hector Martignon's Foreign Affair The Django 7:30, 9, 10:30, 12 am \$25
- ★Sheila Jordan, Roni Ben-Hur, Harvie S; Jesse Green, Joe Cohn, Jerad Lippi Mezzrow 7:30, 9, 10:30 pm, 12 am \$35  
Pangea 7 pm
- Iris Ornig Jam Session
- Rodney Jones Quartet with Dabin Ryu, Lonnie Plaxico, Alvester Garnett; Russell Hall Quintet and Jam with Mike Troy, Esteban Castro, Leo Larrett, Matt Lee Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Gilad Hekselman Trio with Larry Grenadier, Marcus Gilmore Village Vanguard 8, 10 pm \$40

## Wednesday, August 30

- Kaisa's Machine with Tivon Pennicott, Max Light, Lex Korten, Kaisa Mäensivu, Joe Peri Bar Bayeux 8, 9:30 pm
- ★Marta Sanchez Trio with Savannah Harris, Chris Tordini; Mamady Kouyate and his Mandingo Ambassadors Barbès 8, 10 pm \$20
- ★Catherine Russell Birdland 7, 9:30 pm \$30-40
- David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night with Karrin Allyson Birdland Theater 5:30, 8:30 pm \$20-30
- Sungazer with Adam Neely, Shawn Crowder Blue Note 8, 10:30 pm \$25  
Cellar Dog 7, 8:30 pm \$5
- Dred Scott and the Pacific Jazz Group with Kenny Brooks, Sam Bevan, Diego Voglino Dizzy's Club 7:30, 9:30 pm \$25-45
- Rachel Eckroth Trio with Liany Mateo, Otis Brown; Jon Gordon Quartet The Django 7:30, 9, 10:30, 12 am \$25
- Jazzmobile presents Arturo O'Farrill Grant's Tomb 7 pm
- ★Adam Schniet with Kenny Warren, JP Schlegelmilch, Andy Dow, Nathan Ellman-Bell; Jonathan Goldberger with Jeff Davis; Stephen Gauci with Adam Lane, Kevin Shea; Thomas Heberer with Phil Haynes, Ken Filiano; James Paul Nadien with Sandy Ewen, Chris Libutti Main Drag Music 7 pm \$20
- Doug Wamble Trio; Tyler Bullock Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Tri-ality with Ted Kooshian, Steve Count, Ray Marchica, Niaa Hennessey Pangea 7 pm \$25  
Pierre Hotel 6-9 pm
- Antonio Ciacca
- Peter Brainin and Friends: "Harlem Jazz Session" Room 623 at B2 Harlem 8, 10 pm \$20
- ★Aaron Burnett and the Big Machine with Peter Evans, Jon Elbaz, Nick Jozwiak, Kayvon Gordon Roulette 8 pm
- Pete Zimmer Quintet with Stacy Dillard, Miki Yamanaka, Peter Bernstein, Yoshi Waki; Benny Benack Quintet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Charles Owens Quartet with Brad Mehldau, Alexander Claffy, Joe Strasser Smoke 7, 9 pm \$35  
Somewhere Nowhere 6 pm
- ★Hot Toddlies The Stone at The New School 8:30 pm \$20
- Eyvind Kang
- ★Gilad Hekselman Trio with Larry Grenadier, Marcus Gilmore Village Vanguard 8, 10 pm \$40

## Thursday, August 31

- Márta Sanchez Trio Bar Bayeux 5-7 pm
- Curtis Hasselbring and his Curhachestra Barbès 8 pm \$20  
Birdland 7, 9:30 pm \$30-40
- ★Catherine Russell
- Amity Duet with Avishai Cohen, Makoto Ozone Blue Note 8, 10:30 pm \$40-55  
Café Luce 6 pm
- Deanna Kirk
- Darrell Green Quartet; Jon Davis Trio Cellar Dog 7, 8:30, 11 pm \$5
- Summer Camargo with Veronica Leahy, Jeffery Miller, Esteban Castro, Raul Reyes Bueno, Varun Das; Fernando Saci Dizzy's Club 7:30, 9:30, 11:15 pm \$25-50
- Tim Ries Quartet; Richard Cortez Band The Django 7:30, 9, 10:30, 12 am \$25
- ★Tim Berne, Tom Rainey, Gregg Belisle-Chi, Aurora Nealand Lowlands 8, 9:30 pm \$10
- Randy Ingram, Drew Gress, Kush Abadey; Marc Devine Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35  
Patrick's Place 7 pm \$10
- Phil Young Experience Pierre Hotel 6-9 pm
- Jill McCarron Pierre Hotel 6-9 pm
- Carl Maraghi Silvana 7 pm
- Kaisa Mäensivu Quintet with Max Light, Lex Korten, Joe Peri; Sarah Hanahan Quartet and Jam with Luther S. Allison, Elam Friedlander, Diego Joaquin Ramirez Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Peter Bernstein Quartet with Adam Birnbaum, Doug Weiss, Al Foster Smoke 7, 9 pm \$35
- Eyvind Kang, Hidayat Honari, Shahzad Ismaily The Stone at The New School 8:30 pm \$20
- ★Gilad Hekselman Trio with Larry Grenadier, Marcus Gilmore Village Vanguard 8, 10 pm \$40

# 100 MILES OUT

## CONNECTICUT

8/20 (6 pm) Ken Peplowski with Donald Vega, Peter Washington, Nasheet Waits  
8/27 (6 pm) Donald Vega with Peter Washington, Nasheet Waits  
**Greenwich Jazz Festival @ Great Lawn (Greenwich, CT) <https://culturalalliancefc.org>**

8/1, 8/8, 8/15, 8/22, 8/29 (9 pm) Red Planet  
8/2, 8/9, 8/16, 8/23, 8/30 (9 pm) Kevin Saint James Band  
**Owl Shop (New Haven, CT) <https://owlshopcigars.com>**

