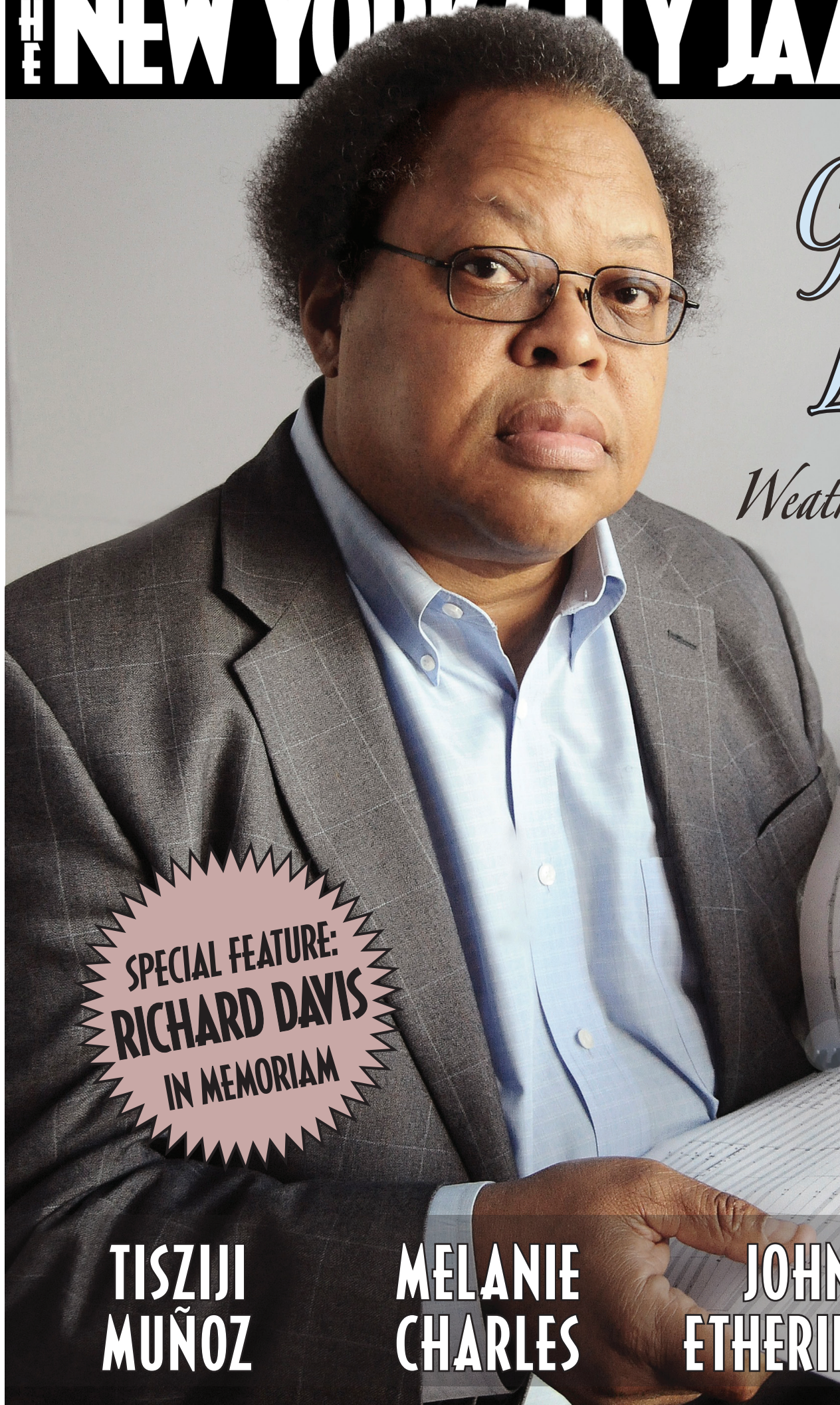


OCTOBER 2023—ISSUE 258

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

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THE NEW YORK CITY JAZZ RECORD



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SPECIAL FEATURE:
RICHARD DAVIS
IN MEMORIAM

TISZIJ
MUÑOZ

MELANIE
CHARLES

JOHN
ETHERIDGE

JAIMIE
BRANCH

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IN CORRECTION (September 2023 issue)
We regret the following error... In the Album
Reviews, Michel Petrucciani's
The Montreux Years is released on BMG
Entertainment (not Storyville)

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Letter from the Editor

If you're a jazz as well as sports fan, there's bad and good news for us New Yorkers. Sadly no postseason for either NYC baseball team (not even close), with football not offering much solace. The good news: much less distraction to place your undivided focus on concerts and recordings by the musicians we so deeply care about—starting with those covered in this month's issue. Stalwart AACM-er George Lewis (Cover Story) speaks of his shift from trombone to composition, and as Artistic Director of International Contemporary Ensemble. ICE members will perform new works by Lewis at Roulette this month. Also in Brooklyn, there's the annual weekend-long BRIC JazzFest under the co-curation of vocalist/flute player Melanie Charles (Artist Feature), who fortunately plays as part of her programming. Two guitarists of note whose rare NYC appearances you won't want to miss: U.K.'s John Etheridge (Encore) is at Iridium for two nights, an album release tour for the jazz-rock outfit Soft Machine (which he joined almost 50 years ago!); Tisziji Muñoz (Interview) reminisces about his one-time employer and friend Pharoah Sanders, who is fêted at National Sawdust. TNYCJR additionally commemorates two musicians who represent unique ends of the jazz spectrum: trumpeter jaimie branch (Lest We Forget) died just over a year ago (far too young at 39), while legendary bassist Richard Davis (In Memoriam Special Feature) more recently passed (at the ripe age of 93). A Roulette tribute concert honors branch and a posthumously released album. While a documentary on Davis (whose massive archive and famed Lion-Head bass are at the University of Wisconsin-Madison) is set to premiere around Easter 2024, what would have been Davis' 94th birthday. Enjoy comments and remembrances by 29 bassists from various generations and from around the world, each who remind us of Davis' unique contributions from a career that spanned almost seven decades and all genres. Baseball season may be over, and football may only take a day out of your week(end)—but jazz season is year-round and, fact of the matter, there's much less disappointment. Go team Jazz! Happy reading and listening, and see you out at the shows...

On The Cover: George Lewis (photo by Eileen Barroso)

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Curated by Rio Sakairi, The Jazz Gallery

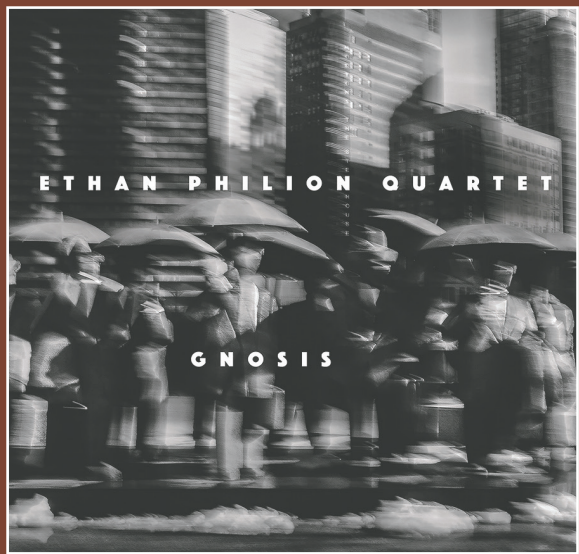
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Since 2003, bassist **Eivind Opsvik**'s Overseas has been an organ for his ethereal yet ecstatic compositions. The band celebrated its 20th anniversary at Barbès (Sep. 8) in its latest/longest incarnation: Tony Malaby (tenor), Jacob Sacks (piano), Brandon Seabrook (guitar) and Kenny Wollesen (drums). Drawing from five albums' worth of material, Opsvik opened (and closed) the set with a gentle minor descending melody before Sacks spelled out the harmonies for "Redford", Malaby's operatic tenor filling the snug, low-lit backroom with the Wayne Shorter-esque theme. "Youth Hopeth", a stomping blues, found Wollesen laying it down deep in the pocket; Seabrook was shrill, sharp and quirky, popping in when/where least expected. "Ginger Rogers" began and ended with sweeping, dreamlike piano arpeggios under the bassist's tremolo-bowed theme. The leader introduced "Clay Star" with a beautiful extended meditation, setting up a two-chord rock vamp; Malaby's stentorian tone shook sideways, almost breaking apart, poisoning colorful tones against the static backdrop. "Breath of Bark" was even skronkier, tenor and guitar goading each other to ecstatic plateaus. "Indian Summer" started innocently enough, until Seabrook introduced some confrontational electronic gambits. The alt-rock ballad "Neal" preceded "Oslo Opera", a disco send-up with a bass/drums lock-up so tight/loose that it had listeners bouncing in their seats. Last was "Silver", romantic, Latin-tinged, then an outro. But bouncing had felt too good, so the crowd demanded (and got) more: "opera", served in-the-pocket and off-the-cuff.

— Tom Greenland

The well-established pianist-composer **Victor Gould** and his little sister, emerging artist, singer-songwriter **Vanisha Gould**, presented a "window into their childhood" at Dizzy's Club (Sep. 14). The spotlight was on the latter, who described herself as a comedian of sorts; the pianist focused on attentively supporting the vocalist. The opener, "September in the Rain" (H. Warren, A. Dubin), quickly established her robust vocal tone, mastery of dynamics and storytelling ability: Vanisha often phrases the melodic elements of a song as a statement, all of which create mood. As for comedy, the garrulous singer announced it was Victor who weaned her from Kenny G. into serious jazz, particularly the likes of Sarah Vaughan, Billie Holiday, Louis Armstrong and other vocal powerhouses. Other standards included solid renditions of "Easy to Love" (C. Porter) and "The Lady is a Tramp" (R. Rodgers, L. Hart) with lyric adjustments that spoke to her California upbringing. As a songwriter, her own witty "Cute Boy", with short riffs of vocalese, and "Borough Blues", proved frothy treats. Her lyric to McCoy Tyner's soulful "Aisha" (from Coltrane's *Olé Coltrane*) were wise and literate, pointing to strengths deeper than her ability as a performer. In this regard, chatter and excessive body movement detracted from an otherwise strong presentation. Victor, with ample feature time, eschewed any form of melody throughout. Marrying influences of classical training and Monk with his own elevated contemporary improvisational style, this Gould demonstrated why he is a fast-rising jazz star.

— Marilyn Lester



PHOTO BY ADRIEN H. TILLMANN

Eivind Opsvik @Barbès



PHOTO BY R.I. SUTHERLAND-COHEN / JAZZEXPRESSIONS.ORG

Victor Gould, Vanisha Gould @Dizzy's Club

Stuyvesant Heights' shoebox-shaped Bar Lunático proved a cozy setting for vocalist/trombonist **Natalie Cressman** and vocalist/guitarist **Ian Faquini**'s Monday duet gig (Sep. 11), its normally chatty clientele shushing as the duo's sinuous Brazilian music created an irenic ambiance. First set started with Faquini and Iara Ferreira's peppy "Mandingueira", Cressman harmonizing Faquini's smooth spidery vocals and appending a solo. She did likewise during Dominginhos' "Tenho Sede", where her expressive bends, slides and vibrato transitioned so easily back to the final chorus that the audience, not wanting to break the spell, held back their clapping. A medley of Baião covers and originals, sung in conversational, almost whispered harmonies, proved even peppier than the opener, Faquini showing his mettle as a one man rhythm section. Far down the bar, one server caught the spirit, rattling her cocktail shaker like a ganzá or caxixi, right on time. "Autumn Whisper", one of several co-written originals, featured Cressman's lithe singing over winding melodic contours shaped by canny twists and tones, followed by her equally lithe slide work. Energy drooped a bit on The Beatles' "Come Together" and "Fool on the Hill". Cressman later confessed the hot, humid air was pushing her horn pitch sharp, his guitar strings flat, but rebounded on Dilermando Reis' "Xodá du Baiana", and two originals, "Benção de Iansa" and "Already There", both enriched by strong thematic solos. Best and last of all was "Rinaldo Coco", a slippery but infectious theme flaunting rhythmic legerdemain.

(TG)

Not all jazz singers have a deep feel for jazz; those that do, like **Lizzie Thomas**, project an often ethereal sense of it, a special understanding of the craft. Celebrating the vinyl release of her new album *Duo Encounters* (Dot Time) at Arlo NoMad Room 31 (Sep. 8), Thomas presented an inspired program of standards renewed and refreshed with creative arrangements (often counter-intuitive), delivered with a dream-team of musicians: Roni Ben-Hur (guitar), Noriko Ueda (bass), Neal Smith (drums) and Wayne Escoffery (tenor, soprano). An updated "Love for Sale" (C. Porter) as a Latin-based swing tune, a bossa-based "Smile" (C. Chaplin, J. Turner, G. Parsons) and an effectively Latinized "Nature Boy" (e. ahbez) were showcases for Thomas' rich vocal tone and fine sense of rhythm and swing. A countrified "Both Sides Now" (J. Mitchell) demonstrated the singer's mastery of phrasing and timing, lyrics popping with new meaning. Above all, Thomas is a storyteller. Her interpretations cut to the heart of the lyric. During his lifetime, Billy Strayhorn guarded "Lush Life" vigorously. It's a complex tune with sophisticated lyrics—difficult to put over. Few singers can do it justice, but Thomas' intelligent and thrilling rendition would have made "Swee Pea" very happy. Her addition of blues shading to "Willow Weep for Me" (A. Ronell) in an inspired duet with Ueda (the only duo in the set) and closer "Round Midnight" (T. Monk, B. Hanighen) was powerfully satisfying.

(ML)

“How would you want to be remembered in this space?” **Jason Moran** opened his set, the inaugural performance in the Louis Armstrong House Museum’s new Center (Sep. 9), with this question. Legacy was the central theme of the evening—how could it not be, sitting so near (directly across the street from) the house Armstrong built, in Corona, Queens? Featuring The Bandwagon, his longtime trio of Tarus Mateen (bass) and Nasheet Waits (drums), with special guest Ambrose Akinmusire (trumpet), Moran took us through an hour-long set of starkly reimagined classics. They opened with Armstrong’s “West End Blues”, a natural place to start, and yet a tune rarely performed. Akinmusire played a version of its famous horn line before the band ambled into a deconstructed rendition, each musician slow-dragging through his own pocket of time. On a wistful “Body and Soul”, they looped one phrase over and over into a kind of vamp, reflective of hip-hop’s influence on Moran. Oftentimes, jazz artists struggle to honor tradition without sounding derivative or self-consciously outré. Not this band. They paid homage to Armstrong, Fats Waller and Geri Allen with a clear understanding of each artist’s contributions. The band closed with “What a Wonderful World”, without a hint of irony. That’s the kind of performance that comes from setting aside ego, with true reverence for the music, and for the space they occupy within it.

—Kyla Marshall

Celebrating the centennial of bassist Wilbur Ware at The Jazz Gallery on what would have been the iconic bassist’s 100th birthday (Sep. 8), **Dezron Douglas** opened his second set standing solitarily on stage, slowly tapping out a rhythmic pattern on claves for what he called “A Prayer to the Ancestors”. Then, picking up his bass, he began a solo set that started with a stirring reading of the ballad “When I Fall in Love”, on which he displayed the warm woody tone and engaging lyricism that have made him one of the music’s first-call bassists. Segueing into his own composition, “Octopus”, he picked up the tempo, revealing a remarkable dexterity and a broad tonal range. He concluded the set with Burt Bacharach’s “That’s What Friends Are For”, on which he exhibited appealing melodicism and emotional depth, garnering wildly appreciative applause. He was then joined by Abraham Burton (tenor), Craig Taborn (piano) and Dan Weiss (drums). The band launched right into Ware’s “Riff Raff”, a bebop classic first recorded in 1956 with fellow Chicagoan and Monk alumnus, tenor saxophonist Johnny Griffin. Kicking off with bass and tenor doubling the seesawing melodic line, it served as fruitful fodder for no holds barred soloing by all. Noting the recent passing of bassist Richard Davis, the quartet played his moody “Déjà Vu Monk”. The trio played pretty on “I Didn’t Know What Time It Was”, and then Burton was back for Douglas’ “Bon Gia”, a bouncy Brazilian-flavored outing. The band finished up jamming Ellingtonially on “C Jam Blues”.

— Russ Musto

PHOTO BY CHRISTOPHER McDONALD



Jason Moran @Louis Armstrong Center

PHOTO BY CLIF HUBBY



Dezron Douglas @The Jazz Gallery

Wendy Eisenberg, accompanied by Chris Lightcap (bass) and Matt Wilson (drums), gently swayed with a placid, if sly, look on their face while performing on night three of the guitarist and vocalist’s residency at The Stone (Sep. 8). The set mostly featured originals, and Eisenberg’s lyrics were a captivating blend of cheeky, wry and haunting, as on “in the pines”: “I’m charmed to the core by the vastness of my anger,” and from “Urge”, from 2020’s *Auto*: “There’s no way of knowing if your plans will go awry / Some of them will.” Eisenberg’s voice, unassuming, deceptively sweet, is the perfect vessel for sneaking in the poetic gut punches of these songs. Apart from their gifts as a lyricist, Eisenberg is also a terrific guitarist, and their tunes spanned a wide range of styles and techniques. “Those Melodies” was built on a bed of intricate fingerpicking, Wilson’s swishy cymbal work adding an additional layer of texture; the long, odd-metered intro to “How I Found Out” took a surprising turn into vocals. There was an easygoing energy among the trio, alternately chewing through the hefty parts of the tunes, and just having fun with it. Eisenberg routinely pushed the limits of their vocal range, particularly on the set-closer, “Some Other Time” (Leonard Bernstein, Betty Comden and Adolph Green), squeaking a bit on the line “Oh, well!” But it only underscored the tone of the song, and Eisenberg’s ease within the music, where a flair for playfulness reigns. (KM)

Seated far stage right at the house piano, next to a Fender Rhodes keyboard and with his trumpet suspended on a stand behind him, **Nicholas Payton** opened the final set of a three-night stand with his Nouveau Standards group at Blue Note (Sep. 6) playing the soulful groove that began his “Hangin’ and Jivin’”. The band, with Joel Ross (vibes), Vicente Archer (bass), Bill Stewart (drums) and that evening’s “very special guest”, veteran guitarist John Scofield, dove right in over the New Orleans-flavored piano backing, delivering funky solos before Payton grabbed his horn to take the song out with his own potent statement. Segueing right into Dizzy Gillespie’s “Woody’n You”, the band showed off their bebop chops on an uptempo romp that had the leader riffing rhythmically behind Stewart’s relentlessly swinging drums, then soaring into the stratosphere to conclude a demonic high velocity solo that recalled Miles Davis’ “Prince of Darkness” days. The quintet followed with a pair of familiar Scofield compositions, “Green Tea” and “Icons at the Fair”. On the former, a Brazilian-spiced piece, Payton played trumpet with melodic flair, tastily bookending his solo with Gershwin’s “Ain’t Necessarily So” and Jobim’s “Girl From Ipanema”; the latter was a hard-hitting straight-ahead swinger. The mood mellowed with an in-the-tradition reading of “Star Eyes”, then ramped back up on Herbie Hancock’s “One Finger Snap”, with the band in full Miles-ian mode. The set closed with Payton’s calming “The Backward Step”. (RM)

WHAT'S NEWS

Trumpeter and Jazz at Lincoln Center’s Managing and Artistic Director **Wynton Marsalis** will receive the Praemium Imperiale (in honor of Prince Takamatsu), the international prize for outstanding achievement in the arts (inaugurated in 1988 and presented by the Japan Art Association). Other 2023 recipients include American painter Vija Celmins, Icelandic/Danish sculptor Olafur Eliasson, architect Diébédo Francis Kéré (Burkina Faso/Germany) and American experimental theater stage director/playwright Robert Wilson. Grants for Young Artists will be presented to NYC’s Harlem School of the Arts (President/CEO James C. Horton) and Rural Studio of Auburn, AL (Director Andrew Freear). The awards will be presented at a ceremony in Tokyo on Oct. 18. For more info visit praemiumimperiale.org.