8/18 (7/9 pm) Emily Mazzella Quartet  
**Palace Theater Poli Club (Waterbury, CT) <https://www.palacetheaterct.org/shows/jazz>**

8/4 (8 pm) Rachel & Vilray  
**Ridgefield Playhouse (Ridgefield, CT) <https://ridgefieldplayhouse.org>**

8/11 (8:30 pm) Mike LeDonne's Groover Quartet  
8/12 (8:30 pm) Mike LeDonne's Groover Quartet  
8/18 (8:30 pm) Aaron Goldberg Trio  
8/19 (8:30 pm) Aaron Goldberg Trio  
**Side Door (Old Lyme, CT) <https://thesidedoorjazz.com>**

## NEW JERSEY

8/4 (7:30/9:15 pm) T.K. Blue "Organ Soundz" with Akiko Tsuruga  
8/11 (7:30/9:15 pm) Imraan Khan Quartet  
8/18 (7:30/9:15 pm) Edsel Gomez Trio  
8/25 (7:30/9:15 pm) Ron Jackson Trio  
**Brothers Smokehouse (Ramsey, NJ) <https://www.brotherssmokehousenj.com>**

8/3 (7:30 pm) Bill Saxton  
8/10 (7:30 pm) Mark Gross  
8/17 (7:30 pm) Daryl Yokley  
8/24 (7:30 pm) Sharp Radway  
8/31 (7:30 pm) Vince Ector  
**Englewood Public Library (Englewood, NJ) <https://englewoodlibrary.org>**

8/24 (7 pm) Darrell Smith  
**Jazz House Kids (Montclair, NJ) <https://jazzhousekids.org>**

8/8 (6 pm) T.K. Blue with S.O.L.E.  
**Liberty State Park (Jersey City, NJ) <https://visitnj.org/article/liberty-state-park>**

8/12 (4:30-10pm) Charlie Siegler; Endea Owens and The Cookout; DJ Brother Mister aka Christian McBride  
**Montclair Jazz Festival: Lackawanna Plaza (Montclair, NJ) <https://www.montclairjazzfestival.org/>**

8/4 (7 pm) Nat Adderley Jr. Quartet  
**New Brunswick Performing Arts Center (New Brunswick, NJ) <https://nbpac.org>**

8/20 (7 pm) Béla Fleck solo; Shakti with John McLaughlin, Zakir Hussain, V. Selvaganesh, Shankar Mahadevan, Ganesh Rajagopalan  
**New Jersey Performing Arts Center @Prudential Hall (Newark, NJ) <https://www.njpac.org>**

8/1 (6:30 pm) John Korba with Hal Slapin, John Vourtsis  
8/2 (6 pm) Jan Findlay with Tomoko Ohno, John Zweig, Rick Crane  
8/3 (7 pm) Meant To Be Quartet with Glen Merritt, Alan Hayes, Pete Omelio, John Higgins  
8/5 (7 pm) Champion Fulton with Fukushi Tainaka, Hide Tanaka  
8/8 (6:30 pm) John Korba with Hal Slapin, John Vourtsis  
8/9 (7 pm) Adrian Cunningham  
8/12 (7 pm) Good Stuff  
8/15 (6:30 pm) John Korba with Hal Slapin, John Vourtsis  
8/18 (7 pm) Eric Mintel Quartet with Dave Antonow, Dave Mohn, Nelson Hill  
8/19 (7 pm) SaRon Crenshaw  
8/22 (6:30 pm) John Korba with Hal Slapin, John Vourtsis  
8/25 (7 pm) Dave Stryker Trio  
8/26 (7 pm) Nicki Denner Trio with Jennifer Vincent, Pablo Bencid  
8/29 (6:30 pm) John Korba with Hal Slapin, John Vourtsis  
**Shanghai Jazz (Madison, NJ) <https://www.shanghaijazz.com>**

8/3 (7 pm) Kate Curran Quartet  
8/10 (7 pm) Ray Blue Quartet  
8/17 (7 pm) Marianne Solivan Quartet  
**Tavern on George (New Brunswick, NJ) <https://www.tavernongeorge.com>**

## NEW YORK

8/13 (2 pm) Hudson Valley Jazz Festival: Billy Stein, Joe Giardullo, Harvey Sorgen  
**Albert Wisner Library (Warwick, NY) <https://hudsonvalleyjazzfest.org>**

8/11 (7 pm) Hudson Valley Jazz Festival: Judi Silvano, Matt Finck, Teri Roiger, Gabriele Tranchina, John Menegon  
**Astoria Hudson (Montgomery, NY) <https://www.astoriahudson.com>**

8/12 (7 pm) Hudson Valley Jazz Festival: Steve Slagle Group with Matt Garrity  
**Barnstock (Woodstock, NY) <https://barnstockny.com>**

8/9 (7 pm) Hudson Valley Jazz Festival: Taru Alexander, Robert Kopec, Eric Person, Bill Ware  
8/12 (3 pm) Hudson Valley Jazz Festival: Brian Kastan Group  
**The Cove Castle (Greenwood Lake, NY) <https://hudsonvalleyjazzfest.org>**

8/4 (7 pm) Club d'Elf with John Medeski, Eric Kalb, Will Bernard, Mister Rourke, Mike Rivard  
8/5 (7:30 pm) Bernard "Pretty" Purdie and Friends  
8/6 (7:30 pm) Camille Thurman with the Darrell Green Quartet

8/13 (7 pm) Hudson Valley Jazz Festival: The Analog Jazz Orchestra with Kevin Bene, Geoff Vidal, Luke Batson, Brad Hubbard, Jason Miller, Jeff Fairbanks, Brian Bonvissuto, Erick Storckman, John Castleman, Chris Persad, Kenny Harbus, Rich Johnson, Scott Arcangel, Scott Drewes, Rob Helsel, Lou Pappas  
8/13 (7:30 pm) Joe Lovano's Analog Jazz Orchestra  
8/26 (7:30 pm) Ed Palermo Big Band  
**The Falcon (Marlboro, NY) <https://www.liveatthefalcon.com>**

8/13 (12 pm) Hudson Valley Jazz Festival: Bob Shaut and Sax Life  
**Frank Guido's Little Italy (Kingston, NY) <https://hudsonvalleyjazzfest.org>**

8/9 (7 pm) Hudson Valley Jazz Festival: Sean Crimmins Heart Strings Band  
8/10 (7 pm) Hudson Valley Jazz Festival: Depetris/Laks Duo  
8/11 (7 pm) Hudson Valley Jazz Festival: Soul Jazz Collective with Steve Raleigh, Pete Levin, Lew Scott, Matt Garrity  
8/12 (12 pm) Hudson Valley Jazz Festival: Nancy Tierney Trio  
**Front Street Tavern (Kingston, NY) <https://frontstreetkingston.com>**

8/28 (7 pm) Charles McPherson quartet with Randy Brecker: "Bird Lives"  
**Hamptons JazzFest @Church at Bay Street Theater (Sag Harbor, NY) <https://hamptonsjazzfest.org>**

8/3 (2 pm) Galeet Dardashti and Divahn  
8/10 (6:30 pm) Matt Wilson Quartet  
8/24 (6:30 pm) Mafalda Minnozzi & Paul Ricci Quintet  
**Hamptons JazzFest @Church at Sag Harbor (Sag Harbor, NY) <https://hamptonsjazzfest.org>**

8/20 (6 pm) Bill O'Connell Quartet with Billy Hart, Craig Handy  
**Hamptons JazzFest @Gosman's Dock (Montauk, NY) <https://www.hamptonsjazzfest.com>**

8/2 (6 pm) Micahel O'Brien Trio  
8/16 (6 pm) Iris Ormig Trio  
**Hamptons JazzFest @Hampton Library (Bridgehampton, NY) <https://hamptonsjazzfest.org>**

8/7 (6 pm) Amina Figarova  
8/14 (6 pm) Gill Goldstein  
**Hamptons JazzFest @LTV Media Center (Wainscott, NY) <https://hamptonsjazzfest.org>**

8/4 (6 pm) Spike Wilner Trio  
8/18 (6 pm) Sasha Berliner Quartet  
**Hamptons JazzFest @Parrish Art Museum (Water Mill, NY) <https://hamptonsjazzfest.org>**

8/1 (7 pm) Santi Debriano and Arkestra Bembe  
**Hamptons JazzFest @Southampton Arts Center (Southampton, NY) <https://hamptonsjazzfest.org>**

8/20 (2 pm) Joe Duraes and The Skills  
**Hendrick Hudson Free Library (Montrose, NY) <https://henhudfreelibrary.org>**

8/12 (7 pm) Hudson Valley Jazz Festival: David Amram  
**Howland Cultural Center (Beacon, NY) <https://hudsonvalleyjazzfest.org>**

8/10 (6 pm) Hudson Valley Jazz Festival: Nancy Donnelly with Peter Tomlinson Duo  
**Hudson House Distillery (West Park, NY) <https://www.thehudsonhouseny.com>**

8/3 (7/8:30 pm) Chris Vitarello  
8/10 (7/8:30 pm) Chris Morrison, Paul Connors, Jon Doty  
8/17 (7/8:30 pm) Satish Robertson, Paul Connors, Jon Doty  
8/24 (7/8:30 pm) Mark Barden, Paul Connors, Jon Doty  
8/31 (7/8:30 pm) Chris Vitarello  
**Jazz at The Lodge (Ossining, NY) <https://www.jazzatthelodge.com>**

8/4, 8/5 (7/9:30 pm) Willie Jones III Quintet  
8/6 (4/6 pm) Klaus Mueller Quartet  
8/11, 8/12 (7/9:30 pm) Rodney Jones Quartet with Ron Blake, Lonnie Plaxico, Carl Allen  
8/13 (4/6 pm) Greg Abate Quartet  
8/18, 8/19 (7/9:30 pm) Oscar Feldman Quartet: "Celebrating the Music of Gato Barbieri"  
8/20 (4/6 pm) Bertha Hope Quartet: "Salute to Elmo Hope's Centennial"  
8/25, 8/26 (7/9:30 pm) Roni Ben Hur Sextet with George Cables: "Remembering Barry Harris"  
8/27 (4/6 pm) Mark Soskin Trio with Jay Anderson, Matt Wilson  
**Jazz Forum Arts (Tarrytown, NY) <https://jazzforumarts.org>**

8/11 (6:30 pm) Hudson Valley Jazz Festival: Vanessa Racci Band  
**Jazz Forum Arts presents Jazz at Pierson Park (Tarrytown, NY) <https://jazzforumarts.org/summer-concerts/pierson-park>**

8/2 (7 pm) Keenan Zach and the Jazz Loft Trio and Jam  
8/8 (5 pm) Jazz Loft Quartet: "The Great American Songbook"  
8/9 (7 pm) Keenan Zach and the Jazz Loft Trio and Jam  
8/10 (6 pm) Melanie Marod Ensemble  
8/11 (7 pm) John Jorgensen Quintet with Simon Planting, Casey Driscoll, Rick Reed, Rory Hoffman  
8/12 (12 pm) John Monteleone/Steve Salerno: "Guitar Workshop"; Steve Salerno Trio with Ray Anderson, Dean Johnson  
8/16 (7 pm) Keenan Zach and the Jazz Loft Trio and Jam  
8/17 (7 pm) Bad Little Big Band  
8/23 (7 pm) Keenan Zach and the Jazz Loft Trio and Jam  
8/24 (6 pm) The Phoenix Big Band  
8/25, 8/26 (7 pm) Nicole Zuraitis: "Sings the Keely Smith Songbook"  
8/30 (7 pm) Keenan Zach and the Jazz Loft Trio and Jam