The annual **Harlem Jazz Club Revival** (presented by Harlem Late Night Jazz, Inc.) takes place Oct. 13-22 at various Harlem venues (Bill’s Place, Lenox Sapphire, NAMA, Patrick’s Place, Red Rooster, etc.) and will feature Ray Blue, TK Blue, Patience Higgins, Nate Lucas, T.S. Monk, Endea Owens, Phil Young and many others. For more info visit harlemlatenightjazz.org.

Lincoln Center presents “**Legacies of San Juan Hill: Jazz in San Juan Hill**” (Oct. 24), a panel consisting of Loren Schoenberg, Fredara Hadley and pianist Marc Cary. Discover the impact one Manhattan neighborhood (in and around where Lincoln Center was built) made on jazz between 1900 and 1950, and how it became home to many historic venues and iconic musicians such as James Reese Europe, James P. Johnson, Benny Carter and Thelonious Monk. For more info visit lincolncenter.org.

The **Fillius Jazz Archive** at Hamilton College is home to three decades-worth of nearly 500 videotaped one-on-one interviews and conversations with jazz musicians, producers and arrangers. Artists interviewed in this ongoing oral history project represent all genres of jazz from early swing through the big band era to modern jazz and present day (e.g. Doc Cheatham to Maria Schneider). The videos can be viewed on the Fillius Jazz YouTube channel; a corresponding podcast entitled “Jazz Backstory” is also available. For more info visit hamilton.edu.

The 2023 **Herbie Hancock Institute of Jazz International Piano Competition** (presented by the Herbie Hancock Institute of Jazz in association with NYC’s new Perelman Performing Arts Center) will take place this month Oct. 14-15. Past winners include Jazzmeia Horn, Ambrose Akinmusire, Melissa Aldana, Jon Irabagon, Jane Monheit, Joshua Redman, Marcus Roberts, Cécile McLorin Salvant, Jacky Terrasson and Ben Williams. It is free and open to the public (advance ticket reservations are required and this event will most likely sell out). For more info visit pacnyc.org.

Opening Oct. 4 at the Whitney Museum of American Art, “Fragments of a Faith Forgotten: The Art of **Harry Smith** (1923-91)” will be the first solo exhibition of the artist, experimental filmmaker and groundbreaking musicologist. Visitors will encounter lightbox projections of his “jazz” paintings, in which the artist visually transcribed recordings by Dizzy, Monk and Bird onto canvas. As part of the exhibition, the Whitney will present “Animations and Abstractions: John Zorn Plays Harry Smith” (Oct. 20-21). For more info visit whitney.org/press/harry-smith.

Two **TNYCJR** contributing photographers have events of note this month. **Enid Farber** presents a solo exhibition through Oct. 14 at Galerie Westerhoff (in Metuchen, NJ). The exhibition will represent her 45+ years of photography during and in conjunction with the Middlesex Jazz Festival and will include photos of Sarah Vaughan, Wayne Shorter, Don Braden, T.K. Blue, Matthew Whitaker, Geri Allen, Wallace Roney and others. For more info visit enidfarber.com. **Adrien Tillmann** will be the featured photographer on Oct. 22 in the Jazz Journalists Association’s “Seeing Jazz: JJA Photographer Master Classes”, an interactive online jazz photography Master Class and Salon. For more info visit jazzjournalists.org.

After 25 years as Artistic Director of Brooklyn’s **Sistas’ Place**, Ahmed Abdullah is stepping down. He will focus on his trumpet playing and group Diaspora (which plays this month at Mount Morris Ascension Presbyterian Church Oct. 27), as well as on the publication of *A Strange Celestial Road* (Blank Forms), Abdullah’s memoir documenting his long tenure in the Sun Ra Arkestra. Sistas’ Place’s 29th season (under new Artistic Director Omowale Clay) started last month (on John Coltrane’s birthday), featuring tenor saxophonist James Carter. For more info visit sistasplace.org and ahmedian.com.

PHOTO BY KAREN MUÑOZ



TISZIJÍ MUÑOZ

PHAROAH GUITAR SHAMAN

BY JIM MOTAVALLI

Last month Luaka Bop reissued an expanded version of Pharoah Sanders' 1977 record, *Pharoah*, an important album that few people heard at the time. The label describes it as a "much-bootlegged Holy Grail" and "one of the great works of 20th century jazz." At the time of its release, it was an ambitious project for India Navigation, the fledgling jazz record label headed by attorney Bob Cummins. It was recorded in an old spring water factory near Hudson, NY, that Cummins turned into a studio. Cummins was expecting a small band, maybe a sax and bass duo, but instead an entourage showed up that day in August 1976. In addition to Sanders' then-wife, Bedria, who played harmonium, there was organist Clifton "Jiggs" Chase (who later worked at Sugar Hill Records and produced "The Message" for Grandmaster Flash), bassist Steve Neil, percussionist Lawrence Killian and drummer Greg Bandy. And, as a vital part of the music, there was guitarist Tisziji Muñoz. He was then new to jazz, but would go on to a long career as a band leader, player and spiritual teacher. This and next year, Muñoz will be touring as part of "The Harvest Time Project: A Tribute to Pharoah Sanders" (the world premiere is Nov. 12 at the Le Guess Who? festival in Utrecht, The Netherlands, under the musical direction of Joshua Abrams).

TNYCJR: You were born in 1946 and I distinctly am hearing New York in your voice.

Tisziji Muñoz: Brooklyn, yeah.

TNYCJR: Why don't we start with Pharoah Sanders. Have you heard the reissued *Pharoah* album?

Muñoz: I haven't heard exactly what it is, but perhaps I'll have access to the new version eventually. That piece "Harvest Time" [heard in studio and live versions on the reissue] was ripe for further exploration. I remember the melody and the groove of it. Pharoah might not have appreciated it as much at the time—he said, "I'm playing rock and roll here." It's dreamy, mantric, a benign piece and beautiful by itself. I appreciate we could do something of that depth that Pharoah could play on. I'm happy that the album is back out, for Pharoah's following and his people. I'm pleased, and I'm sure I'll be playing it a lot.

TNYCJR: What do you remember from that session, because according to the reissue booklet, it was a somewhat uncomfortable recording, even though the music ended up being great. Bob Cummins of India Navigation wasn't used to recording such a large group, and Pharoah picked up on that.

Muñoz: Oh, yes. Well, I would say that [Cummins'] attempt was ambitious. His intentions were golden. He wanted to produce music that he had a lot of faith in, the music he loved. I don't know to what degree there were issues technically at that time, but I know that we pulled it off. It was on the fly, that's one way

to put it. I know Bob Cummins and his people were there. The musicians had a great time—it was really a good collaboration between us. Despite whatever else might have been going on with other people, we came together to play.

TNYCJR: How long was that particular band together? Had you been playing a lot before that session?

Muñoz: I wouldn't say the band was together very long. Playing with Pharoah was a revolving process. We would have, in some cases, two different piano players a night, or two bass players. So we'd be changing musicians depending on who showed up when and where we were playing. In other words, we didn't have a permanent drummer, or a permanent piano player or bass player. So the stability was between me and Pharoah.

TNYCJR: How long were you with Pharoah?

Muñoz: I'm going to say 1976 until the last time I talked to him, which was just before he passed [d. Sep. 24, 2022]. We were friends. We had different karmas and destinies. I had my own music and was playing my own jazz. But we remained friends. We had a grounded relationship: I knew his people in Little Rock, Arkansas, he knew my mother, they were close friends. We were like a family, a really intense family. I was his astrologer, too, adding even more intensity to it. He depended on me for astrologic insights.

TNYCJR: Pharoah Sanders would seem to be the ideal band leader for you, because he strongly encouraged the direction your music eventually took.

Muñoz: Our first meeting happened as a result of a gig I played in New York. It was a business luncheon and Calvin Hill, the bass player, was in that band. Calvin said, "Man, I'm playing with Pharoah at the Vanguard." I didn't know any Pharoah and I didn't know any Vanguard. I mean, I was like a cherry in terms of jazz. I was playing a lot of gigs, but they were like no-big-deal gigs. I didn't know this cat or his music. But as it turned out I did meet Pharoah at the Vanguard that night, just before he went on. And Pharoah said, "Are you the one who Calvin is talking about? Where's your guitar?"

Well, my guitar was back in Brooklyn so I had to take a cab and get my guitar and amp. [After I returned to the club] we went up to the piano, and Pharoah started playing some chords for me, typical progressions, simple, modal, mantric. I played something on top of it, and he said, "You're with me now, you're in my band." It happens like that.

Pharoah and I had a unique melodic resonance. If you listen to *Spirit World*, a record I made with Pharoah and [drummer] Rashied Ali, you will hear what I mean. Pharoah and I are trading lines. You hear

the same thing on *Mountain Peak*, a double album we made. He loved that, playing a line and having me respond to it. We would have melodic conversations, and then go deeper, beyond the form of the line, as deep as we could go. This was part of the creative side of our work together. And so I loved playing with him, and he was part of several projects I produced. We were very close.

TNYCJR: Do you see a parallel between what you do as a guitarist and Carlos Santana's more spiritual work, inspired by Coltrane?

(CONTINUED ON PAGE 39)

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MELANIE CHARLES

MAKING JAZZ TRILL AGAIN

BY KYLA MARSHALL

Melanie Charles attracts curiosity. As a vocalist and flutist, her chops are evident; but when she performs, there's an unexpected element, at least on a jazz bandstand. Eyes trained on the knobs of her Roland SP-202 sampler, she triggers bites of standards over her live band, intermingling her own vocals with Dinah Washington's on "Perdido" or Betty Carter's on "Jazz (Ain't Nothing but Soul)". They're remixes—or, reimaginings, as she calls them—all over drill and trap beats.

A Brooklyn native and self-described "New York City art kid," she got her start in classical flute and voice, but by the time she arrived at The New School, Charles had reoriented herself towards improvised music. In the 10-plus years since, she's released three projects, including most recently, *Hotel San Claudio* alongside Mark de Clive-Lowe and Shigeto and *Y'all Don't (Really) Care About Black Women*.

The jazz remix is still something of an oddity, but her approach is sincere. She's not trying to be different for difference's sake. What she is trying to do is reunite Black American music with its original purpose, to reflect the times. "Jazz was always a vehicle for liberation," she says. "And then with time, it really started becoming very elitist. The intention behind the music has totally shifted." She's not the first Black artist to confront this issue—the distance between the music's origin and current status, between the demographics of the performers and the audience—but she puts it at the center of her music.

This intention is on full display on *Y'all Don't (Really) Care About Black Women*, an album with such a provocative title that it begs listening. After hearing her EP *The Girl with the Green Shoes*, Verve Records approached her to produce a remix album, giving her access to their extensive archives to flip as she saw fit. The resulting project is partially inspired by the murder of Breonna Taylor and the pandemic's racial uprisings.

"When I was putting out the record I was doing a lot of interviews in [Europe], and they were like, 'But we care about Black women. We love Ella Fitzgerald!' And I'm like, okay, but you appreciate her when she's entertaining you. But there's so much more to our existence. And if we're not entertaining you in that way, how much do you really care about us?"

Despite the tone of the title (Verve, she notes, initially considered it "off-putting"), when she talks about the album, it's less about the "Y'all", and more of a celebration of the legacy of Ella Fitzgerald, Marlena Shaw, Sarah Vaughan and the others featured. The themes of the album (there's an interlude titled "Pay Black Women") and the music itself have opened up new conversations, which she appreciates. This was the other aim of the project: to introduce canonical works to a young audience new to jazz, taking the music out of classrooms and concert halls to reach the people. Hence the remix.

"It's like, I'm going to attract you with this beat that you understand that registers in your ear, and

I'm going to infuse something that you've never heard before, and you're going to realize how good it is for you."

Charles' role is essentially the work of a curator, someone who's a fan of what she wants to introduce to audiences. That's why it makes perfect sense that she is co-curator of this year's BRIC JazzFest (Oct. 19-21) at BRIC House in Brooklyn. The festival will feature pianists Miki Yamanaka and BIGYUKI, singer Georgia Anne Muldrow, saxophonists Isaiah Collier and Terrace Martin, and many more.

Charles wanted to do something different for her appearance at BRIC, having played there with her band before, and tentatively approached the pianist Orrin Evans, who was enthusiastic about joining her at the event for a duo performance. He says, "Sometimes younger artists are stuck where they are. *Everything* she does is about paying homage and respecting the legacy and tradition of all music. Watching that, I can say, I feel reassured with the future of this music. But what also is important is putting musicians and artists in the position of curating. And I'm really excited about what she has decided to put together, and how vast it is."

Charles adds, "Sometimes cats that are really doing killing things may not catch the attention of people that are creating certain festivals. It's really given me a look at what happens behind the scenes and how these decisions are being made."

She is animated when she speaks about the lineup she's assembled, which also includes Haitian vocal stars Riva Précil and Eline Michel and fellow genre-bending, jazz-sample-beatmakers Ahwlee and Pink Siifu of B. Cool-Aid. She's also excited to present the Trill Mega Jam to close out the festival, a Voltron-mashup of New York City jam nights over the last ten years, including The Lesson from Arlene's Grocery and Ray Angry's Producer Mondays at Nublu. There will be a rap cypher, a DJ and live band, a mass assemblage of styles, proclivities and gifts. It's in line with what Charles does as an artist, and facilitates within her musical community: collaboration, evolution and innovation, without boundaries or fussiness over the tradition—only love and honor.

For more info visit melaniecharles.com. Charles is at BRIC House as part of BRIC JazzFest Oct. 19. See Calendar.

Recommended Listening:

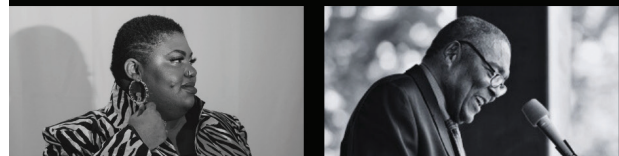
- Nicola Conte—*Love & Revolution* (Impulse!, 2010-11)
- Melanie Charles & The Journey—*Introducing* (s/r, 2011)
- Melanie Charles—*The Girl with the Green Shoes* (Hot Record Société, 2017)
- Reggie Quinerly—*Words to Love* (Redefinition Music, 2017)
- Mark de Clive-Lowe/Shigeto/Melanie Charles—*Hotel San Claudio* (Soul Bank Music, 2019)
- Melanie Charles—*Y'all Don't (Really) Care About Black Women* (Verve, 2021)

INTERNATIONAL CONTEMPORARY ENSEMBLE

George Lewis:
Hearing Voices

October 5 | 8PM | roulette.org

ROULETTE



Composing While Black,
Volume One

November 1 | 7:30PM | iceorg.org

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GEORGE LEWIS

Weathering and Perseverance

BY KURT GOTTSCHALK

PHOTO BY EMILY PERAGINE



It's near the end of an interview with composer, professor, philosopher, advocate and, perhaps occasionally still, trombonist George Lewis that I ask a rather perfunctory question. We're sitting in Lewis' temporary office at Ostravská univerzita in the Czech Republic, where he has been a guest lecturer during the Ostrava Days festival+institute through the latter part of August. The festival is a long and wide-ranging presentation of contemporary composition founded by composer/conductor Petr Kotik, an associate of John Cage, Julius Eastman and Morton Feldman. Lewis worked with the resident composers and performers at the institute and his 2016 *Tales of the Traveler* was played by the festival Ostravská banda during the concert programming. It was not, to say the least, a particularly jazzy atmosphere. Undaunted, I ask him if he considers jazz, in some way, a part of his current practice. The question doesn't appear to interest him. "Jazz isn't in my remit now," he says flatly. "I did what I could do with it. I have a different task now."

Lewis' task, if taken in the singular, is a fairly monumental one. While continuing his artistic practice—more as composer than performer—he is addressing head-on how notions of diversification play out in the arts. That is on top of his role as Edwin H. Case Professor of American Music at Columbia University, where he serves as Area Chair in Composition and Faculty in Historical Musicology, and (as of April 2022) artistic director of the highly-regarded International Contemporary Ensemble (ICE).

He speaks like an academic, which is no surprise. His book *A Power Stronger Than Itself: The AACM and American Experimental Music* (The University of Chicago Press) remains the definitive history of the Association for the Advancement of Creative Musicians (AACM), the seminal Chicago organization preaching self-determination and artistic ownership to musicians in the jazz tradition and where he began his musical career. More recently, he is co-editor of *Composing While Black: Afrodiasporische Neue Musik Heute / Afrodiasporic New Music Today*, a bilingual collection of essays aimed at journalists, curators, programmers and, Lewis says, "anyone bringing new music to the public."

The words "Afrodiaspora" and "Creolization" come up repeatedly in our conversation, in reference to the forced relocation of African populations that, he stresses, isn't a uniquely American phenomenon, and to the new cultures that arise out of the blending of populations. These are notions that often come up in discussions of jazz marketing and programming as well, and if Lewis says playing jazz is behind him, the lessons learned through a career that was launched in the AACM, one of the most forward-thinking artist collectives jazz has ever known, still seem to inform his thinking.