8/31 (7 pm) Interplay Jazz Orchestra  
**The Jazz Loft (Stony Brook, NY) <https://www.thejazzloft.org>**

8/3 (8 pm) Brasil Trio + 1 and Jam  
8/4 (7/9 pm) Naama Quartet  
8/5 (7/9 pm) Andy Bianco Organ Quartet with Wayne Escoffery, Brad Whiteley, Paul Wells  
**Jazz on Main (Mt. Kisco, NY) <https://jazzonmain.com>**

8/13 (3 pm) Hudson Valley Jazz Festival: Rick Savage Quartet with Joe Vincent Tranchina, Gandharva Earl Sauls, Eliot Zigmund  
**Last Whiskey Bar (Warwick, NY) <https://lastwhiskybar.com>**

8/12 (7 pm) Hudson Valley Jazz Festival: Jeff Ciampa with Chris Pasin Quartet  
**Lydia's Café (Stone Ridge, NY) <https://www.lydias-cafe.com>**

8/12 (8 pm) Arturo O'Farrill Quartet  
8/19 (8 pm) Nilson Matta Brazilian Voyage  
**The Maverick (Woodstock, NY) <https://maverickconcerts.org>**

8/3 (6:30 pm) Joel Forrester  
**Pierson Park (Tarrytown, NY) <https://www.tarrytownny.gov>**

8/24 (7 pm) Yosvany Terry, Michael Rodriguez, Osmany Paredes, Yunion Terry, Obed Calvaire  
**The Pocantico Center (Tarrytown, NY) <https://www.rbf.org/pocantico>**

8/11 (7:30 pm) Jerry Vivino, Adam Nussbaum, Sue Williams, Tomoko Ohno  
**Railroad Green (Warwick, NY) <https://villageofwarwick.org>**

8/20 (12-8 pm) Jazz in the Park Festival: Ensemble; T.K. Blue Quartet; Harlem Blues and Jazz Band; Cynthia Scott Quintet; Ray Blue Quintet; Mark Morganelli Jazz Forum Brazilian All-Stars  
**Riverfront Green Park (Peekskill, NY) <https://www.cccjazz.org>**

8/12 (7 pm) Hudson Valley Jazz Festival: Village Jazz Quartet  
**Silvio's Italian Villa (Warwick, NY)**

8/10 (6:30 pm) Hudson Valley Jazz Festival: Camille Thurman with the Darrell Green Quartet  
**Sugar Loaf Performing Arts Center (Sugar Loaf, NY) <https://hudsonvalleyjazzfest.org>**

8/12 (1 pm) Hudson Valley Jazz Festival: Rave Tesar/Mike Jackson Group  
**Trail's End Taphouse (Greenwood Lake, NY) <https://www.trailsentaphouse.com>**

8/2 (8 pm) Grex with Karl Evangelista, Rei Scampavia; Allen Lowe/Lewis Porter  
**Tubby's (Kingston, NY) <https://www.tubbyskingston.com>**

8/9 (7:30 pm) Jack DeJohnette: "Tribute to Miles Davis" with Don Byron, Will Calhoun, George Colligan, Matthew Garrison, Wallace Roney Jr., Luisito Quintero, Vernon Reid  
**Ulster Performing Arts Center (Kingston, NY) <https://www.bardavon.org>**

8/11 (6 pm) Hudson Valley Jazz Festival: Circular Jazz, The Guitar Trio  
**Unison Arts (New Paltz, NY) <https://hudsonvalleyjazzfest.org>**

8/10 (7 pm) Hudson Valley Jazz Festival: Joe Vincent Tranchina, Bryan Kopchak Neil, Alexander, Robert Kopec: "Bill Evans Tribute"  
**Up Front Exhibition Space (Port Jervis, NY) <http://artistsmarketcc.com/UpfrontGallery.html>**

## PENNSYLVANIA

8/2, 8/9, 8/16, 8/23, 8/30 (8/9:30 pm) Philadelphia Jazz Orchestra  
8/3 (8/9:30 pm) Bianca Love  
8/4 (8/10/11:30 pm) Imani-Grace Cooper; Jake Kaplan  
8/5 (8/10 pm) Steve Weiss  
8/10 (8/9:30 pm) Justin Farquhar  
8/11 (8/10/11:30 pm) Joe Block; Oliver Mayman  
8/12 (8/10 pm) Dylan Band  
8/17 (8/9:30 pm) Cameron Sewell-Snyder  
8/18 (8/10/11:30 pm) T.K. Blue; Jake Kaplan  
8/19 (8/10 pm) Jonathan Michel  
8/24 (8/9:30 pm) Peter Frank  
8/25 (8/10/11:30 pm) Aidan McKeon; Oliver Mayman  
8/26 (8/10 pm) Kaisa Mäensivu  
8/31 (8/9:30 pm) Skyler Hagner Nonet  
**Chris' Jazz Café (Philadelphia, PA) <https://www.chrisjazzcafe.com>**

8/3, 8/10, 8/17, 8/24 (7 pm) Bill Washer & Friends, and Jazz Jam  
8/4 (7 pm) David Ostwald's Louis Armstrong Eternity Band  
8/5 (7 pm) Emily Braden  
8/6 (7 pm) Jay Leonhart  
8/11 (7 pm) Yoko Miwa Trio with Will Slater, Scott Goulding  
8/12 (7 pm) Naama Gheber  
8/13 (5 pm) The Hot Club of Scranton with Roy Williams, Nick Driscoll, Mark Woodyatt, Mike Williams, Ian O'Hara  
8/18 (7 pm) Co-Op Bop with Alan Gaumer, Nelson Hill, Tom Hamilton, Craig Kastelnik, Tom Kozić, Dave Mohn  
8/19 (7 pm) Houston Person with the David Leonhardt, Matthew Parrish, Colby Inzer  
8/20 (5 pm) Erin McClelland Band with Spencer Reed, Tony Marino, Daniel Gonzalez  
8/25 (7 pm) Walt Bibinger/Zach Brock  
8/26 (7 pm) Nellie McKay  
8/27 (5 pm) Hot Takes Trio with Patrick Kerssen, Erica Golaszewski, Ron Bogart  
8/28 (7:30 pm) The Water Gap Jazz Orchestra  
**Deer Head Inn (Delaware Water Gap, PA) <https://deerheadinn.com>**

8/2 (7 pm) Judi Silvano and The Family Band with Teri Roiger, Bruce Arnold, John Menegon  
**Settler's Inn (Hawley, PA) <http://www.thesettlersinn.com>**

# CLUB DIRECTORY

- **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)
- **Birdland Theater** 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)
- **Bryant Park** 5th and 6th Ave. btwn. 40th and 42nd Str.  
(212-768-4242) Subway: 4, 5, 6 to 42nd Str.  
[bryantpark.org](http://bryantpark.org)
- **Café Luce** 235 E. 53rd Str.  
(646-590-2777) Subway: E, M to Lexington Ave. / 53rd Str.  
[cafelucenyc.com](http://cafelucenyc.com)
- **Cellar Dog** 75 Christopher Str. at 7th Ave.  
(212-675-6056) Subway: 1 to Christopher Str. /Sheridan Sq.  
[cellardog.net](http://cellardog.net)
- **Central Park Great Hill** 105th Str.  
Subway: B, C to 103rd Str.  
[jazzmobile.org](http://jazzmobile.org)
- **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)
- **City Winery** 25 11th Ave. (at 15th Str.)  
(646-751-6033) Subway: A, C, E, L to 14th Str.  
[citywinery.com](http://citywinery.com)
- **Coby Club** 156 1/2 7th Ave  
(646-504-0519) Subway: 1 to 18th Str.  
[cobyclubnyc.com](http://cobyclubnyc.com)
- **Coney Island Amphitheater** 3052 W 21st Str., Brooklyn  
(718-954-9933) Subway: D, F, N, Q to Stillwell Ave.  
[seasideparkconeyisland.com](http://seasideparkconeyisland.com)
- **Crotona Park** 1591 Fulton Ave., Bronx  
(212-639-9675) Subway: 2, 5 to 174th Str.
- **Damrosch Park at Lincoln Center** Broadway and 62nd Str.  
Subway: 1 to 66th Str.
- **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)
- **Dyckman Farmhouse Museum** 4881 Broadway  
(212-304-9422) Subway: A to 207th Str.  
[dyckmanfarmhouse.org](http://dyckmanfarmhouse.org)
- **El Sol Brillante Community Garden** 522 E. 12th Str.  
Subway: L to First Ave.  
[elsolbrillante.org](http://elsolbrillante.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)
- **Gantry Plaza State Park** 49th Ave. and Center Blvd.  
Subway: 7 to Vernon-Jackson Blvd.  
[liveatthegantries.com](http://liveatthegantries.com)
- **Grace Gospel Church** 589 E. 164th Str.  
(718-328-0166) Subway: 2, 5 to Prospect Ave.
- **Grant's Tomb** 122nd Str. and Riverside Dr.  
Subway: 1 to 125th Str.  
[jazzmobile.org](http://jazzmobile.org)
- **Hansborough Recreation Center** 35. W. 134th Str.  
(212-234-9603) Subway: 2, 3 to 135th Str.  
[nycgovparks.org](http://nycgovparks.org)
- **Harlem Rose Garden** 6 E. 129th Str.  
Subway: 2, 3 to 125th Str.
- **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)
- **The Keep** 205 Cypress Ave., Queens  
(718-381-0400) Subway: L to Jefferson Str.  
[thekeepny.com](http://thekeepny.com)
- **Klavierhaus** 549 W. 52nd Str., 7th Floor  
(212-245-4535) Subway: C, E to 50th Str.  
[klavierhaus.com](http://klavierhaus.com)
- **Le Chéile** 839 W. 181st Str.  
(212-740-3111) Subway: A to 181st Str.  
[lecheilenyc.com](http://lecheilenyc.com)
- **Little Branch** 22 7th Ave. South  
(212-929-4360) Subway: 1 to Houston Str.  
[littlebranch.net](http://littlebranch.net)
- **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.  
[cityparksfoundation.org](http://cityparksfoundation.org)
- **Mezzrow** 163 W. 10th Str.  
(646-476-4346) Subway: 1 to Christopher Str.  
[smalls.com](http://smalls.com)
- **More Gardens** Stanton Str. Between Eassex and Norfolk Str.  
Subway: B, D to Grand Str.  
[moregardens.org](http://moregardens.org)
- **Mount Morris Ascension Presbyterian Church** 15 Mount Morris Park West  
(212-831-6800) Subway: 2, 3 to 125 Str.
- **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)
- **Ornithology Jazz Club** 6 Suydam Str., Brooklyn  
(917-231-4766) Subway: J, M, Z to Myrtle Ave.  
[ornithologyjazzclub.com](http://ornithologyjazzclub.com)
- **Pangea** 178 Second Ave.  
(212-995-0900) Subway: L to First Ave.  
[pangeanyc.com](http://pangeanyc.com)
- **Patrick's Place** 2835 Frederick Blvd.  
(212-491-7800) Subway: B, D to 155th Str.  
[patrickspplaceharlem.com](http://patrickspplaceharlem.com)
- **Pier 84** W. 44th Str. and Hudson River  
Subway: A, C, E, F, V to 42nd Str. -Port Authority  
[jazzfoundation.org](http://jazzfoundation.org)
- **Poster House** 119 W. 23rd Str.  
(917-722-2439) Subway: 1, 2 to 23rd Str.  
[posterhouse.org](http://posterhouse.org)
- **Roberto Clemente State Park** 301 W Tremont Ave., Bronx  
(718-299-8750) Subway: Metro North: Hudson Line to Morris Heights  
[parks.ny.gov/parks/140/details.aspx](http://parks.ny.gov/parks/140/details.aspx)
- **Room 623 at B2 Harlem** 271 W. 119th Str.  
(212-280-2248) Subway: B, C to 116th Str.  
[b2harlem.com](http://b2harlem.com)
- **Roulette** 509 Atlantic Ave.  
(917-267-0363) Subway: 2, 3, 4, 5 to Atlantic Ave.  
[roulette.org](http://roulette.org)
- **Rumsey Playfield in Central Park** 72nd Str. and Fifth Ave.  
(212-360-2777) Subway: B, D to 72nd Str.  
[summerstage.org](http://summerstage.org)
- **Saint Peter's Church** 619 Lexington Ave. at 54th Str.  
(212-935-2200) Subway: 6 to 51st Str.  
[saintpeters.org](http://saintpeters.org)
- **Shrine** 2271 Adam Clayton Powell Blvd. btwn. 133rd & 134th Str.  
(212-690-7807) Subway: B, 2, 3 to 135th Str.  
[shrinenyc.com](http://shrinenyc.com)
- **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.  
[smallsjazz.com](http://smallsjazz.com)
- **Smoke** 2751 Broadway btwn. 105th and 106th Str.  
(212-864-6662) Subway: 1 to 103rd Str.  
[smokejazz.com](http://smokejazz.com)
- **Snug Harbor Cultural Center** 1000 Richmond Terrace, Staten Island  
(718-448-2500) Subway:  
[jazzmobile.org](http://jazzmobile.org)
- **Socrates Sculpture Park** 32-01 Vernon Blvd., Long Island City  
(718-956-1819) Subway: 7 to Vernon Blvd.-Jackson Ave.; M to Broadway  
[socratessculpturepark.org](http://socratessculpturepark.org)
- **The Stone at The New School** 55 West 13th Str.  
(212-229-5600) Subway: F, V to 14th Str.  
[thestonenyc.com](http://thestonenyc.com)
- **Tipsy Grape Wine Bar** 110 Smith Str., Brooklyn  
(347-588-3955) Subway: F, G to Bergen Str.; A, C, G to Hoyt/ Schermerhorn Str.  
[tipsygrapeny.com](http://tipsygrapeny.com)
- **Tompkins Square Park** 7th to 10th Str. btwn. Ave. A and Ave. B  
(212-387-7685) Subway: L to 1st Ave. ; F, V to Second Ave.; 6 to Astor Pl.
- **Tompkins Square Park Library** 10th Str. and Ave. B  
(212-925-5256) Subway: L to 1st Ave. ; F, V to Second Ave.
- **Union Pool** 484 Union Ave. at Meeker  
(718-609-0484) Subway: L to Lorimer Str.  
[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)