I ask Lewis if he ever picks up his trombone anymore. "I don't have time and I'm not practicing," he responds. "When I was playing trombone, I made a pretty good account for myself. I'm happy to move on and do something else. Now I just sort of write music and write words and talk to people."

As if by some cue unseen by me, he opens his laptop and calls up the video for "Kody Blu 31", a hip-hop groove with more than a tinge of gospel in it, released by Atlanta rapper JID last year, and watches it with delight in his eyes:

"The pressure makes me, the journey takes me / To places where history can't stop or break me / You know it rains for somethin', you know the pain's for somethin' / I hope a change is comin', just keep on swingin' on." Lewis explains that his son turned him on to the track and that he's now considering a new piece about perseverance. He's thinking of calling it "Weathering".

Perseverance and weathering difficulties might be two of the most important job skills for musicians working outside the mainstream, whether in experimental jazz, contemporary composition or underground hip-hop. With *Composing While Black*, Lewis looks to ease the burdens for artists of color by addressing presenters and promoters, and in his role with ICE, he's leading in that endeavor by example in his adopted home of NYC. He put his job goals with the ensemble succinctly: to try to get concerts and continue the Creolization of their programming. "I'm not really changing their direction, I'm just intensifying it," he says. "If I thought they hadn't been working in that direction already, I wouldn't have signed on."

Jennifer Kessler, a singer who plays French horn and guitar and is the ensemble's executive director, made the case more strongly. "George is both a great scholar and activist for changing what gets performed on our world's stages," she said in reply to an email. "In every conversation, he stretches us to challenge our old ways of thinking and imagine new possibilities both for artistic and organizational planning, and he always offers us something new to discover, whether it's a clip of a piece of music we weren't aware of, or a book or movie recommendation."

According to Kessler, when the ensemble was looking for new leadership, Lewis was a natural. "This would be the first time the ensemble would have an artistic director coming from outside the group...As part of the recruitment process, we asked musicians, 'If you could have a dream person in this role, regardless of whether you think they would agree to be considered, who would it be?' George's name came up over and over again. So, we asked him if he'd ever consider such a thing. At first he asked, 'Wouldn't you want someone younger to do this?' But we believed that we had a deep alignment with George; we'd worked with him for years (he was on our board and had been a long-time composer collaborator); his vision for advancing the music of Afrodiasporic artists was in harmony with our mission and values; we were thrilled to bring to life his vision through developing and creating concerts under his leadership."

For Kessler, *Composing While Black*—which outlines that vision through essays by composers representing different lines in the African diaspora, including Jessie Cox (Switzerland), Yvette Janine Jackson (U.S.), Hannah Kendall and Elaine Mitchener (Great Britain) and Tania León (Cuba)—should be "required reading for everyone in the performing arts." That might also be taken to include critics. In an essay on Anthony Davis' opera *Amistad* included in the collection, Lewis writes of what he calls the "three consistent tropes in the reception of Afrodiasporic classical music": that the creators are "out of their place, out of their depths and perhaps out of their minds." It's barely a stretch to see how that denunciation might be applied to such AACM composers as Anthony Braxton, Wadada Leo Smith or Lewis.

Concert programmers (and, by extension, other music promoters) aren't accused of being overtly racist in the text. The problem, he says, is that they don't seek new perspectives when trying to create more inclusive offerings. "A lot of people who do curation at festivals or at institutions don't ask anybody; they feel they can diversify on their own, and their programs show that," he said in our interview, and then joked about setting up a telephone service: "Hello, Diversity Hotline, what's your emergency?"—before offering more serious advice for beginning to broadening programming. "If you're going to talk about these things, you also have to produce Creolizing work," he said. "I'm asking people to think about what decolonization sounds like."

This month, ICE will present a portrait concert of their artistic director's work at Roulette, with four through-composed works for varying instrumentation and a fifth that calls for improvisation by mixed ensemble. That final one, *Creative Construction Set™*, has performers follow instructions on printed cards to guide their improvisations. It might be seen as a way of bringing practices more common in jazz into the concert music tradition.

"The cards serve as a kind of toolbox for producing a range of sounds and forms that will far exceed what the composer would imagine," Lewis said. "For this reason, there is no canonically correct way for the piece to sound. Rather than assuming that recorded or live versions of the work might constitute a model for how the work should sound, performers should assume the freedom to create what they want to hear from a combination of the tools provided and their own creative and cultural standpoints."

While Lewis' path has taken his work, at least at face value, a bit far afield of his AACM origins, he's hardly abandoned the organization's guiding principles. Nor has he abandoned the organization itself. A recording of *Afterword*, his 2015 opera about the AACM, is being released this month, and in December, his music—including a new piece for solo piano set to be played by Cory Smythe—will be presented in an AACM concert at the Park Avenue Armory on a double-bill with longtime association member Amina Claudine Myers.

"I met him early, when he first came to the AACM, much later than when I joined," Myers remembered. "He had this music that was in blocks; it was very creative and different...he could play, to me, anything."

For more info visit iceorg.org/george-lewis. Lewis' *Hearing Voices*, performed by ICE, is at Roulette Oct. 5. See *Calendar*.

Recommended Listening:

- George Lewis—*Solo Trombone Record* (Sackville, 1976)
- George Lewis—*Homage to Charles Parker* (Black Saint, 1979)
- Anthony Braxton—*Four Compositions (Quartet)* 1983 (Black Saint, 1983)
- John Zorn/George Lewis/Bill Frisell—*New For Lulu/More News For Lulu* (hatART, 1987/89)
- Muhal Richard Abrams/George Lewis/Roscoe Mitchell—*Streaming* (Pi Recordings, 2005)
- Roscoe Mitchell/George Lewis—*Voyage and Homecoming* (RogueArt, 2018)

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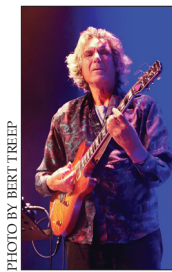


PHOTO BY BERT TREP

JOHN ETHERIDGE

GEARING UP THE SOFT MACHINE

BY DANIEL A. BROWN

When John Etheridge steers the Soft Machine into their forthcoming shows at The Iridium this month, the mercurial guitarist will be fueled by 50 years of musical creativity, humility and adaptivity.

Born in Lambeth, England on January 12, 1948, Etheridge's original forays into playing music were hardly pleasant. He studied piano from the ages of five to seven. "It's back in the day when you'd be smacked over the hand with a ruler if you played a note wrong," he laughs, from his home in north London. A healthier introduction was his father, an amateur jazz pianist. Etheridge first heard things like passing tenth chords from his dad and cites him as his original influence. "But there were three big stops on the road for me: Hank Marvin, Django Reinhardt and Eric Clapton." Like many budding post-war UK guitarists, in his early teens, Etheridge discovered the instrumental stylings of Hank Marvin & The Shadows. Sporting Buddy Holly glasses and a three-piece suit, Marvin and his equally-dapper band released instrumental hits like "Apache", a reverb-heavy surf-style song that was radical in the pre-Beatles U.K. A paradigm shift occurred after hearing Django. "His music was quite rare in those days and no one really was taking it that seriously." In the mid-'60s, Clapton's electric guitar innovations were a guidepost for countless players, including Etheridge. "I was there and Clapton just revolutionized the music scene."

Etheridge was an adherent of musicians as disparate as Joe Pass and John Coltrane ("A Love Supreme appealed to everybody"). Barely out of his teens, the self-taught guitarist was performing with progressive rock bands like Warhorse, Curved Air and Darryl Way's Wolf. Thanks to an introduction from outgoing Soft Machine guitarist Allan Holdsworth, in 1975 Etheridge joined the storied jazz-rock ensemble, debuting on the album *Softs*. When he was hired, they had already released eight albums of their signature jazz-psychedelia, created by a shifting roster of musicians. Etheridge joined a band that had

a volatile personal dynamic. The band was driven by the formidable core of Karl Jenkins (piano, keyboards, flute, oboe, saxophones), Roy Babbington (bass) and John Marshall (drums). "The social atmosphere in the Soft Machine wasn't good," explains Etheridge. "The actual de facto leader was Karl Jenkins, because he was very quiet yet he was pulling the strings. John was the bloke I related to because on stage he was the most active."

As recordings from that era attest, Etheridge held his own as an intuitive, propulsive improviser. His soloing on "Huffin'" (*Alive and Well: Recorded in Paris, 1977*) finds him matching Jenkins and Marshall in an extraordinarily berserk mash-up of prog-rock and jazz fusion. Etheridge found that the audiences, particularly in Italy and France, were large and accepting of the Soft Machine personnel shifts although critics were fickle. He took the band's history in stride: "It was all so gloomy—but musically it was great." Yet before he could consider his tenure, let alone standing in the band, Etheridge was offered a surprising opportunity, tethered to his formative influence. From 1976-81, Etheridge performed with maestro violinist Stéphane Grappelli, the legendary cohort of Reinhardt, Etheridge's early guitar hero. "I was torn about leaving [Soft Machine] and had doubts I could even play with Grappelli." Etheridge cites "extra-musical factors" in his hiring: "Grappelli really liked me, but he simply liked young people's energy." Etheridge quickly adapted to the nuances of acoustic jazz. "Diz Disley really held down the tunes when we played. I was soloing by ear and memory."

In the '80s, he pored over bebop transcriptions note by note. "I learnt a lot of theory back then and in a very conscious way. I became quite good at teaching, because I played intuitively. I attended a Joe Pass teaching seminar back then; he had difficulty teaching because he embodied jazz; it was in his *body*." Etheridge describes an era of "hundreds" of London jazz gigs. "I started getting gigs on the jazz scene but didn't really know enough. It was a very important period and in five years I was listening—analyzing everything." His increasing knowledge of theory and passionate playing led to an impressive body of work. Beginning in the early '90s, Etheridge performed and recorded with a diverse group of musicians, including Elton Dean, Dick Heckstall-Smith, Andy Summers and Fairport Convention. Etheridge has appeared as a leader or collaborator on almost 200 albums that span the genres of progressive rock, classical and jazz.

He reenlisted in the Soft Machine for the band's 1984 farewell shows at Ronnie Scott's. In 2004, he joined Soft Machine Legacy, featuring key players from the group's lineage. "Half the promoters would drop the 'Legacy' from our name. We finally did as well." Released in June, the new album *Other Doors* (MoonJune) features Etheridge, Marshall, saxophonist-flautist Theo Travis and bass guitarist Fred Thelonious Baker. Two tracks mark the final recordings of the now-retired Soft in Babbington. The 17-song collection finds the "Softs" malleable and potent in their improvisational shifts.

Travis, who has been a member of Soft Machine for the past 18 years, shares a deep connection with Etheridge. "Prior to joining the Soft Machine, I'd known John for 10 years. He's an incredibly enthusiastic, conversational, and aware improviser. We collectively do a lot of group improvisation in the band, yet John and I also do a lot of trading fours and eights, in the tradition of players like J.J. Johnson and Stan Getz."

The current lineup features Etheridge, Travis, Baker and new drummer Asaf Sirkis (Marshall had recently stepped down due to health reasons and sadly just passed away Sep. 16 at age 82). "I don't think we qualify as a tribute band," says Etheridge. "Those bands do old material as close as they can [to the originals]. We play some old material, but our lineup is so vastly different and we improvise quite a bit."

A half century ago, Etheridge was the new addition to the Soft Machine when they were in flux. Now he is both ballast and keeper of the flame of a group renowned for fiery prog-fusion improvisations. "You know, as the outsider who joined the band, I was cast in the role of 'the cheerful bloke.' And funnily enough, I think I've appeared to have maintained that role. Which is odd: even when I was young, I never thought I was that cheerful!"

For more info visit john-etheridge.com. Etheridge is with Soft Machine at The Iridium Oct. 6-7. See Calendar.

Recommend Listening:

- Soft Machine—*Softs* (Harvest, 1976)
- Stéphane Grappelli—*At The Winery* (Concord, 1980)
- Vic Juris/John Etheridge—*Bohemia* (Jazzpoint, 1988)
- Dick Heckstall-Smith/John Etheridge Group—*Obsession Fees* (Green Tree/R&M, 1992)
- John Etheridge—*Alone! Live* (Dyad, 2008)
- Soft Machine—*Hidden Details* (MoonJune, 2017)

LEST WE FORGET



PHOTO BY BEN SEMBICH

JAIMIE BRANCH

FLYING ON

BY MARILYN LESTER

"What if?" Inevitably a question that comes to mind when a major talent dies young. For Jaimie Branch, that question still resonates a little more than a year after her death on August 22, 2022. She was only 39 and already a trumpeter of fierce ability and stunning potential. Where would that remarkable talent have taken her had she lived? An innovative player and composer, Branch exuded a dynamism and force-of-nature quality. Early on in her life, she had the desire and ability to cross genres, from punk-rock to jazz; she gathered around her a cadre of devoted fans and colleagues. In her music, her intention was always to innovate—to experiment, improvise and break

through boundaries and barriers. Branch was known to her friends as "Breezy," a larger-than-life, garrulous presence, with an accent on "presence." She delved further into her own brand of spirituality as she matured. Drummer Chad Taylor recently observed, "What she didn't play was just as important as what she did play. She was a master of using space and letting the music breathe." In those spaces was the ineffable that enabled the tangible.

Branch was born in Huntington, Long Island; she began playing piano at age 3, wrote her first song, "My Dreams End in the Sky" at six (performed in her church for a retiring pastor) and took up the trumpet at age nine, the year the family moved to a close-in Chicago suburb. She played extensively at New Trier High School in Winnetka, IL, as well as in the ska-punk group the Indecisives. Yet her choice was to study jazz performance at the New England Conservatory of Music. After graduation, Branch returned to Chicago to become a fixture in the jazz scene there, including forming Princess Princess with bassist Toby Summerfield and drummer Frank Rosaly. At the same time, Branch, a child of her generation,

also began drawing from and cultivating an interest and participation in rap culture, with a definite punk attitude. Throughout her career she'd appear on bandstands uniquely dressed—track suits, hoodies, outrageous t-shirts, kimonos, baseball caps or toques—with her forearms displaying vivid tattoos. Among the rock/alternative bands she collaborated with were Spoon, Yo La Tengo, TV on the Radio, Wolf Eyes and Medicine Singers. She was featured posthumously on "Assata's Reprise", the last track from Talib Kweli and Madlib's *Liberation 2*, released earlier this year.

Branch left Chicago in 2012 to attend graduate school at Towson University in Baltimore. There, she founded the band Bomb Shelter and created her own label, Pionic Records, to release its music. Her struggle with heroin and other substances was taking its toll, though, and she dropped out a few credits short of a master's degree in jazz performance. In and out of rehab programs, she moved in 2015 to Red Hook, Brooklyn. She gigged seemingly nonstop, performing with indie rock groups Never Enough Hope, Local H

(CONTINUED ON PAGE 39)

ZOAR

OUTSIDE OF GENRE

BY KURT GOTTSCHALK

The city of Zoar in the Jordan Valley was slated to be destroyed by God, the Old Testament tells us, alongside Sodom and Gomorrah, but was spared after Lot pleaded that he be allowed to use it as a place of refuge. This may or may not have played into the naming of zOaR Records, the label founded by Elliott Sharp and David Fulton in 1977, but the story fits. Sharp described the label, during a recent conversation in his East Village studio, as a “greenhouse for mutant organizations that don’t fit anywhere else.” A greenhouse offers a more placid picture of refuge than a stronghold against a vengeful god, but maybe somewhere between the two is a haven for music outside the mainstream that might otherwise succumb to the forces of the industry.

If that origin story is a bit speculative, a more verifiable inspiration lies in the Zoar Valley in upstate New York, near the University of Buffalo, where Sharp and Fulton met and launched the label. The stylization as “zOaR,” Sharp explains, was meant to stress “OR,” conveying the idea of alternatives to what was popular at the time.

That’s all ancient history, perhaps. But both stories have been told before. Sharp and Fulton relocated to Massachusetts, then Sharp moved the enterprise to New York City in 1979, where he found a vibrant scene of musical innovation. The label became a primary source for documenting his efforts, but closing in on 50 years after its inception, zOaR has of late taken a

surprising turn. The label that was a catch-all for Sharp and his friends, and went through periods of attention and dormancy, has become a well-curated collection of diverse music from around the world.

As varied as Sharp’s music can be, there’s a clear sensibility to the multi-instrumentalist’s pristine work. Across freeform improvisation and inventive composition, blues, soundtracks and cyberpunk, there’s a precision, a drive that tags it as his own. There’s another sensibility to Sharp as well, though, a commitment to community—both to his long-term connections to the East Village and the Downtown scene, and to his sense of global citizenship—and that’s what guides his record label.

During the 2020 lockdown, with performance venues dark, Sharp began building guitars as “self-therapy,” he says, and selling them to make up for lost income. At the same time, he started looking at streaming revenue and thinking about how little it made up for lost income with record sales down and no gigs in sight. “I’d get these statements the size of a phonebook and there’d be, like, a dollar sixty.”

Looking for options, Sharp began considering a streaming site more popular among the musicians he works with. “I didn’t like the name ‘Bandcamp,’” he says. “It sounded infantile, but I decided to try it. I put in a couple of things and there was a bit of response.” Now Bandcamp is his favored platform. New zOaR releases are uploaded there first, a couple of weeks before going to other streaming services.

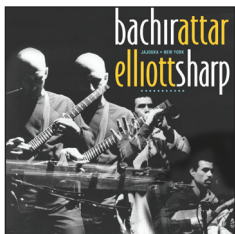
The limited risk of digital releases allows one-off efforts, like tributes to guitarists Jeff Beck and Pat Martino and renditions of Bob Dylan and Velvet Underground songs, uploaded as stand-alone, name-

your-price tracks. The platform allows him to release work that might not be viable as a physical release. Soundtrack albums can be a hard sell (“I always loved them; they were these collections of weird, disparate music.”) and collecting all of his string quartets in one package only has so much appeal. But since going digital, zOaR can take on such projects. *Complete String Quartets 1986-2014*, with performances by JACK Quartet, Soldier String Quartet, Sirius Quartet, the Meridian String Quartet and Yellin Quartet, came out in March—about four hours of music, all newly remastered and download-only.