**EMILI BALERIOLA** (Apr. 4, 1952 – Jun. 19, 2023) The Barcelona-based guitarist, a progenitor of Catalan jazz fusion, died at 71 from an aneurysm. Baleriola formed the groundbreaking band Crac with his local music academy chum Carles Benavent in 1970, before joining Enric Herrera in another progressive jazz-rock band, Màquina! for its second album, *En directo*. After completing his military service in 1974, he started Urban Band, then worked with renowned Catalan singer-songwriter Jaume Sisa on *Le catedral*. (1997). In the '80s, Baleriola was a member of the Plateria Orchestra, guesting in other bands and recording solo albums in his Barcelona studio. His last recording was *Bad Times Magic* (2002).

**PETER BRÖTZMANN** (Mar. 6, 1941 – Jun. 22, 2023) An incendiary, uncompromising improviser, the iconoclastic avant garde saxophonist died at 82 in Wuppertal where he was born. Acknowledged as one of the key figures in free jazz, Brötzmann worked with scores of avant gardists on both sides of the Atlantic, mainly playing tenor and alto saxophone, but also soprano and baritone saxes, various clarinets and *tárogató* (a Hungarian reed instrument). Trained as a visual artist—his art and calligraphy grace many of his album covers—he worked with Fluxus stalwart Nam June Paik before deciding to pursue music, inspired by a Sidney Bechet concert he attended, as well as hearing Miles Davis and John Coltrane live. Brötzmann first worked in a free jazz trio with bassist Peter Kowald and drummer/percussionist Sven-Åke Johansson, recording with them on two seminal free jazz albums: *For Adolphe Sax* and *Machine Gun*, the latter titled from a nickname given to him by trumpeter Don Cherry. A prolific artist and wide-ranging collaborator, the saxophonist spent time with Han Bennink in Instant Composers Pool and then dueted with the Dutch drummer on another groundbreaking album, *Schwarzwaldfahrt*, which featured jams with birdsong and his horn recorded underwater. Brötzmann worked with guitarist Sonny Sharrock in a duo, and in Last Exit (with bassist Bill Laswell and drummer Ronald Shannon Jackson) in the '80s and '90s, and later with Chicago multi-reedist Ken Vandermark, and trumpeter Toshinori Kondo, bassist William Parker and drummer Hamid Drake in the Die Like a Dog Quartet. His Chicago Tentet was especially active for over a dozen years starting in the late '90s, touring internationally and releasing a dozen albums in that timespan as well. Almost a decade ago, he began a fruitful collaboration with pedal steel guitarist Heather Leigh (their *Naked Nudes* was released earlier this year), adding to his vast catalogue of duo collaborators which includes a shopping list of significant drummers: Bennink, Drake, Andrew Cyrille, Walter Perkins, Nasheet Waits, Michael Zerang, Paal Nilssen-Love, Steve Noble, Peeter Uuskyla, et al. All told, Brötzmann's legacy includes hundreds of inimitable recordings as leader and collaborator with other free jazz luminaries.