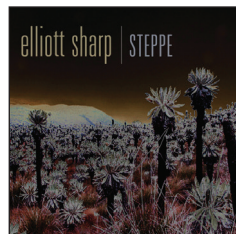
“I don’t see the point,” Sharp says of the decision to forgo a physical release. “Physical distribution is limited. I could conceivably do it, but I don’t know if it’s worth it, especially with a couple of kids going to college.”

The download model also allows him to release unusual albums from friends and acquaintances around the world. *NuovoMondo Symphonies* by the Italian duo of Giovanni Mancuso and Debora Petrino is a charming collection borrowing from Chopin and childhood memories. *Oblicuo* by the Chilean trio Los Desinhibidos toys with genre-hopping, jazz-adjacent composition and the Mexican-Italian duo Xipe builds surprising soundscapes on their *Nepantleras*. Also ensconced within the zOaR catalog are albums featuring Bachir Attar, Jin Hi Kim, Christian Marclay, Joanna Mattrey, Tracie Morris, Bern Nix, Jim O’Rourke and Hubert Sumlin, as well as a keyboard duo by Steve Beresford and Pat Thomas and a bass quartet by Che Chen, Dave Hofstra, Willam Parker and Dave Sewelson.

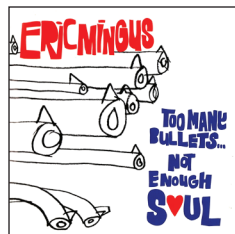
(CONTINUED ON PAGE 39)



Jajouka / New York
Bachir Attar/Elliott Sharp



Steppe
Elliott Sharp



Too Many Bullets... Not Enough Soul
Eric Mingus



Of the Moment
Bern Nix



One or Two Pianos
Pat Thomas & Steve Beresford

VOXNEWS

LIVING LEGENDS

BY SUZANNE LORGE

The Ear Inn occupies the street-level floor of a house on Spring Street (just west of SoHo), a few blocks in from the Hudson River. Built in 1770 for James Brown, an African-American aide to George Washington, the colonial-era building has been in constant service to the drinking public for more than 250 years! The Ear Inn also serves the listening public, though this history is less readily available, which is why *Live at the Ear Inn* (Arbors) by trumpeter Jon-Erik Kellso and his octet **The EarRegulars** deserves special attention.

For the last 16 years the horn-based group has held a Sunday-evening residency at the Inn, playing without rehearsal through the jazz timeline, from traditional New Orleans and the blues to swing and contemporary. At just seven tracks, the live recording captures only a sliver of this output, almost all of it instrumentals. (Notably, several of the selections first emerged as early vocal jazz tunes—Donald Heywood/Will Marion Cook’s “I’m Coming Virginia”, popularized by Ethel Waters in 1926, for example, and Victor Herbert/Al Dubin’s “Indian Summer”, a hit for Tommy Dorsey in 1939). But on the album’s final track the group does show off its chops backing a singer: **Catherine Russell**

joins them on “Back O’ Town Blues”, written by her father, Luis Russell, and Louis Armstrong. This tune, first recorded during World War II, later appeared as the B-side to Armstrong’s seminal recording of “Mack the Knife” (pre-Bobby Darin). Listening to Russell interpret her father’s work today, in a voice so evocative of that time, it’s easy to imagine the storied room filled with people from a bygone era. Russell will likewise conjure other historical figures when she hosts *Family Concert: What Is New Orleans Jazz?* at JALC’s Rose Theater (Oct. 21).

Back in 2007, singer/guitarist **Allan Harris** released *Nat King Cole: Long Live the King* (Love Productions), a recording of his earlier Kennedy Center tribute to the master crooner. Sixteen years on, Harris drops his latest club recording with *Live at Blue Llama*, a collaboration between the Ann Arbor jazz venue by that name and Harris’ own production company, recorded in January of this year. Harris delivers a well-balanced set: among audience-pleasers including “Sunny” and “The Very Thought of You”, are two equally engaging Harris originals, his gritty, guitar-riff-driven “Black Coffee Blues” and the gently swinging “Shimmering Deep Blue Sea”. Harris is at Mezzrow (Oct. 20) and you can catch him as he finishes up a run of his Off Broadway show *Cross That River*, a modern jazz song cycle about black cowboys in the mid-19th century, at 59E59 Theater (through Oct. 8).

Harris’ expert skillset as a musician begs

comparison with singer/guitarist **George Benson**, one of the biggest crossover vocal jazz artists of all time. Benson, who dominated the pop charts in the ’70s-80s (most often produced by vocal jazz visionary Tommy LiPuma), has headlined at the Montreux Jazz Festival more frequently than all but a handful of jazz artists. This past summer, Montreux Sounds/Mercury Studios released the double-CD *George Benson: Live at Montreux 1986* (previously a DVD of the star’s mid-career Festival performance). Benson sings many of his hits from the day here—“On Broadway”, “Turn Your Love Around”, “The Greatest Love Of All”—but his casual insertion of scats and other vocal improvisations is still surprising. In live performance he digs even deeper into his jazz vocabulary, dropping all pop idioms to swing relentlessly on “Beyond the Sea” (post-Bobby Darin) or growling and sliding spontaneously in a way that he didn’t in the studio.

More live gigs: **Samara Joy** returns to JALC to headline her first Rose Theater show (Oct. 6-7). As a lead-up, she recently launched the video of her self-produced new single “Tight”, a driving version of the Betty Carter original. Monk Competition finalist **Lucy Yeghiazaryan** also plays JALC this month, at Dizzy’s Club (Oct. 2), offering her tribute to NEA Jazz Master Shirley Horn. And Arts for Art, the creative music bellwether, will present singer **Ellen Christi** (Oct. 7) and vocalist/percussionist **Anaïs Maviel** (Oct. 9) as part of its free outdoor InGarden 2023 series.

LITCHFIELD JAZZ FESTIVAL

BY JIM MOTAVALLI



Champion Fulton @Litchfield Jazz Festival

JAZZFEST WHITE PLAINS

BY THOMAS STAUDTER



Endea Owens @JazzFest White Plains

JAZZ EM AGOSTO

BY STUART BROOMER



Eve Risser @Jazz em Agosto

Although the phrase “jazz festival” conjures open-air stages, it can also mean a nice air-conditioned auditorium with cushy seats at the private Frederick Gunn School in rural Connecticut. And so it was for the 2023 Litchfield Jazz Festival (Jul. 28-30), which until 2019 was held at the Goshen Fairgrounds. The festival (which dates to 1996) unfolded over three days, opening with a Friday evening performance featuring the Litchfield Jazz Camp Combo and the **Brandon Goldberg Trio** with guest saxophonist Don Braden, and closing with a Sunday brunch featuring the **David DeJesus Latin Jazz Sextet** in the school’s courtyard. In between, though, Saturday proved to be the main event: four performances back-to-back, starting at noon and ending just in time for dinner—and a torrential downpour. Before, after and in between performances, visitors got to browse an art room featuring photographs (many taken at Litchfield festivals past) by Steven Sussman, as well as surreal art from Danielle Mailer and posters by Steve Soklin, whose work celebrates jazz giants of the past.

Opening Saturday’s music was the **Ehud Asherie Trio** with Dezron Douglas (bass) and Jason Brown (drums). Pianist Asherie repeatedly noted how lucky he was to have secured the services of these two in-demand aces, and the ensuing set proved his point. On the set-opener (Sonny Clark’s “Cool Struttin’”), the Westchester-born Brown started dropping Art Blakey-style press rolls and Connecticut’s own Douglas (who attended the festival’s jazz camp as a young man) quoted “You Are My Sunshine” in a glistening solo, which demonstrated why he is a first-call New York bassist. Asherie, who never over-plays, is a pianist of great dexterity and diversity. His program included everything from an original dedicated for his son to Hoagy Carmichael’s “Heart and Soul”, Irving Berlin’s “What’ll I Do?”, a Dorival Caymmi samba, plus a rendition of Tony Bennett’s first hit from 1951, the Hammerstein/Wilkinson “Because of You”.

Vibraphonist **Steve Nelson** may be best remembered for his time with saxophonist David “Fathead” Newman (to whom he dedicated a blues) and the Dave Holland Quintet, but he’s also made five solo albums and appears as a sideman on almost 200 records with the likes of Kenny Barron, Johnny Griffin and Jackie McLean, among others. As a player, he is somewhere between Milt Jackson and Gary Burton, although with three and sometimes four mallets he is even more percussive than the latter. The Steve Nelson

(CONTINUED ON PAGE 38)

A brutal heatwave and stultifying humidity greeted the musical artists and attendees at the 12th annual JazzFest White Plains (twenty miles due north of Manhattan by car or a 40-minute Metro-North train ride from Grand Central). This year’s edition featured fifteen different acts spread across five days (Sep. 6-10), with heavy rain plaguing a good part of the finale. No matter: the entire event was a success, thanks to the enthusiasm and resiliency of all involved. The lineup for this seemingly modest undertaking gets grander and more adventurous each year, as the organizers clearly understand that booking intriguing, well-known headliners will sell out the ticketed shows. Thereby, a genuine buzz is created by showing appreciation for younger and local jazz artists, and by featuring performers who stretch the boundaries of America’s great musical idiom. The two big headlining acts were a quartet co-led by tenor saxophone titan Joe Lovano and guitar master John Scofield (a resident of nearby Katonah)—which performed two sold-out sets—and a duo between vocalist Cécile McLorin Salvant and pianist Sullivan Fortner, who played two SRO sets the next day. These shows were held at ArtsWestchester’s headquarters on Mamaroneck Avenue in the heart of White Plains, a cozy venue (formerly a bank) that seats just 140 people.

Most of the shows were free admission, and though spread out across the city’s downtown, were easy enough to walk from one to the other. On opening day, drummer **Aaron Seeber**, a graduate of Purchase College’s Conservatory of Music, led his quartet through two sweat-drenched sets outdoors at the busy Farmer’s Market on Court Street. Joined by fellow Purchase grads Bruce Harris (trumpet) and Walter Stinson (bass), plus Charlie Sigler (guitar), the band mixed standards including “In a Sentimental Mood” and “Woody’n You” with selections from the leader’s brilliant debut album, *First Move*. Meanwhile, just down the street at ArtsWestchester, pianist **Helen Sung** played an hour-plus solo set to a rapt overflow crowd. She focused on repertoire by women in jazz, but also included a powerful, bravura reading of Chick Corea’s “Armando’s Rhumba” and a wild “Carolina Shout” by stride immortal James P. Johnson as an encore. Her rhapsodic ballad “Everybody’s Waltz” found her harmonizing deeply over improvised lines lifted from the song’s melody, her playing intensifying and then drifting back into a more pensive mood. Another original, “Elegy in the City”, introduced Geri Allen’s

(CONTINUED ON PAGE 38)

Jazz em Agosto always feels like a special occasion. Presented by Lisbon’s Gulbenkian Foundation, this year’s edition (Jul. 26-Aug. 6) took place in mid-town grounds graced by ponds, extensive gardens, a major museum and a contemporary art gallery, with nightly concerts held in an open-air amphitheater amid grasslands and trees made that much more spectacular with colored lighting. Since the festival’s inception in 1984 (save for a brief spell in the ’90s), programming has been the responsibility of Rui Neves, an authoritative advocate with ears attuned to the cutting edge of jazz and improvised music. In the early years of the festival, he brought foundational radicals like Sun Ra, Jimmy Giuffrè, George Russell and Ornette Coleman and that spirit remains at the heart of jazz in Portugal, where free jazz dovetailed with the country’s democratic revolution. It was particularly evident this year in the gender balance of performers and similarly with veteran innovators and emerging artists alike, from Evan Parker and Myra Melford to Marta Warelis and Camille Émille.

The festival’s opening band, **Eve Risser’s Red Desert Orchestra**, possessed both scale and vision. The pianist’s 12-member ensemble fused musicians and music from Mali and France and percolated dense rhythms with its engaging collection of soloists, including the leader, Ophélie Hié and Mélissa Hié (percussion) and Sakina Abdou and Grégoire Tirtiaux (saxophones). Compound visions emerged with vibrant energy, expanding on the group’s recent album *Eurythmia* (Clean Feed).

Evan Parker (playing only soprano) appeared in two distinct groups and his continued influence as a creative inspiration for younger musicians was evident. The first was a sextet version of *Trance Map +*, his project with turntablist/electronic musician Matt Wright who explores and alters Parker’s recorded archive. The group created a rapidly evolving, pointillist tapestry in six movements, each beginning with a different soloist who contributed material that welcomed collective expansion: trumpeter Peter Evans brought pyrotechnical bravura; cellist Hannah Marshall richly expressive melodic depth; percussionist Toma Gouband earth-rooted percussion with clicking stones and rapid drumming with branches shedding their leaves. Electronicist Pat Thomas managed the magical trick of not only leaving space for his fellow musicians, but creating new spaces.

(CONTINUED ON PAGE 38)

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It was 1972 when I originally met Richard Davis. My wife and I were in NYC for the first time, and were walking around Lincoln Center one morning, when I saw him in the window of a restaurant having breakfast. I gestured playing the bass, and he gave that infectious smile and motioned for us to come in. I knew him from the Thad Jones//Mel Lewis Orchestra, and a record with Richard and Elvin Jones, which I wore out—*Heavy Sounds*. I knew we were going to meet someone really “heavy”! He said he was playing an orchestra rehearsal next door at Alice Tully Hall for a concert that evening, and invited us to observe the rehearsal and attend the concert. Then he told us he had to hurry to a record date in an hour. After the concert, he said he had to be down in the Village to play a late jazz set. That was all I could take: I looked at my wife and said, “THAT’S WHAT I WANT TO DO!” I saw him again two nights later at Boomer’s where they played to 4 am. Before the last set, he asked if I wanted to come to the NY Bass Choir rehearsal: “It’s in Brooklyn at Bill Lee’s house at 10 am, so don’t be late.” That’s when I met Milt Hinton, Bill Lee, Lisle Atkinson, Michael Fleming. I never heard a sound like that before. Richard Davis was responsible for all that experience, and even more participating in this workshop. Though he has left us physically, the bass world is definitely a better place with all he has shown us: how to play, listen and study from his musical excellence. He was an amazing individual. I called him “The Pied Piper” and will miss him.

—RUFUS REID (bass)

One of the first jazz albums I ever bought was Richard Davis’ *Fancy Free*. I knew nothing about his playing at that point (I was only 11). Even at that young age I could tell that Davis was no ordinary bass player. I pictured him playing a big rubber band as his sound and rhythm were so buoyant and flexible. As I got older and started to hear a greater cross-section of his recordings, my admiration only grew. At the same time he continued to stand out as an enigmatic bassist. When I heard his earlier playing, with Don Shirley or Sarah Vaughan, I could hear his strong roots and connection to those bassists who came before him—but like many musicians from Chicago, there is this amazing combination of tradition and freedom. Some records he played on really changed my way of thinking about the bass and its role in music: *Out to Lunch!*, *Black Fire*, *Trompeta Toccata*, all Booker Ervin’s records with the magical rhythm section of Jaki Byard, RD and Alan Dawson and of course his big band playing with Thad Jones//Mel Lewis. Who else would have had the balls to play the way Richard played in a big band! Or the way he played with Elvin in contrast to Jimmy Garrison, or when he subbed for Ron Carter in Miles’ band. Davis was an iconoclastic musician whose soaring technique paired with a searching creative soul allowed for some of the most unique bass playing of the 20th century.

—LARRY GRENADIER (bass)

Richard Davis did it all in a way that uncompromisingly befitted his musical integrity and sensibility with any project he graced with his playing, regardless of genre; he put his undeniable stamp of “Richard Davis-ness” on display to the highest degree. Of course he’s heard on countless recordings, but if you want to get an idea of beautifully executed bass playing that covers the full scope and spectrum of explorative free improvisation within the context of compositional structures, just listen to Eric Dolphy’s *Out to Lunch!* in its entirety. Thank you, Richard Davis. RIP.

—BRAD JONES (bass)

Richard Davis was a giant. His singular sound and inventiveness was married to state-of-the-art virtuosity and musicianship. He had the ability to creatively surprise and delight, balancing freedom and rootedness, as he crossed boundaries both musical and social. RIP.

—MARK DRESSER (bass)

No other bassist played with the clarity and creativity that Richard Davis did. And he did so while completely serving the needs of whatever music he was playing, as well his own expressive impulses. My first encounter with his playing was his solo on “Shiny Stockings” from *Heavy Sounds* with Elvin Jones. So many incredible recordings, but that one has always stuck with me. As I began to listen to more and more music, I quickly discovered just how integral he was to many of the most important, influential recordings in jazz.

—MICHAEL FORMANEK (bass)

For a bassist, very few names evoke the admiration, respect and diversity that Richard Davis does. He epitomized the edict of the 3 T’s (tone, tuning, time), as well as adding to the legacy of his predecessors with a brilliant creative approach to the double bass. Like some of his classmates, the journey from Chicago’s scene to New York gave him a worldliness that few other players achieved. Tradition and modernity seasoned with a love of classical music set him apart from the pack. And if that wasn’t enough, he then went to Madison, where he became a fixture and mentor to countless musicians at the University of Wisconsin. For me, Davis had a sense of timing, with respect to interactivity, like a great singer or actor. His duo work shows off what the instrument can do in skilled hands, lyrically and harmonically. I also appreciate hearing the wood and resonance in his playing. He made the bass thump, talk, traverse and transmit. Thank you, Richard Davis, for inspiring so many musicians.

—GREG COHEN (bass)

To me, Richard Davis exemplifies the complete bassist. He had a great sound both playing arco and pizzicato. He was classically trained and knew how to follow a conductor. He was a great reader and played the entire instrument in tune, which resulted in his impressive resume as a studio musician. And on top of that, he swung like crazy and was a creative improviser and orchestrator in groundbreaking small groups. And let us not forget how many lives he touched as an educator and equal rights advocate. One could only wish to leave that kind of a legacy.

—MARTIN WIND (bass)

Once I heard “Summertime”, from Richard Davis and Elvin Jones’ *Heavy Sounds*, I could not stop listening to it. The depth of Davis’ sound, his phrasing, the interplay with Elvin and the personal quality of his voice on the instrument blows me away every time. Then I heard the albums *Iron Man*, followed by the masterpiece *Out to Lunch!* and the pinnacle, *Point of Departure*. His contributions to all this music elevated already remarkable ensembles to the limit. Thank you, Sir Davis.

—MICHAEL BISIO (bass)

When I arrived in New York in 1962, Richard was already the guiding light as to how it’s done. Thank you, Richard.

—BARRE PHILLIPS (bass)

Turns out that even though I didn’t make it into the Thad Jones//Mel Lewis book, I replaced Richard in 1971. When I wasn’t working with Elvin, I played on and off with the Jones//Lewis band from 1971-73. I have a pic from Elvin and McCoy’s *Love & Peace* session with Richard for which I was hired as musical support; they recorded one of my tunes (“Korinna”). And through the years I’d reach out to Richard, wishing him a happy birthday.

—GENE PERLA (bass)

Richard Davis was truly one of the greatest bassists of all time. His sound was so big and his groove and swing so deep. Richard was an innovator and did things with the instrument that had never been done before. He was a musician with boundless creativity and opened doors for future bassists after him, like myself. Thank you, Richard, for everything you gave us, for everything you taught us and for showing us the way. Never to be forgotten.

—JOE FONDA (bass)

Richard Davis leaves such a unique and valuable legacy to the musical community. His playing on Andrew Hill’s *Black Fire* and *Point of Departure* and Eric Dolphy’s *Out to Lunch!* has influenced me deeply. He had the ability to transcend unconventional forms with a tasteful, organic fluidity and freedom—something I’m always striving to do as a bassist.

—LINDA MAY HAN OH (bass)

Richard Davis was one of the most incredible, creative bassists I listened to as a young bassist coming up. Definitely one of my idols. Back then I used to go the Village Vanguard on Mondays to hear him with the Thad Jones//Mel Lewis Orchestra and, man, he was just phenomenal! His approach to the bass was just so different. And what an incredibly great person he was if you went to a gig he was playing. He always took the time to sit and talk with young bassists, which was inspiring for me. He was also, at that time, one of the few bassists who could basically play (upright and electric) in any genre of music: one of my favorite bassists then, and still now. Thank you, Richard, for all the great music. R.I.P. Maestro.

—ALEX BLAKE (bass)

I first heard Richard Davis on Van Morrison’s *Astral Weeks*. As I later learned would be the case no matter the setting, he offered not just support but new orbits in the music, often through an insistent, almost feral counter rhythm. His engagement in diverse musical scenes, alone, has long been an inspiration, but the reason he will remain a guiding light for me was his deployment of an abundant technical mastery as merely the point of departure toward lifting the music into the spiritual realm.

—STEPHAN CRUMP (bass)

Richard Davis was a tall gentleman. He seemed like the bass was appropriate for him and looked the part—like Ron Carter or Sam Jones, unlike myself! He was a complete double-bass player and was quite special in numerous ways. I heard him play quite a bit with the Thad Jones//Mel Lewis Orchestra, and actually subbed for him in that band a few times. He was also outstanding in smaller group avant garde situations, and orchestral settings, too. Regardless of the circumstances, however, his sound was always distinct; he was always technically well-prepared. He also seemed bullet proof. Richard always looked healthy and, of course, he lived to be 93. That in and of itself showed what great health he was in throughout his life. He lived a good life and I was sorry to hear about his passing. I always liked him and got to enjoy his musical side as well as human side.

—EDDIE GOMEZ (bass)

Richard Davis’ discoveries changed how I know music and the bass, transcending ideas of idiom and inside vs. outside. He created new paradigms and pathways of sonic navigation. His sound remains a beautiful amalgam of tradition, exploration and radical innovation, resonating onwards into the future. I learn something new every time I listen to him. With gratitude for the music and inspiration.

—JOSHUA ABRAMS (bass)

Richard Davis was everything all at once. The first of many times I was overwhelmed by his playing was on David Murray’s *The Hill* with Joe Chambers. The bass solo from the first track, “Santa Barbara and Crenshaw Follies”, is what did it. Absolutely burning, hard swing. His bow: my lord! As free as can be. He made me realize that by using the bow I could make my bass sound like Albert Ayler. The multitude of expression he achieved was remarkable. Swing as hard and deep as you can dig, while a minute later reaching far beyond using the bow to find an alternative creativity. What he showed me was that you must master both worlds as he so deftly did. It was and is the foundation for all that I would and still seek to accomplish as a creative musician.

—ADAM LANE (bass)

The mark of a true artist is one that transcends genre, avoids categorization and is such an individual that one can recognize them from just a few notes. Richard Davis is such an artist. His proficiency on the bass, in all genres of music, his sound, time, feel and creativity can be heard in every situation he performs. His ability to always sound like himself whether playing with artists such as Thad Jones/Mel Lewis, Elvin Jones, Van Morrison or Andrew Hill is never comprising and always Richard. Thank you dearly Mr. Davis.

—JOHN HÉBERT (bass)

Like I did with all the great bass players—Mingus, Blanton, Haden, Holley, Slam Stewart, Red Mitchell, Barre Phillips—I first met Richard Davis' music through vinyl. I remember in the '70s when I bought his duo with Jayne Cortez (*Celebrations and Solitudes*, Strata-East), which was and continues to be such an important album for me. Later, in 1990, I met him at a festival in Austria. He was such a beautiful person and great human being. What an important bass player and teacher: simple, sage. Thanks, Richard Davis, for all you did. We will miss you.

—JOËLLE LÉANDRE (bass)

Richard Davis was a gentleman. Very calm and straightforward as a person, very melodic, technically gifted and highly schooled as a bassist. When I was director of Jazzmobile, I conceived of and started the Jazzmobile jazz workshop and hired Richard to be the bass instructor. We had the pleasure of playing together in Lisle Atkinson's Bass Choir as well as a big band put together by Aaron Bell. When Richard left for Wisconsin, I took his place in the Thad Jones//Mel Lewis Orchestra. We had a long relationship and I always had a deep respect for him.

—PAUL WEST (bass)

Richard was a mentor to me over many years and will be missed. He brought much joy to those of us who knew him and to everyone who ever heard his music. As a young student of jazz bass in the '70s I came across his recording *Epistrophy & Now's the Time*. It blew my mind! It draws from such a wide range of musical roots and grafts them into a unified, adventurous whole and demonstrates the tremendous breadth of Richard's musical mind. This encouraged me to explore the ever-expanding sonic palette available to modern bassists. A few years later I had the good fortune to study with him at his home in NYC, before his move to Madison. I was living in Philly and would drive to the Upper West Side for a lesson every other week. Two things that struck me when I first met Richard: his seriousness about all things music and his sincere concern for his students. My first assignment was to buy a copy of the two-volume Hrabec *Etudes for String Bass* and prepare the first volume, *Etudes 1-44*. I was in a kind of shock and awe. Shocked that my assignment was so extensive and awed with the conviction of my teacher that this is how it's done. Richard Davis was a master and expected his students to have their sights set on mastery. No questions asked.

—ANDY MCKEE (bass)

The unique capacity of Richard Davis, to exhibit his complex musical self intrinsically, became my guiding light during the earlier phases of my arrival in NYC. His physical, harmonic and conceptual approach to the string bass were inspirational. As manifested by his own, explosive desire to adventure past the required boundaries of expectation, in urgent fashion, he opened a clarity of intent for me and I am deeply and forever grateful.

—CECIL MCBEE (bass)

Richard Davis was the complete bassist: ubiquitous and impressive in so many ways. I much admired him for his command of delivering the right notes, always in the right place. An object lesson for us all. One of the great ones has left us.

—BARRY GUY (bass)

When I was coming into my own as a young bassist in the early '70s the most prominent upright players were Miroslav Vitous, Stanley Clarke and Buster Williams. As I entered college in 1972 my interests broadened and I became interested in who came before and what was going on in the current jazz avant garde. From Ray Brown to Scott LaFaro, Eddie Gomez, Charlie Haden, Jimmy Garrison, Dave Holland... and Richard Davis. Davis could be both sparse and propulsive in the most abstract harmonic/rhythmic setting. I learned a lot listening to his approach to improvisation and counterpoint. His post-bop bass lines set a new standard for younger bass players like myself. I have long admired his sound and choice of notes, and accomplishments as a modern musician, reputable in both jazz and classical worlds. He was a great man who left a stunning legacy.

—SANTI DEBRIANO (bass)

Richard and I were personal friends, like brothers. All of us fellow bassists had our own fraternity: Richard, Jimmy Garrison, Ron Carter, myself... we were all pals and were like family. We would hang out, talk on the phone, and we all had our own style. Richard was a very studious, nice and giving individual. And he could converse in all different styles of music, from jazz to classical, even folk music. He was one of the all-time great bass players and human beings.

—LARRY RIDLEY (bass)

One of the most creative, imaginative, powerhouse bassists of the modern jazz era. And one of the nicest people ever. He will be missed.

—CHRISTIAN MCBRIDE (bass)

From the first notes I heard when I listened to Booker Ervin's *The Freedom Book*, I was hooked and enamored with the musicianship of Maestro Richard Davis. The love and discernment he embodied in his concept and note choice really affected the way I view the role of the bass in music as a whole. Whether it was with Thad Jones//Mel Lewis, Booker, Coltrane, Hank and Elvin, Andrew Hill and the long association with Ricky Ford and Freddie Waits, I have been obsessed with his playing. I'm blessed by the notes he gave and left us to remember him. Richard Davis brought something special to New York that will forever be what we strive for as creatives. Thank you, Richard. RIP.

—DEZRON DOUGLAS (bass)

As a young bassist listening to Richard Davis, it always hit me how different, unique and original his lines and solos were. They always stood out, catching one off guard, often making me smile. I will never forget that feeling. Something I will cherish forever.

—JOHN LOCKWOOD (bass)

Richard transformed me in so many ways. In his words: "I teach character" and that says it all. He had an intense devotion to his students while being one of the best bassists on the planet. He was a giant in so many ways—gave more than he received and always called out truth to power. I will miss him tremendously. Bass Regards...

—PETER DOMINGUEZ (bass)



ALBUM REVIEWS



Better
Larry Goldings/Kaveh Rastegar/Abe Rounds
(Ropeadope)
Drop the Rock
Greg Joseph (Sunnyside)
by Brian Charette

Since Maceo Parker shook up everything he had on *Life On Planet Groove* (Minor Music, 1992), the organist from that session, Larry Goldings, has been a jazz funk juggernaut. Subsequently, Goldings' renowned organ trio (with guitarist Peter Bernstein and drummer Bill Stewart) has become thought of in most circles as the pinnacle of the form. The always interesting but enigmatic organist/keyboardist is present on both these great new albums and his mastery of the keyboard arts is unquestionably on full display.

Better is a collective release with Kaveh Rastegar (bass/guitar) and Abe Rounds (drums). Rounds' drums hit the tape hard with creamy saturation on album opener "Better", with percussion and blocks complementing the spare high hats for a unique groove. Goldings' solo is subtle, with ever-changing drawbar settings. His clavinet part is just as funky. A piano/conga breakdown gets hip bass lines from Rastegar, who adds a killer solo with sexy reverb-reflected chord stabs from the leader on the jam out. Rounds adds to the fun as he flirts in the pocket with cool, pushed drum fills.

"Bob James" is a nod to the fusion keyboard pioneer, featuring understated organ, chill conga and sweet Fender Rhodes appoggiaturas. Goldings is constantly playing gorgeous melodies that he lays back perfectly in the beat, and the quirky upright piano is a great production choice. "I Want to Be Happy" has a lounge feel, with ice-rink organ, kitschy drum machine, flowery cascades and highly cultivated schmaltz. The organist's solo pulls the black drawbars out for a reedy sneer. "Stockwell" has cool drum machine beats with unusual plucked synths, a bandoneon supported by atmospheric pops and blips and a rocking distorted organ solo. Album closer "Yeah, Yeah, Yeah's" ring-modulated reggae bubbles will make you feel "one love." Tight sidestick anchors the one drop for brilliantly irreverent breaks, mallets, bells and even a barking dog! This is a highly creative set, steeped in jazz tradition but with lots of fun surprises.

Goldings makes another appearance on Greg Joseph's *Drop the Rock*. The drummer/leader, who has worked with Kevin Hays, Chris Potter and Steve Wilson, is a NYC veteran. His tight chops and clever beats make the album a great listen. Goldings' original "Mozam-BBQ" has a cool counter-line and blues vamp at the end. Joseph shows off his experienced rudiments and deep groove on perfect-sounding snare. The organist chooses the woody 2nd harmonic for his tasteful solo. The third member of the trio, guitarist Steve Cardenas, digs in on his choruses as the band morphs into swing time. Groover "Sauté" (penned by producer Henry Hey) has a lilt that is funkified by Goldings' thumpy pedal bass. Cardenas bends the blues on his tight solo as Joseph holds things down, while organ weaves in and out of the changes with spitting lines and trademark tuneful sixth intervals. "Paco's Theme", in 5/4 time, has a Spanish tinge with languid melody and twisty bass counter. The outro has great hits, which the drummer and organist take turns blowing over. On a lovely cover of Joni Mitchell's "In France They Kiss on Main Street", the steady rock beat and sustained chords are a great pad for the guitarist. Goldings sets his organ percussion on slow decay: he's tuneful, as always, with memorable, well-developed melodies and lots of space. Cardenas

also nails the difficult chord changes with aplomb. The title track has a second line from Joseph on the snare and clave bass line, with nasal percussion from Goldings on top. His modern intervals and occasional fast Leslie speaker tease are answered deftly by the guitarist's well-spaced comps. Cardenas' solo is spacy with tremolo and reverb as the band breaks down. Joseph goes in and out of triplets with great control on his solo and seamlessly works his way back to the second line.

With so much experience in so many musical genres and in a multitude of contexts, Larry Goldings is one of the leading Hammond organists and these great albums are a must for the organ corner in your collection.

For more info visit ropeadope.com and sunnysiderecords.com. Goldings is at *Smoke* Oct. 12-15. See Calendar.



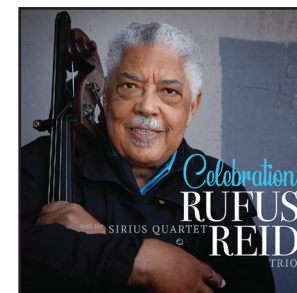
Intensive Care: Prescriptions Filled
(The Billy Bang Quartet Sessions 1983/1984)
The Jazz Doctors (Cadillac)
by John Sharpe

Tenor saxophonist Frank Lowe, who died 20 years ago last month, never quite received his due. Although he began as a firebrand in the rarefied company of Rashied Ali, Alice Coltrane and Don Cherry, a growing reverence for older styles gradually emerged, resulting in an idiosyncratic approach, which looked both forwards and back. That can be clearly heard in this reissue of *Intensive Care* by The Jazz Doctors, a band he co-led with violinist Billy Bang. While the return of this 1983 date to circulation is welcome, what is truly noteworthy is the addition of unissued material from a proposed follow-up titled *Prescriptions Filled*, recorded during a tour of the U.K. the following year.

Lowe had an ear for an interesting tune throughout his career, and the band covers four during the 1983 session alongside one each by the saxophonist and Bang. The angular free bop of Jackie McLean's "Little Melonae" gives them lots to work with. Lowe's short phrases nod to the theme but hover and jerk across the beat. Echoes of Ben Webster sit alongside a controlled stream of abrupt plosives, liquid squeals and choked eruptions. Bang's flowing lines, irrepressible energy and melodic bent ensure an attractive contrast, and his Latin inflections supercharge the standout rendition of Butch Morris' "Spooning". Denis Charles' responsive, less-is-more drumming figures as another major asset, heard to great effect in tandem with Bang on the brooding "Ballad With One L" and at the outset of the wonderful Ali number "Blood on the Cross".

For the later date, bassist Wilber Morris (brother of Butch) replaces Rafael Garrett, while Thurman Barker occupies the drum stool. The two parts of Bang's "Suite for Gamma", totalling 21 minutes, constitute the heart of the session and frame notable contributions from Lowe, both unaccompanied and in duet with Barker, and a spacious and resonant pizzicato outing from Morris. Completing the additional material are three nods to the tradition, including a frankly odd account of Monk's "I Mean You". Everyone sounds much more comfortable on the relaxed lobe of Coltrane's blues "Mr. Syms" and a straightforward take of Sonny Rollins' "Pent Up House". Those familiar with the first album will know just how good it is and want more, while for those new to the party, a real treat awaits.

For more info visit cadillacrecords77.com



Celebration
Rufus Reid Trio with the Sirius Quartet (Sunnyside)
by Ken Dryden

Rufus Reid is one of the premiere jazz bassists, known for his work with many jazz icons. In recent years, however, he has focused more on composing and arranging jazz for small groups and large ensembles, in addition to writing chamber music and symphonies. The bassist has also led several outstanding bands in this period, usually featuring Steve Allee (piano) and Duduka Da Fonseca (drums) from his Out Front trio. All but three tracks of *Celebration* were previously issued on the 2017 Newvelle LP *Terrestrial Dance*, though the music has been re-sequenced, remixed and remastered. The Sirius Quartet, a classical string quartet, is added for six songs.

The beauty of these selections, with or without the strings, is the focus placed on the music produced: there are no egos on display by these music veterans. Both of the newly recorded tracks feature drummer Kenneth Salters, starting with the upbeat opener, "Celebration". The other new track is Allee's engaging "The Rise of the Row", an extended piece with Reid's sublime solo as its centerpiece. The trio arrangement of bassist Sam Jones' "One for Amos" (evidently previously recorded

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- Mike Clark – *Kosen Rofu with Eddie Henderson* (Wide Hive)
- Scott Clark – *Dawn & Dusk* (Out Of Your Head)
- Adriano Clemente – *The Coltrane Suite and Other Impressions* (Dodicilune)
- Johnny Hunter/Mark Hanslip/Olie Brice – *Divisions* (Discus-Music)
- Steve Lehman Orchestre National De Jazz – *Ex Machina* (Pi Recordings)
- Billy Mohler – *Ultraviolet* (Contagious Music)
- Hedvig Mollestad Weejuns – *Weejuns* (Rune Grammofon)
- Simon Moullier Trio – *Inception* (Fresh Sound New Talent)
- Pool Position (Nikolaus Neuser/Silke Eberhard/Sunk Pöschl) – *The Munich Concert* (Trouble In The East)
- Mark Pospieszalski – *No Other End of the World Will There Be* (Clean Feed)
- Mark Reboul/Roberta Piket/Billy Mintz – *Seven pieces./ about an hour/ saxophone, piano, drums* (ESP-Disk)
- Pharoah Sanders – *Pharoah* (India Navigation-Luaka Bop)
- Helen Svoboda – *The Odd River* (Earshift Music)
- Mark Turner Quartet – *Live at The Village Vanguard* (Giant Step Arts)
- Hein Westgaard Trio – *First as Farce* (Nice Things)
- Alan Wilkinson/N.O. Moore/John Edwards/Eddie Prevost – *Do Disturb* (Matchless)
- Bobby Zankel Wonderful Sound 8 – *A Change of Destiny* (Mahakala Music)

for Newvelle but unissued) is a welcome bonus, with the trio feeding off the leader's inventive groove. The late pianist Cedar Walton's hip "Cedar's Blues" is perfect for the trio: it's elevated by Allee's deft playing, Reid's imaginative bass lines and Fonseca's driving percussion.