**KIM CUSACK** (Dec. 28, 1938 – Jun. 2, 2023) The traditional jazz clarinetist and alto saxophonist, beloved by generations of Chicago-area music fans, died at 84; he lived in Delavan, WI. He began learning clarinet in fifth grade. And with boyhood pal, pianist James Dapogney, he first joined the Chicago Stompers, a band then led by trumpeter Ted Butterman, with whom he would play in the Chicago Cubs' famed Dixieland band for over 50 years. In 1957, Cusack became the top clarinetist for the Salty Dogs Jazz Band's Chicago gigs, and eventually ended up working with many top trad jazz bands and artists, including Wild Bill Davison, Turk Murphy and Ernie Carson's Original Cottonmouth Jazz Band. Ten days before he died, Cusack performed in Wisconsin with Bob Schultz' Frisco Jazz Band at a meeting of the Madison Jazz Society.

**ASTRUD GILBERTO** (Mar. 29, 1940 – Jun. 5, 2023) The world-famous singer from Brazil, who helped popularize bossa nova with the hit song "The Girl from Ipanema", died at 83 in Philadelphia, PA, from lung cancer. Born Astrud Evangelina Weinert in Salvador, a city in Brazil's northern state of Bahia, and raised in Rio de Janeiro, she began singing while in her teens. She was 19 when she married guitarist, singer and

composer João Gilberto, who was instrumental in launching bossa nova, and worked with him frequently. In March 1963, Gilberto accompanied her husband to New York City, where he was making the album with Stan Getz later released as *Getz/Gilberto*. It was decided to include a cover of "The Girl from Ipanema", a pensive ballad written by Antônio Carlos Jobim and poet Vinícius de Moraes; Gilberto ended up singing the English lyric (written by Norman Gimbel) on one verse of the song, while her husband sang a verse in Portuguese. The song won a Grammy for "Record of the Year" and subsequently became one of the most recorded songs in music history. Resulting fame and popularity from her vocal performance led to a tour and a live album with Getz and subsequent albums on Verve; she worked with Gil Evans (*Look to the Rainbow*), and Don Sebesky/Claus Ogerman (*The Shadow of Your Smile*). Gilberto later recorded with Stanley Turrentine, but in the '70s worked less frequently after her 1964 divorce from Gilberto and as her disenchantment with the music business grew. She made notable recordings with the James Last Orchestra and Japanese trombonist Shigeharu Mikei, dueted with George Michael for the AIDS benefit album *Red Hot + Rio*, and released a final album in 2002, a contemporary pop-jazz collection called *Jungle*. In 2008, Gilberto was awarded a Latin Grammy for Lifetime Achievement.

**JOAQUIM "LUCKY" GURI** (1950 – Jun. 22, 2023) The pianist and bandleader, who became a fixture on Catalonia's TV3 in the '90s, died at 73 in Palamós, Catalonia, Spain. Born in Calella in Spain's Maresme region, his family moved to Barcelona when he was 7, the same year he entered the Municipal Music Conservatory to study classical piano. Guri formed his first jazz trio in 1967. At La Cova del Drac, a well-known Barcelona jazz haunt, he worked with numerous touring American jazz artists and introduced the electric piano to the bandstand. Guri inaugurated his New Jazz Trio (renamed Barcelona Traction) in the early '70s. A popular figure on radio and TV, Guri had a stroke in 2004, but slowly relearned how to play piano and eventually returned to performing.

**DAVID KOETHER** (Feb. 26, 1944 – Jun. 6, 2023) A drummer-percussionist, and professional photographer, Koether died at 79 in Ann Arbor, MI. Originally from San Diego, he graduated from Albion College, then stayed to teach sixth grade. He later became an assertiveness trainer on contract with the Navy. Active in the Detroit jazz scene, Koether recorded with the quintet Mixed Bag, which backed saxophonist Sonny Stitt on his *Brand New Bag* album.

**VINCENT LATO, JR.** (Aug. 26, 1945 – Jun. 1, 2023) The Ocean State's much-loved saxophonist died at 77 in Cranston, RI. Born and raised in Providence, "Vinny" learned flute and saxophone early on and played in the Rhode Island Youth Philharmonic before heading to Boston's Berklee College of Music. Over the years, Lato worked and toured with a litany of jazz and popular music greats—Tony Bennett, Louie Bellson, Etta James, Natalie Cole, Jimmy Smith and The Righteous Brothers. He was a regular on local Rhode Island bandstands, playing with artists including Mike Renzi, Duke Belaire and Tony Giorgianni as well as the Calamari Brothers.

**BOB MARTIN** (1948 – Jun. 1, 2023) The alto saxophonist, whose tenure from 1976-92 with the Bob Young Orchestra in Atlantic City, NJ (where he was born and raised) meant accompanying the biggest stars in showbiz, died at 74. Martin took lessons with Gene Quill, Phil Woods' frequent foil, before attending Berklee College of Music in Boston. A student of bop saxophone, he found work after college with Buddy Rich, staying with the drummer for two sizable stints. He also worked with trumpeters Bill Hardman and Al Porcino. While with Young, Martin would zip over to Philadelphia to play with Shirley Scott or his drummer/brother Doug. In 1997, the saxophonist moved to London, where he stayed for 15 years; he later lived in France.