The Sirius Quartet introduces the leader's buoyant samba "This I Ask of You" with an intriguing pizzicato line and interweaves with the trio throughout the piece. The reflective ballad "Tranescape" is a virtual masterclass in interplay, as the lead floats seamlessly between Allee and Reid, supported by Da Fonseca's sensitive brushwork. Victor Feldman's "Falling in Love" is not one of his better-known works, though Reid has recorded it more than once before. His integration of strings into the arrangement brings a new dimension to this neglected composition. This release is a welcome addition to the legendary bassist's discography.

For more info visit sunnysiderecords.com. Reid and Friends are at Dizzy's Club Oct. 17, as part of "Celebrating Eddie Harris". See Calendar.



Be Still
Jalen Baker (Cellar Music)
by Andrew Hamlin

Born in Washington, DC, and raised in Houston, vibraphonist Jalen Baker studied classical music and jazz before swinging definitively to the latter. Trust an opening track to set the tone—but *Be Still's* "Twas" plots out the tones, plural. Baker's vibes, intimately mic'd, pling and reverberate at the forefront; Paul Cornish's piano sits solidly underneath, as support and/or foil. Bassist Gabe Godoy sits slyly beneath that layer; Gavin Moolchan's drums span the spectrum, two cupping hands.

This reviewer is also partial to "There's Beauty in Fear", both for its provocative title and for its cascading lines that fall like droplets in a storm that becomes a hurricane. Two standards furnish clues as to how Baker works. "Body and Soul" settles into lush coolness, with the famously distinctive bridge cannily underplayed. Godoy takes a midpoint solo, sounding like someone remembering a lost loved one, the sad smile under his strings. Baker chimes in after with a respectful nod—for a few seconds come nothing but his own notes, until they ring out no more.

"Jinrikisha", in the hands of its composer Joe Henderson, had an exotic feel back when "exotic" conveniently handled anything from beyond Yankee shores. Baker's quartet knocks the original melody down to himself, as Cornish comps. Godoy comes to the forefront again, faster and more cheerful this time, a spirit then picked up by Baker.

The leader takes the other three through sometimes-convoluted changes, but the rhythms always cook. Baker calls this album "an album about reflections and new beginnings." He's got swing and subtlety on his side, but one thing he'll definitely leave you with is the human presence. The musicians hum, grunt and call to each other off-mic. This hardly disrupts the proceedings—indeed, it works like an extra headphone layer. Amidst the slam, bang, crunch, grind and grease of the day-to-day urban world, they've dug in, and dug down, to an oasis.

For more info visit cellarlive.com. Baker is at Village Vanguard with Johnathan Blake Oct. 10-15. See Calendar.

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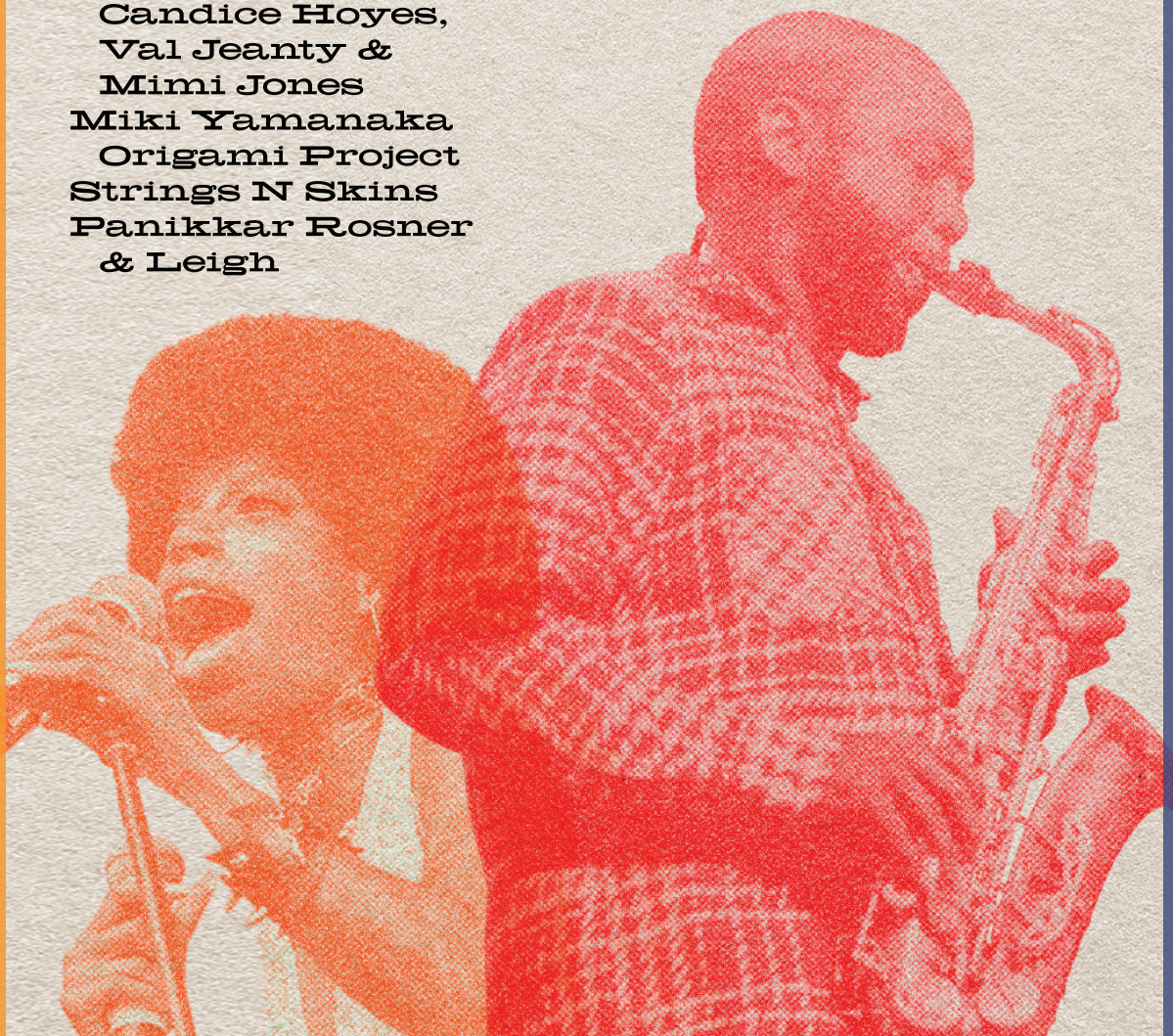
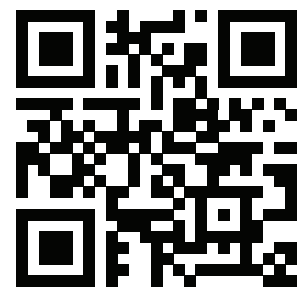
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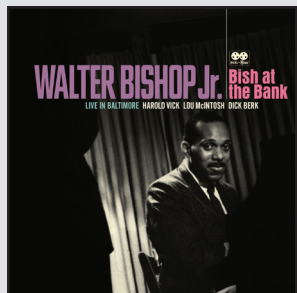
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UNEARTHED GEM



Bish at the Bank
Walter Bishop Jr. (Reel to Real)
 by Pierre Giroux

Bish at the Bank is a remarkable album by pianist Walter Bishop Jr. (born 96 years ago this month), accompanied by Harold Vick (tenor and soprano sax, flute), Lou McIntosh (bass) and Dick Berk (drums). Released earlier this year by the archivist label Reel to Real, it is a limited-edition, hand-numbered 180-gram 2-LP (or 2-CD) set that captures the essence of Bishop's unique style and his ability to blend traditional and modern jazz elements seamlessly. The album was recorded live at the Madison Club in Baltimore on August 28, 1966, and at the Famous Ballroom in Baltimore on February 26, 1967, and showcases Bishop's mastery of the piano and his skillful improvisational technique.

The music features a mix of popular and classic jazz standards, all interpreted with Bishop's signature touch. His playing is characterized by its intricate phrasing, rich harmonic choices, and a deep sense of swing that keeps

the music engaging and energetic. Side A opens with "My Secret Love", which hustles along at a medium uptempo, Vick (on tenor) weaving in and out of the melody with extended runs. When Bishop jumps in, he demonstrates his technical mastery while maintaining his strong connection to the emotional core of the number and pulling the audience into his flow. The follow-on track, "Blues" of an unknown provenance, is a swinging number nonetheless. With the rhythm section providing a solid foundation, Vick and Bishop, anchored in the bebop tradition, are free to soar and explore various sonic landscapes.

Side B offers two popular standards: "The Days of Wine and Roses" and Jobim's bossa nova hit "Quiet Nights". This latter number may be the more interesting as it is unusual fare for a bop-oriented group. Bishop has found a groove that is front and center with a solo that's technically impressive and full of surprises. Vick delivers an accomplished turn on flute in keeping with the bossa vibe.

Sides C and D contain four tunes, three of which reference Miles Davis: "If I Were a Bell", "So What", and "Pfrancing (No Blues)". Like the other tracks on this release, these compositions are like a musical journey; regardless of the tempo, the listener rides through various moods and emotions. Bishop and Vick deliver expressive playing that engages the audience from start to finish.

For anyone who appreciates exceptional piano playing, Walter Bishop Jr. delivers a master class deeply rooted in the bebop tradition.

For more info visit cellarlive.bandcamp.com



The Classic Quartet
Thelonious Monk (Candid)
 by Duck Baker

It seems logical to refer to the Monk-led quartets that featured Charlie Rouse as the "Classic Quartet", given that Rouse was the regular tenor saxophonist in the band for over ten years, starting in 1959. With the addition of John Ore (bass) in 1960 and Frankie Dunlop (drums) in 1961, the personnel solidified just as the pianist's career was taking off. A triumphant European tour in early 1961 reflected this change in his fortunes, as did the recording of his first Columbia album *Monk's Mood* the following year. Triumph followed triumph throughout 1963. *The Classic Quartet* was recorded during the Japanese tour that produced the better-known *Monk in Tokyo*. The bassist on the tour was Butch Warren (he and Ore shared bass duties that year) and by 1964 Warren had replaced Ore. More importantly, after this period, Ben Riley would take over for Dunlop, whom many consider the perfect drummer for Monk, the likes of Shadow Wilson and Art Blakey notwithstanding. No slight is intended on Riley, a great drummer who drove the quartet in his own way on many of the group's best recordings, but Dunlop with Monk was pure magic, especially live.

Rouse continues to have his detractors, though



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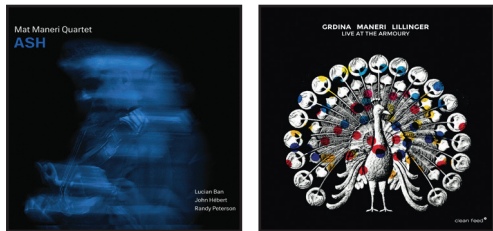
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- OCT 7 SAT Chelsea Table + Stage @ 9:00pm with Dave Kikoski, Boris Koslov, Marvin Sewell
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- NOV 3 FRI Deer Head Inn @ 7:00pm



these days there seem to be more people willing to claim that he, too, was perfect for Monk (whose 106th birthday would be Oct. 17). When he's inspired, Rouse's tone, attack and melodic sense do feel exactly right. But we can admit that he had a much more limited vocabulary than three of Monk's previous tenor men, who happened to be the greatest tenors of the hard bop era—John Coltrane, Sonny Rollins and Johnny Griffin—and one can be weary of certain phrases Rouse overworks. If, like Rouse, Coltrane or Rollins had made several dozen live records with Monk, collectors would want them all. But most Monk fans will pick and choose when it comes to the classic quartet. That being the case, how does this record compare to other live records of the Dunlop edition of the group? There's a lot to like here: excellent sound (but not ideal balance—Warren is a bit loud), Rouse in fine form (though he was perhaps even better on *Monk In Tokyo*), Monk and Dunlop both magnificent, and superb group interplay. If you want to hear this group at its absolute best, with sound to die for, start with the Gearbox release *MønK*. But no real Monk fan is going to be disappointed with *The Classic Quartet*.

For more info visit candidrecords.com. Monk birthday tributes this month include: *Misterioso Quartet* at Birdland Theater Oct. 13-15; and *Miles Okazaki* at Bar Lunático Oct. 16. See Calendar.



Ash
Mat Maneri Quartet (Sunnyside)
Live at the Armoury
Gordon Grdina/Mat Maneri/Christian Lillinger
(Clean Feed)
by John Pietaro

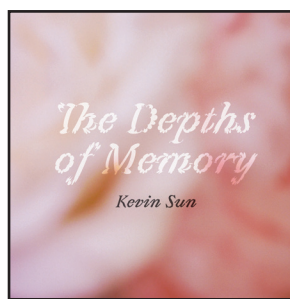
The experts enjoy pointing out the reasons why certain instruments just don't cut it in jazz: the viola, apparently, is too soft in its tone, but all too often what's overlooked is the power inherent in the player. Mat Maneri stands tall among improvising violists, as one who revels in the instrument's dark, lush timbre, crafting a body of work full of rich charcoal greys, dim blues and dusky rainbows.

With *Ash*, the violist leads a quartet which includes frequent associate, pianist Lucian Ban, a musician who, like Maneri, exploits the spaces between the notes as much as that which is readily audible. The pair are near-tepathic; they blur the lines between the written and the improvised, the viola melding with the piano. But this entire set boasts such qualities, as do John Hébert (bass) and Randy Peterson (drums). The compositions, largely by Maneri, are atmospheric and somewhat ECM-like. A lengthy Ban piece, "Dust to Dust", explores slow melodic phrases that stem from no tradition, but his "Glimmer" is built on a gorgeous extended harmony, with an arrhythmic spaciousness that almost sounds backwards, Maneri's ghostly viola smears conjuring Stuff Smith. Maneri's "Moon" brims with a compelling loneliness, and "Cold World Lullaby" is a study in whispers and expression well beyond the concept of tempo.

Live at the Armoury is freely improvised music by the wholly different trio of Gordon Grdina (oud, guitar), Christian Lillinger (drums) and Maneri. On "Conjure", the lengthy opener, the viola often functions akin to a chordal instrument, with double-stops offering quasi-harmonies against Grdina's plectrum-driven guitar or oud. If *Ash* defies form and dynamic, this album is built on the remaking of every rule squeezed into music theory texts. This is a music which, in the best harmolodic sense, shifts the roles of melody, counterpoint, harmony and

rhythm among each of the voices, dispersing them to the wind. By the album's 20-minute mark, once Grdina's mournful electric guitar is lamenting, all bets are off. At points, the music is reminiscent of King Crimson's *Larks' Tongues in Aspic* era, when Messrs. Robert Fripp and David Cross matched not only axes but wits under a rain of percussion. Yet the Berlin-based Lillinger, even more than Randy Peterson on *Ash*, thrives on lengthy moments of silence. By the second track, "Ballistic", the drummer's throbbing, arrhythmic pulsations and rapid snare drum fills become active contrapuntal forces. Maneri's viola is clean and engaging, a gentle accompaniment that ranges from dissonant dyads to emotional runs. The album closer "Communion" showcases Grdina's haunting oud playing, fleet, aerial, yet almost percussive. No need to call this "world music": this is the sound of all time.

For more info visit sunnysiderecords.com and cleanfeed-records.com. Maneri's *Ash* album release concert is at The Jazz Gallery Oct. 4. See Calendar.



The Depths of Memory
Kevin Sun (Endectomorph)
by Elijah Shiffer

With *The Depths of Memory*, tenor saxophonist Kevin Sun continues to establish himself as an extremely ambitious composer. This new release, on his own Endectomorph label, is a sequel to his 2019 album *The Sustain of Memory*; both monumental double albums consisting of three extended, multi-movement compositions. Both also have the same personnel, with Sun joined in various quartet and quintet lineups by Adam O'Farrill (trumpet), Dana Saul (piano), Simón Willson and Walter Stinson (bass), and Matt Honor and Dayeon Seok (drums).

The leader's music can be convoluted and esoteric, but all players do a great job of supplying the vitality and sensitivity that these pieces deserve. The leader gives everyone plenty of opportunities for individual expression. Saul is perhaps the most striking soloist, unleashing some impressive pyrotechnics in the first piece, "From All This Stillness". Each composition is a story that draws the listener in through well-paced shifts of tempo and mood. The episodes of "From All This Stillness" seem to progress in a non-linear order, while the narrative is more direct in "The Depths in Slow Motion", which takes up all of the second disc. The former piece has a nocturnal, perhaps subterranean feeling, driven by the gentle velvetiness of Sun's sound on tenor.

The middle piece, "Eponymous Cycle", is a continuation of <3 *Bird*, Sun's stunning 2021 tribute to Charlie Parker. Here, Parker's solo from a live recording of Ralph Burns' "Keen and Peachy" gets completely reconstructed into a maze of interlocking melodies, sometimes slowed to a suspended animation. The source material is often difficult to discern, but the beauty of Parker's lines comes shining through even in this distant setting. At the end of the fifth movement of "The Depths in Slow Motion", arpeggiated phrases spring up in a close reflection of similar lines in "From All This Stillness". This section adds a striking extra level of continuity, revealing the album as not just a collection of compositions but also an overarching, exquisitely constructed work.

For more info visit endectomorph.com. Sun's album release concert is at The Jazz Gallery Oct. 26; Sun is also at Lowlands Oct. 3, 10, 24 and 31. See Calendar.

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THR 10/5	CLOSED FOR A PRIVATE EVENT People Of Earth	7:30pm 9:00pm
FRI 10/6	Ron Jackson Trio Ben Stivers Quartet	7:30pm 10:30pm
SAT 10/7	Tommy Campbell Trio Freddy Deboe Band	7:30pm 10:30pm
SUN 10/8	Alexander Claffy Quartet Ray Gallon Trio	6:30pm 9:30pm
MON 10/9	Zach Adleman Quartet Rico Jones Quartet	7:30pm 10:30pm
TUE 10/10	Conrad Herwig And The Latin Side All-Stars Conrad Herwig And The Latin Side All-Stars	7:30pm 9:30pm
WED 10/11	Manuel Valera And New Cuban Express Jihee Heo Trio	7:30pm 10:30pm
THR 10/12	Spike Wilner Trio Mark Whitfield	7:30pm 10:30pm
FRI 10/13	Erena Terakubo Quartet Helio Alves Quintet	7:30pm 10:30pm
★ SAT 10/14 IS CLOSED FOR A PRIVATE EVENT ★		
SUN 10/15	Joe Farnsworth Quartet Gabrielle Stravelli Quartet	6:30pm 9:30pm
MON 10/16	Nick Di Maria Quintet Tyreek Mcdole Quartet	7:30pm 10:30pm
TUE 10/17	Conrad Herwig And The Latin Side All-Stars Conrad Herwig And The Latin Side All-Stars	7:30pm 9:30pm

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Dreamtime
Mats Gustafsson/Steve Swell (Idyllic Noise)
by John Sharpe

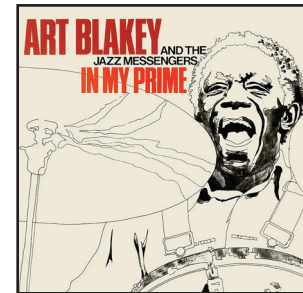
The limited edition, vinyl-only release *Dreamtime* is like one of those conversations between two accomplished raconteurs that feels like a blessing to overhear. Recorded live April 2022 at St. Johann in Tyrol, Austria, this album brings together two musicians whose orbits have revolved around each other for many years, but only rarely coincided.

Reedman Mats Gustafsson, as one-third of the Scandinavian power trio The Thing and a fixture in the Peter Brötzmann Chicago Tentet, has earned a reputation as a ferocious flamethrower, but in his small group improvisational work he often reveals a more nuanced, timbrally-curious aspect in his playing. Here he furthers his explorations by wielding not only his customary baritone saxophone, but also flute, slide flute, fluteophone and slide sax, which dramatically alter his sonic

fingerprint. Alongside him stands Steve Swell, one of the leading trombonists of the New York avant scene, and a partner of choice for musicians such as William Parker, the late Jemeel Moondoc and Jason Kao Hwang.

The exposed duet format allows both men to flex their muscles as well as demonstrate their sensitivity. They call on all manner of expressive techniques to create a litany of unconventional sounds: percussive plosives, breathy chunters, choked cries, fluttering murmurs and buzzing overtones. While Swell utilizes such strategies alongside the normal range of the trombone, the closest Gustafsson comes to convention is the visceral baritone sax blurts emitted during the ironically named "No More Melodies, Please". He spends much of the 42-minute running time on his various flutes, and proves himself to be a fine exponent with a distinctive approach, notably so on the opening title track. The musicians' interaction proceeds with a hair-trigger responsiveness—not working in direct relationship, but more obliquely in terms of matched density, volume and pace. They avoid either melodic or rhythmic agreement until the very end when, during the nicely judged "Song for Another Time", Gustafsson introduces a slow baritone bass-line over which Swell expounds a blues-inflected moan to round off an absorbing set.

For more info visit idyllicnoise.com. Swell is at *Mis-En-Place* with *Eli Wallace Group* Oct. 6 and *Freddy's Bar* with *James Paul Nadien* Oct. 18. See *Calendar*.



In My Prime
Art Blakey and the Jazz Messengers
(Timeless-Tidal Waves)
by Fred Bouchard

Dutch producer Wim Wigt released this solid studio twofer of Art Blakey's Messengers on his Timeless label in 1977. His countryman Sebastiaan Putseys has now reissued this date, plus other bop on even juicier vinyl.

Bu (who was born this month 104 years ago and died this month 33 years ago) had a then-current lineup of alto saxophonist Bobby Watson (some tunes and many charts), tenor saxophonist David Schnitter, trumpeter Valery Ponomarev, trombonist Curtis Fuller and bassist Dennis Irwin. Pianist/educator James Williams (Donald Byrd, Dizzy Gillespie) makes his Messengers debut here, and conguero Ray Mantilla adds Latin spice. Williams left Berklee College to replace long-time Messenger Walter Davis, Jr., settling in for a stellar tenure: four years, ten albums, bright moments.

Davis' two strong tributes to women in his life bookend this 80-minute octet session. "Jody" opens startlingly: churchy piano intones "Abide with Me" (an 1847 hymn famously adopted by Thelonious Monk); Blakey snaps us to attention with a brisk solo; the band finally kicks off the rousing tune, inserting complex

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statements with piano breaks between all four horn solos. Irwin's tight bass has great upper register clarity and Mantilla's lively congas boost the poppin' rhythm. "Ronnie's a Fine Lady" closes the set thrillingly: Bu's rattled-off choruses set up ensemble jousts with alert piano; each horn grabs a pair between recapped horns. Wowser!

Williams' optimistic "1978" (quoting "I Hear Music") bristles with orchestral dynamics. The composer showcases himself with breaks and tags, a scampering sped-up solo, and a montuno break that ushers in an extended coda of a four-horn free-for-all! Watson's loping, complex "Hawkman" gives stop-time breaks to the boss, shifts uptempo for horn solos. A tasty Watson/Irwin duo builds with traps and congas. Williams, exceptionally well-mic'd throughout, solos with sparkles aplenty. A lengthy percussion duo takes off.

"To See Her Face" is a Latinized "Moanin'" in which musclebound voicings dwarf horn solos. Stretch track "Kamal" opens with atmospheric rhythm then moves into a dotted modal line, jangling percussion, decent solos and overlong out-vamp. Slide Hampton's "People Who Laugh" bounces along with staccato intro and coda, and alert solos. "Time Will Tell", a minor-key philosophical melody with a bright B section, features strutting trombone, two-fisted piano and sage, unfettered bass.

In My Prime stands as a Messengers landmark, as seasoned elders welcome exuberant youngsters (Watson, Irwin and Williams were in their early 20s) and showcasing a well-crafted midsize ensemble book.

For more info visit tidalwavesmusic.com. Art Blakey tributes are at Dizzy's Club with *Mission Eternal* Oct. 6-8, and at *Blue Note* with *Robert Glasper* Oct. 25-26. See Calendar.



Perpetual Motion
Satoko Fujii/Otomo Yoshihide (Ayler)
Torrent (Piano Solo)
Satoko Fujii (Libra)
by Marc Medwin

These two discs featuring pianist Satoko Fujii evoke that wonderful passage from Emerson's essay on self-reliance, where he states that history serves best as parable of his "being and becoming." That bomb-blast in microcosm circumscribes every aspect of Fujii's musicianship, which, as both these albums attest, cannot be caged by dualities of improvisation versus composition. Whether alone or in duo with the equally gifted Otomo Yoshihide, she demonstrates that these dualities are fluid moments of being in the musical celebration of becoming.

Both musicians reinvent themselves in the proverbial moment. On *Perpetual Motion*, the blinding rush of sound vibrates with excitement as electric guitar and piano coagulate, thrum and roar headlong into a maelstrom encompassing the entire pitch spectrum. Who, after that hurly-burly, would ever expect the staggering beauty of the evolving counterpoint that emerges from it? As the stream of notes moves by, memories arise of an even smaller-scale event, the percussive exchange that opens the disc. Yoshihide's guitar alongside piano innards rings out with clarity and finality, though their varied and acoustically inflected sustains look forward toward the next statement. When the thunderous elements return with renewed vigor near track's end, they are revealed to consist of many similarly microcosmic gestures. The second section picks up the pieces, melody and timbre finally coexisting in fraught unity.

Torrent is Fujii's ninth solo album, from a 2018

performance. "Wave Crest" gives us multiple takes on the whirlpools, eddies and breakers of various tonal centers colliding and fragmenting. Encapsulating or eschewing history, take your choice, Fujii digs deep into those low C's and spreads differently articulated octaves like magic carpets above them, a rare moment of harmonic stability just as quick to dissolve. If shades of Debussy and Messiaen, channeled through Ives, imbue "Light on the Sea Surface", Fujii stretches modality far beyond itself into a future of her own devising, each fiercely present gesture embracing a kaleidoscopic but never distant musical past.

Fujii (who turns 65 this month) remains remarkably inventive as a pianist, and her invention is both immediate and inclusive. Her vocabulary is vast, her ideas precise. Her narratives have never been more unified and her compositional approach to each spontaneous moment never more engaging.

For more info visit ayler.com and librarecords.com



Zodiac Suite
Aaron Diehl & The Knights (Mack Avenue)
by George Kanzler

This recording is a profound reclamation project, unearthing what may well be the first Third Stream musical composition. Third Stream music bloomed in the mid to late-'50s, and is best represented by *Birth of the Third Stream* (Sony Legacy). Its goal was the melding of jazz with European classical music, but it sputtered as rock and fusion and electric jazz came to the fore in the next decades. *Zodiac Suite*, composed by Mary Lou Williams, predated it, premiering in 1945.

Unfortunately, the chamber ensemble and symphony premieres of *Zodiac Suite*, at Town Hall and Carnegie Hall, respectively, were fiascos, under-rehearsed and poorly executed. Williams ended up recording it with her piano trio, and never attempted to present another orchestral version. Enter pianist Aaron Diehl, who has revived the suite in its full, technicolor orchestral version. For this recording with his trio he's enlisted the 18-member chamber orchestra, The Knights, as well as guest artists Evan Christopher (clarinet), Nicole Glover (tenor), Brandon Lee (trumpet) and soprano singer Mikaela Bennett.

Zodiac Suite is a kaleidoscopic, highly impressionistic piece, the twelve tracks presented as one longer work, with no pauses between the movements. Orchestral sounds, from strings and woodwinds, dominate, with interludes from Diehl's piano and the guest soloists. Williams brings Boogie-woogie piano strains and swinging clarinet into "Gemini", and "Cancer" is a showcase for Glover's lush tenor saxophone playing, but orchestral sounds and voicings dominate the overall texture, which ranges from 19th-century symphonic music to the lushly romantic music that dominated Hollywood films of the '40s. Williams strove to incorporate every gesture and texture of orchestral music into her suite while simultaneously celebrating the jazz and Black folk traditions she was also referencing.

The results are enthralling, but like the Third Stream that followed, the music, though well worth hearing, seems destined to occupy only a small, but important, niche in jazz history.

For more info visit mackavenue.com. Diehl is at *Village Vanguard* with *Tyshawh Sorey* Oct. 31-Nov. 5. See Calendar.

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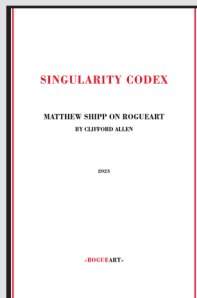
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Singularity Codex: Matthew Shipp on RogueArt
Clifford Allen (RogueArt)
by John Sharpe

How do you write about the music of someone as prolific as pianist Matthew Shipp, who appears on over 300 recordings? One solution is to narrow the focus down to some readily defined aspect of their artistry. That's the route chosen by Clifford Allen on *Singularity Codex*. His chosen lens is the 25 albums Shipp has recorded for the Paris-based RogueArt imprint (as well as one book issued by the label that Shipp co-authored with poet Steve Dalachinsky). The pianist is a willing and active partner in the venture and the text is peppered with extracts from discussions with the author.

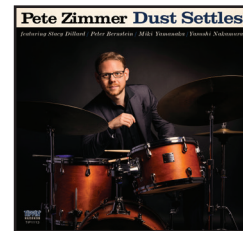
This neat 207-page volume in RogueArt livery breaks down into three sections. The first introduces Shipp, his music and the context within which it developed. It touches on his time in Boston as a New England Conservatory student as well as his significant relationships founded in the fertile ground of New York

City's Lower East Side, including his sojourn with tenor saxophonist David S. Ware. Especially informative are the interviews with William Parker, Rob Brown, Whit Dickey and Joe Morris, all of whom feature on multiple discs with the pianist from his early days on the scene. In the second section, Allen interrogates Shipp's use of language and the exchange between his spiritual and mystical beliefs and his music.

However, the final section is where the meat lies. Here Allen looks in detail at not only each of the 25 releases, but also, through further illuminating interviews, the interface with label boss Michel Dorbon and engineer Jim Clouse, in whose Park West Studio ten of the sessions were recorded. Allen supplements Shipp's insights with those of other participants, such as saxophonists Evan Parker, Paul Dunmall and John Butcher, bassist Michael Bisio and brass players Nate Wooley, Steve Swell and Kirk Knuffke. In describing each date, Allen's accounts are particularly successful when teasing out wider points rather than taking deep dives.

If the success of such an overview is whether the writing makes you want to hear the music, then Allen scores handsomely. Having read the book, it made me dig in again to those discs I'm already fortunate enough to own, and perhaps even more pertinently, want to investigate further those I don't.

For more info visit roguart.com. Shipp is at Greenwich House Music School Oct. 14, as part of the Progressive Chamber Music Festival See Calendar.



Visa for Aliens
Taulant Mehmeti Trio with Peter Bernstein (s/r)
Dust Settles
Pete Zimmer (Tippin')
by Scott Yanow

A major jazz guitarist since at least 1990 when he started working with Lou Donaldson, Peter Bernstein has led over two dozen albums since 1994. However, he has also appeared as a sideman on scores of recordings with a who's who of jazz, including Sonny Rollins, Joshua Redman, Brad Mehldau, Diana Krall and Lee Konitz. While his style is based in the swinging and bluesy modern mainstream of jazz, Bernstein is also quite versatile and not shy to stretch himself.

Guitarist Taulant Mehmeti is originally from Kosovo, though now based in New York. His early mentor was guitarist Armend Xhaferi, and Mehmeti displays in his playing both his knowledge of jazz and Balkan heritage. *Visa for Aliens* teams him with Bernstein, Marius van den Brink (organ) and Connor Parks (drums). The two guitarists are quite complementary and their interplay and tradeoffs are a consistent joy on the Charlie Parker blues "Visa", Vic Juris' riff tune "Mama Luke" (in 5/4 time), Xhaferi's "Aktash Tea" and van den Brink's swinging "Nightwork" (which has a good sampling of van den Brink's blazing organ facility). Mehmeti, who contributes effective vocals on "My Ideal" and "Summertime", is the only guitarist on his atmospheric

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"For Aliens" and Wayne Shorter's "United", showing that he is on Bernstein's level and deserves much more recognition.

Drummer Pete Zimmer has been a busy part of the New York jazz scene since 2001, working with such notables as Jeremy Pelt, George Garzone, Joel Frahm and Champion Fulton. He started Tippin' Records in 2004, and *Dust Settles* is his sixth album on the label. His quintet again includes Bernstein, Stacy Dillard (tenor and soprano), Miki Yamanaka (piano) and Yasushi Nakamura (bass). This hard bop-oriented set starts with "Smooch the Pooch", a calypso a bit like Blue Mitchell's "Fungii Mama". The mood is nicely varied across the album. "Dust Settles" is an introspective medium-tempo waltz; "Bush Walked In" is a romping contrafact of "In Walked Bud" (dedicated to a bush in Chicago, not to George W.). Dillard, on tenor, is showcased on a very slow and restrained version of "Speak Low", while "Judgment" is taken at a racehorse tempo and gives the quintet an opportunity to burn. Bernstein is well featured on a slow and quietly soulful version of Duke Pearson's "Idle Moments" and takes rewarding solos across the album, including a couple of original blues and Woody Shaw's "Sweet Love of Mine". While Zimmer takes some drum breaks along the way, he gives each of his sidemen plenty of chances to shine throughout this very enjoyable release.

For more info visit taulantmusic.com and tippinrecords.com. Bernstein is at *Smoke with Larry Goldings* Oct. 12-15. See Calendar.



She Sees
Erik Friedlander (Skipstone)
by Ken Waxman

Medical science is partially responsible for this new program from Erik Friedlander's Sentinel band. Deep brain stimulation surgery last year meant that the New York-based cellist is now able to control the Parkinson's disease-induced tremors he has had to cope with since 2016. A musical as well as a medical addition is responsible for *She Sees'* forcefulness. Stomu Takeishi (electric bass), who also plays with Myra Melford, has joined Sentinel, adding energy to what was already a power trio completed by Ava Mendoza (guitar) and Diego Espinosa (percussion).

It's not that the quartet has become a metal band. Friedlander has never been a conventional cello player. This new flexibility and new partner allow him to stretch performances into more pliable forms. Able to advance romantic coloration, hoedown-like breaks and rhythmic pacing with the same facility, he can now introduce or challenge Mendoza, whose speedy chording and slurred fingering frequently approach rock music's volume and intensity without any excesses. Double bass stops and drum smacks along with gravelly guitar licks also project heaviness on "Ache, Air". But when the cellist completes a warm arco interlude, grace is mixed with grunge. "Heatwave" and "Summit" play up the quartet's looser side, with the latter based around finger-picking guitar tones, while "Heatwave" is quietly shaded. With bass and drums cementing the groove, balance is established between Mendoza's pedal-driven echoes and Friedlander's straight-ahead thematic elaboration. These diversions into formalized and folksy on the cellist's ten compositions doesn't mean that the band can't (jazz) rock out on other tracks. On "Soak! Soak",

Friedlander's swift arco stops cut across the guitarist's note flanges, which she projects with plenty of reverb.

Overall, it appears that an expanded musical palette and a medical breakthrough together contributed to the creation of a stronger than usual session. One hopes a relapse never occurs in either case.

For more info visit erikfriedlander.com. Friedlander is at *The Stone* Oct. 25-29. See Calendar.



Other Doors
Soft Machine (MoonJune)
by Jim Motavalli

Soft Machine's double album *Third* (released on CBS in 1970) established the jazz-rock sound they've pursued in the band's various incarnations (e.g. Soft Machine Legacy) ever since. The group, part of the Canterbury scene in the U.K., attained a modest following in the U.S. during the same period that electric Miles Davis and the Mahavishnu Orchestra were developing their own take on jazz-rock fusion. The band's new release, *Other Doors*, may have been recorded more than 50 years later, but shows that the Softs' musical approach remains intact.

Here, John Etheridge (who joined in 1975) is on guitars, joined by drummer John Marshall, who goes all the way back to 1972 (this marks his last recording, though, as he retired before passing away last month and has since been replaced by Asaf Sirkis). The lineup is completed by Fred Thelonious Baker (joined in 2020) on fretless bass and Theo Travis (2015) on saxes, flutes, Fender Rhodes and electronics. Bassist Roy Babbington, who left in 2021, features on two tracks.