**MAX MORATH** (Oct. 1, 1926 – Jun. 19, 2023) The polymath pianist known as "Mr. Ragtime" died at 96 in Duluth, MN. Born and raised in Colorado Springs, CO, he learned piano

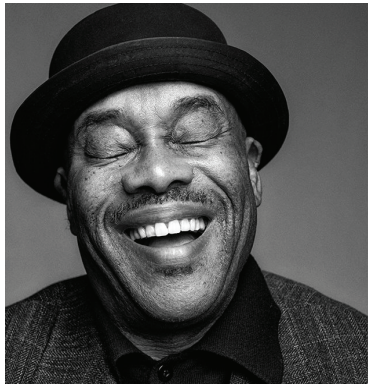
and harmony as a child. While in high school, Morath worked as a radio announcer. He attended Colorado College and the Stanford-NBC Radio and Television Institute, during which time he developed an interest in early popular music and theater, leading him to study ragtime pioneers Scott Joplin and Eubie Blake. He produced a 12-part public television program called "The Ragtime Era" in 1960, which led to programs on Tin Pan Alley and other subjects; his documentary series "The Turn of the Century" was broadcast in 1962. As a performer and recording artist, Morath benefited greatly from the ragtime resurgence of the early '70s. At 70, he earned a Master's degree in American studies from Columbia University—his thesis was on the composer Carrie Jacobs-Bond, which he followed with a novel based on his research. He also authored *The NPR Curious Listener's Guide to Popular Standards* and wrote two musicals and a screenplay. In 2016, he was inducted into the Colorado Music Hall of Fame.

**TOM NICHOLAS** (Mar. 8, 1938 – Jun. 16, 2023) The drummer-percussionist died at 85 in Germany, where he resided. Born in Philadelphia, he began playing drums in grade school. Nicholas moved to California, recorded with guitarist Michael Howell and saxophonist John Handy and worked with Kenny Burrell, Dewey Redman, Pharoah Sanders and Eddie Moore before relocating to New York City. He then moved to Europe in 1977, ending up in Darmstadt, Germany where he became a fixture in the German jazz scene, recording with the Afrobeat band Mombasa, Peter Giger Percussion Orchestra, Vienna Art Orchestra and Albert Mangelsdorff. With saxophonist Anke Schimpf, Nicholas co-led the Black & White Cooperation, which released three albums.

**MARTIN ROJAS** (Sep. 3, 1943 – Jun. 11, 2023) The influential guitarist-composer, and co-founder of the Nueva Trova Cubana movement, died at 79 in Miami, FL. Born in Havana, he was blinded in an accident at seven. During his convalescence he began to learn guitar and later studied with Isaac Nicola, Cuba's top guitar teacher at the time. Rojas founded the group Antares for blind musicians in 1958, and continued performing with them for six years. In 1966, he founded Grupo Sonorama 6 with Paquito D'Rivera, Changuito and bassist Carlos del Puerto. Rojas was a favorite accompanist for many of Cuba's top vocalists—he worked with Omara Portuondo and Elena Burke for nearly two decades—and after he moved to the U.S. in 1998, he continued to work with and compose for different musicians, including his former Nueva Trova compatriot Pablo Milanés. Rojas appears on *Nocturne* (2001) with Gonzalo Rubalcaba and Charlie Haden.

**HOWIE SHEAR** (Aug. 5, 1954 – Jun. 27, 2023) A Los Angeles-based trumpeter and composer-arranger, Shear died at 68. After receiving a degree in music from SUNY at Fredonia, NY and a Master's from the Eastman School of Music, Shear joined Woody Herman and His Orchestra in 1980. He then relocated to L.A., played with Tony Bennett, Mel Tormé and George Benson and added arrangements and solos to Terry Gibbs' *52nd & Broadway: Songs of the Bebop Era* (2004). Shear also led small combos and released *Bopliography* (2003). For several seasons, Shear was trumpeter/arranger for *The Late Show Starring Joan Rivers*. He was also a longtime trumpet teacher at Cal State University, Northridge and the Los Angeles College of Music, even while battling Tourette's syndrome, as he had throughout much of his life.

**JACKIE WILLIAMS** (Jan. 2, 1933 – Jun. 11, 2023) The drummer and lifelong Harlem resident, Williams died at 90. He started playing professionally at a young age, working with Doc Cheatham for 18 years, as well as accompanying scores of notables around NYC and in Europe, such as Illinois Jacquet, Jay McShann, Buck Clayton, Bobby Hackett, Alberta Hunter, Warren Vaché, Jr., Earl Hines, Maxine Sullivan, Buddy Tate, Stéphane Grappelli and Teddy Wilson. Williams also recorded with Junior Mance and Keter Betts in the Floating Jazz Festival Trio. While in his 80s Williams was still playing with younger musicians including Ray Blue, Evan Christopher and Nicki Parrott.



8/1 (Tu) Phil Young



8/11 (F) SIPHO KUNENE & WOZA MASEKELA



8/19 (S) Jimmy Owens



8/2 (W) Danny Mixon



Lezlie Harrison



8/23 (W) Paul West



8/4 (F) Craig Harris



Jeremy Pelt



Wycliffe Gordon



Bobby Sanabria



8/25 (F) Dianne Reeves



8/5 (S) Steven Kroon



8/17 (Th) Omar Edwards



8/18 (F) Jason Moran



8/25 (F) T.K. Blue



8/9 (W) Donald Harrison



8/17 (Th) Dietrice Bolden



8/30 (W) Arturo O' Farrill

7pm TUESDAY 8/1: 229 W. 135th St. | 7pm WEDNESDAYS: Grant's Tomb RSD W. 122nd  
 5pm THURSDAY 8/17: SummerStage in HARLEM - 163 W. 125th St.  
 7pm FRIDAYS: Marcus Garvey Park : Fifth Ave & W. 124th St. Entrance  
 SATURDAYS:  
 3pm 8/5 Snug Harbor, Staten Island  
 4pm 8/12 The Great Hill in Central Park CPW and W. 106th Entrance  
 5pm 8/19 The Louis Armstrong House Museum, Corona, Queens|

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SCAN QR CODE for Schedule & JAZZMOBILE Supporters



line-up is subject to change