Many of the tunes here are brief, such as flute-led "Careless Eyes" (Travis/Etheridge), which leads right into Karl Jenkins' attractive "Penny Hitch" (originally from *Seven*, 1973). Babbington is heard, but Baker's fretless bass tackles the main melody. Etheridge has a tasteful solo, with echoes of Carlos Santana. The title track (composed by the guitarist) starts out rockier, then becomes meditative: such changes in tempo and mood are a Soft Machine signature. Etheridge is again to the fore, though Travis' sax has a solo spot before the theme returns prior to the abrupt ending. "Crooked Usage" (Travis) is pretty, though a bit meandering. Kevin Ayers/Mike Ratledge's "Joy of a Toy" goes back to 1968 and later became the title song of an Ayers album. Soft Machine was more of a rock band in their earlier days, but this short version adds swing, highlighting the distinctive melody. "The Stars Apart", almost somnolent, is an Etheridge and Baker feature. Travis' "Fell to Earth" goes through several abstract changes, with swirling flute high in the mix; his "The Visitor at the Window" has an attractive though short-lived melody, while another Travis original, the album closer "Back in Season", is noticeably longer and features a very '70s sinuous Soft Machine melody carried by the composer's fluttering flute.

Third featured side-long compositions by each of the bandmembers. CBS was indulgent about what was then called a "double-pocket set." Half a century later, this new album is far more economical, though it could actually use at least one long(er) number to let everyone (musicians and listeners) stretch out.

For more info visit moonjune.com. Soft Machine's album release concerts are at *Iridium* Oct. 6-7. See Calendar.

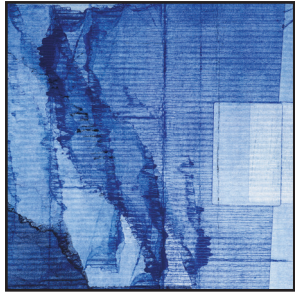
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Refract
BlankFor.ms/Jason Moran/Marcus Gilmore
(Red Hook)
by George Grella

Jazz has always been a modernist genre. From its beginnings the music has always taken elements of other sources and made them new. And since the first generation of players, the best jazz has simultaneously renewed previous compositions and music innovations while developing new ideas for other musicians to build on.

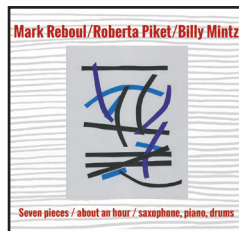
A dedication to modernism has made pianist Jason Moran one of the most important jazz musicians of the 21st century, and it's right there in the title of his 2002 solo album, *Modernistic*. This new album is a collaboration with electronic musician BlankFor.ms (Tyler Gilmore) and drummer Marcus Gilmore. BlankFor.ms' audio processing and soundscapes may make this seem like a departure for Moran, but in essence this is just the pianist doing his thing with technology and that's different for him.

What BlankFor.ms brings to the table is an ambient quality—a shimmering that is simultaneously gentle and abraded. "Onset I" gathers itself together from nothing: Moran plays hyperactive lines, which have the

tension of music busy defining its own form. A direction appears with "Onset II", not least through Moran's trademark minor key harmonies and cadences.

Throughout the album, the electronic activity is as sympathetic to the pianist's playing as any acoustic effort could be. Drummer Gilmore has a much smaller role, playing tight march-funk against a witty loop on "Tape Loop A" and offering a sinuous groove on "Eighth Pose". But this is an album with a strong ambient sensibility—mallets on toms and cymbals provide color on "Tape Loop B I". The pianist is the lead voice, and even at his most active the expression comes through in timbres and waves of sound. This is more like a Ryuichi Sakamoto album than anything else in Moran's catalogue. It's modern, and excellent, but is it "jazz"? It will be when jazz catches up to it.

For more info visit redhookrecords.com. The album release concert is at Public Records Oct. 6. See Calendar.



Seven pieces/about an hour/saxophone, piano, drums
Mark Reboul/Roberta Piket/Billy Mintz (ESP-Disk')
You've Been Warned
Roberta Piket/Harvie S/Billy Mintz (Sunnyside)
by Terrell K. Holmes



Roberta Piket and Billy Mintz, a pianist and drummer who are integral to the New York jazz scene, play on a pair of albums, recorded nearly two decades apart, that display their impressive talent and versatility.

In 2004, in a trio with saxophonist Mark Reboul, they recorded *Seven pieces/about an hour/saxophone, piano, drums*. The song titles reflect the lengths of the songs and underscore the improvisational nature of the album. "7 ¾" begins with Reboul blowing into his mouthpiece, and from there he, Piket and Mintz develop a spare and varied sonic palette that grows as gradually as sunrise. Piket supports the saxophonist's brooding tones with well-spaced single notes that gradually coalesce into insistent arpeggios, while Mintz' shimmering cymbals add depth and color. The drummer pushes the action on "10" via persistent bass drum pulses and is eventually given the floor for a solo that is equally inquisitive and intelligent. The key element of "13" is silence; the quiet spaces here speak volumes and show why listening is as important in jazz as playing. The solo piece "3" is an arresting "duet" where Reboul plays a series of pensive, searching phrases, then answers them with the same kind of unpitched blowing that opened the album. "9", a duet between Piket and Mintz (on mallets) is a lovely ballad. The overall talent and daring of this outstanding trio make this album both a challenge and pleasure to listen to.

Fast forward eighteen years to a different but equally engaging trio, featuring Piket and Mintz with the nonpareil bassist Harvie S, on *You've Been Warned*, an album of straight-ahead tunes penned by each member. The wiry "Pyramid" sets the pace, with the composer, Harvie S, soloing deftly, the pianist showing off her versatile chops and Mintz providing vigorous responses. Harvie S' bass sings on Piket's ballad "A History". The drummer's infectious "Billy's Bop" sounds like he pinched the sheet music from something Charlie Parker left unattended on his desk. A pair of tunes share samba simpatico, Piket's tri-toned "A History" and Harvie S' "Yukimi's Song", whose intricate construction the trio negotiates effortlessly. The bassist's arco solo on Mintz' "Beautiful You" is so dolorous that it sounds like he is crying through his instrument. There are two versions of the drummer's "Flight": the first, a ballad, is garlanded with brushes;

and the full-tilt burner that follows proves this trio is a formidable rhythm section. The cautionary title cut features Piket providing an earnest lead vocal, while the pianist's "Remorse and Acceptance" closes the disc, a tune that, owing to its open structure, lends itself to free improvisation.

Whether improvising freely or working within standard jazz structures, Roberta Piket and Billy Mintz show that there is no genre that they cannot conquer.

For more info visit espdisk.com and sunnysiderecords.com. Piket and Mintz are at Bar Bayeux Oct. 21; Piket is at Smalls with Virginia Mayhew Oct. 13-14; Mintz is at Main Drag Music with Adam Lane Oct. 4 and with Josh Sinton Oct. 25. See Calendar.



Internal Melodies
Miguel Zenón/Dan Tepfer (Main Door Music)
by George Kanzler

Alto saxophonist Miguel Zenón and pianist Dan Tepfer have been playing sporadically as a duo for almost a decade, but this album represents their first formal duet recording. It chronicles an ambitious musical adventure embarked upon by the two musicians, wherein they push each other to technically demanding and creative heights. For instance, the title track began, according to composer Tepfer, "as a four-voice chorale reminiscent of Bach." It has a "melody line going through four voices: soprano, alto, tenor and bass," he explains. "The alto and tenor parts are internal melodies, as in Bach, and here Miguel is kind of excavating them one by one."

Another Tepfer piece, "A Thing and Its Opposite", puts the traditional Bembé clave rhythm, usually 6/8, into 5/8 time to heighten the feeling of tension and release. It features rolling piano chords; Zenón expands the parameters of the melody in a logically spun solo. Tepfer also contributes the album's most affecting, lyrical piece, "Solstice", a memorial to his late mother, which features some of Zenón's most heartfelt, songful playing.

The Puerto Rican alto saxophonist's four contributions include a trio of pieces he originally wrote as duets with Panamanian pianist Danilo Pérez. "Izquierda Latina Americana (The Latin-American Left)" is both literal and figurative, as Tepfer's pounding left hand dominates the theme and accompaniment behind Zenón's solo. "Centro de Gravidad (Center of Gravity)" is a slow burn piece that alternates between 3/4 and 4/4 time. "La Libertad" finds both musicians in meditative mode in a flowing rubato framework.

Tepfer extensively worked with the late alto saxophone legend Lee Konitz, and Zenón has cited Konitz as a major influence, so it is not surprising that this collaboration is reminiscent of Konitz' many duo recordings. Suitably, they tackle "317 E 32nd St" by Konitz musical guru Lennie Tristano, a serpentine contrafact on "Out of Nowhere".

The album begins and ends with collaborative sound explorations: wavy sax lines and wiggly piano tinkles mark the opener, "Soundsheets"; Tepfer conjures deep drum sounds (from inside his piano?) behind Zenón's saxophone on the closer, "Freedrum".

For more info visit dantepfer.com. Zenón and Tepfer's album release concert is at The Jazz Gallery Oct. 6-7. Zenón is also at Village Vanguard with Fred Hersch Oct. 17-22 and at Birdland Oct. 1. See Calendar.

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TONY DePAOLIS
SCOTT LATZKY

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RICK GERMANSON
MARK LEWANDOWSKI
NEAL SMITH

OCTOBER 15 @ 5 PM
ROCCO JOHN
JACK DeSALVO / PHIL SIROIS

OCTOBER 16 @ 6:30 PM
RONNIE CUBER
JAZZ MEMORIAL

OCTOBER 22 @ 5 PM
CHASE ELODIA
CLAIRE DICKSON
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Gladys Knight with Davell Crawford

Take 6 with Hillary-Marie

Omara Portuondo

Dave Grusin



Dee Dee Bridgewater & Bill Charlap

Fri, Nov 3 @ 7:30PM

The legendary vocalist and brilliant pianist unite for a cabaret of jazz standards and American Songbook classics, from Duke Ellington to Cole Porter to Stephen Sondheim and beyond.

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Ranky Tanky with very special guest Ms. Lisa Fischer

Nov 9 @ 7:30PM

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Omara Portuondo

Fri, Nov 10 @ 7:30PM

An original member of the Buena Vista Social Club, the legendary **Omara Portuondo** performs a retrospective of her life in music.

Take 6 with Hillary-Marie

Sat, Nov 11 @ 7:30PM

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Abdullah Ibrahim Trio

Sun, Nov 12 @ 3PM

An intimate performance with the **Abdullah Ibrahim Trio**, South Africa's most distinguished pianist and NEA Jazz Master.

Gladys Knight with special guest Davell Crawford

Sun, Nov 12 @ 7PM

National treasure **Gladys Knight** shares songs and stories from her incredible 50+ year career. Opening the show is singer and pianist **Davell Crawford**, the "Piano Prince of New Orleans."

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The Sound of (Black) Music reimagines Rodgers & Hammerstein through an Afrofuturistic lens combining jazz, soul, funk and hip hop starring vocalists **Brianna Thomas** and **Chareene Wade** and musical director **Vuyo Sotashe**.

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Hear the next generation of jazz artists perform with special guest **Stefon Harris**.

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Fri, Nov 17 @ 8PM

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A Beautiful Blue Moment
Carsten Dahl/Tim Hagans/Johnny Åman/Jukkis Uotila
 (Storyville)
The Solo Songs of Keith Jarrett
Carsten Dahl (Storyville)
 by Ken Dryden

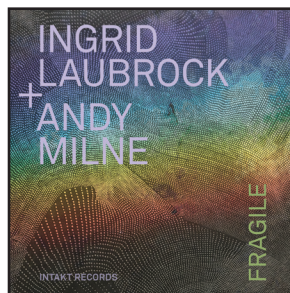
Carsten Dahl (who celebrates his 56th birthday this month) is a Danish pianist who merits wider recognition, but he typically performs in Europe and records almost exclusively for European labels, which means that many American jazz fans are unfamiliar with his work. Two recent releases reveal the depth of not only his playing, but composing and arranging, too.

A Beautiful Blue Moment began to take shape when Dahl was teaching with trumpeter Tim Hagans in 2019 at the same jazz college and they discovered similarities in their musical approach. Three evenings of live music ensued at the JazzHus Montmartre with Dahl, Hagans and a rhythm section of Johnny Åman (bass) and Jukkis Uotila (drums) who had never worked together, producing outstanding music. So they entered the studio for a six-hour session of spontaneous creation. The pianist's "Old Voyage", a hard-charging opener, explodes with fiery trumpet playing and Dahl's darting chords. The introspective "A Beautiful Blue Moment" (credited to the quartet) features the free-spirited rhythm section supporting Hagans' ethereal trumpet. The group improvisation "Ugly Transitions" gets into

free jazz territory with Dahl's dissonant chords and Hagans' jagged, blurred notes, leading to a rather understated conclusion. The free pieces, "The Starting Tim" and "Behind Silence", are a study in contrasts, yet reveal the potential of this brand new quartet. The theme to Dahl's "Monk-Keys" has the jaunty flavor and jagged lines typical of Thelonious Monk, though here the pianist's decidedly post-bop solo takes the piece in a different direction. "New Voyage" might be described as an alternate take of "Old Voyage", though Dahl's late entrance and the bass introduction give it a distinct character of its own. "A Beautiful Moment" closes the album with a sorrowful air, Uotila's aggressive brushes and Dahl's vocalizing (*à la* Keith Jarrett) leading to a surprisingly unresolved conclusion.

The Solo Songs of Keith Jarrett is not strictly an exploration of Jarrett's compositions; instead, it invokes the spirit of the now-retired pianist, showcasing originals by members of Dahl's superb nonet, in addition to Jarrett compositions and standards he recorded. The assembled tracks feel like a suite with a natural flow, partly from a concert but evidently all performed on the same day in Copenhagen's the Black Diamond. Dahl varies his instrumentation, utilizing various combinations of Fredrik Lundin (saxophone), Palle Mikkelborg (trumpet), Nils Bo Davidsen (bass) and Stefan Pasborg (drums), augmented by a string quartet. There are many highlights, including the leader's haunting "Opening", Mikkelborg's lush treatment of Victor Young's timeless "When I Fall in Love" and Dahl's "Allentown Blues", which really captures the spirit of Jarrett's music. The one fusion track, "Evil Speak & Adonis" (penned by Dahl and Mikkelborg) pays homage to Jarrett's tenure with Miles Davis, incorporating Fender Rhodes and electric bass with some rapid-fire funk. Jarrett's melancholy "October Song" features the string quartet, plus Davidsen and Dahl, in a masterful arrangement, segueing into the latter's free-spirited "October Thoughts". The album ends as softly as it begins, with a dreamy, all too brief setting of "Over the Rainbow" that almost floats away.

For more info visit storyvillerecords.com



Fragile
Ingrid Laubrock/Andy Milne (Intakt)
 by George Kanzler

This is the third in saxophonist Ingrid Laubrock's series of duo recordings with pianists, following albums with Aki Takase and Kris Davis. Laubrock contributed all ten compositions and/or concepts for the project, undertaken during the COVID-19 pandemic.

Two pieces, "Fragment" and "Splinter", feature prepared piano and Laubrock using false fingering and pushing her soprano sax into weird, flute-like ranges and sounds. Otherwise, the music here seems more an exploratory extension of the traditional piano-sax duo tradition than anything "out". Maybe that's because Laubrock has a robust, centered, appealing tone on tenor sax, which wouldn't be out of place in a swinging big band. She employs that sound to advantage in a largely a capella solo on the title track, one favorably recalling Sonny Rollins.

Laubrock and Milne employ space and silence as collaborators in their duets here. "Equanimity", the first track, has a gorgeous opening piano solo, each note reverberating and vibrating through the surrounding silence. When Laubrock's tenor enters at 1:40, the

feeling persists as both musicians step carefully through the open space. They are more blunt and abrupt on the aptly titled "Unapologetically Yours", sax spluttering and piano probing. Laubrock's circular-breathing tenor solo on the wry "Illusion of Character" seems to engage in an internal dialogue with itself.

Milne returns to prepared piano on "Shard", variously conjuring up a koto or drum pads, all under Laubrock's ethereally high-pitched soprano. The album's longest track, at just under 10 minutes, is "Ants in My Brain", a soprano/piano duet reminiscent of the pairing of Wayne Shorter and Herbie Hancock. Milne begins alone and is joined eventually by Laubrock's slyly commenting soprano, her solo in the instrument's altissimo register. The piece concludes with a long, tandem melodic line.

For more info visit intaktrec.ch. Laubrock is at Bar Bayeux as leader Oct. 5, First Street Green with Tom Rainey Oct. 8 and Main Drag Music with Kenneth Jimenez Oct. 18. See Calendar.



Pulses
Elsa Nilsson's Band of Pulses (ears&eyes)
 by Matty Bannond

What is America today? Can people unite to institute true freedom in the republic's future? These themes animated the work of Dr. Maya Angelou. Her poem *On the Pulse of Morning* has now inspired Swedish flutist Elsa Nilsson to produce a suite of tone poems—with Angelou's voice featured throughout. The music and words join together in an investigation of America's difficult past and precarious future.

Three musicians join Nilsson for this bold task. Argentinian Santiago Leibson (piano) and Chilean Rodrigo Recabarren (drums) work alongside American Marty Kenney (bass). Nilsson contributes electronic effects, as well. Across eight tracks, they explore compositions and free improvisations that respond to the music within Angelou's recitation. The leader's flute sticks skin-close to the poet's syllables on "The River, Rock, Tree". When Angelou's voice leaves the mix, a whirlwind improvisation roars into the open space. Shaky vibrato gives the flute an agitated, even angry character. "Root" splits four instruments into two branches: scurrying flute and thumping bass follow the poet's first pronouncements; after Angelou returns and retreats, piano and drums take over. This moment of division comes before "The River, Rock, Tree Reprise", which introduces a more hopeful tone. An upward-tugging bass solo suggests climbing, striving. The final track, "Up and Out", includes the heaviest use of effects. Angelou enters after a four-minute improvisation. When the poet speaks the word "pulse", Nilsson's flute begins playing the melody from "What a Wonderful World". Is it cynicism or optimism? That will depend on each listener's unique experience.

Pulses interrogates freedom in America via free playing and free interpretation of Angelou's seminal poem. Against a backdrop of political disorientation, Nilsson's quartet attempts this ambitious project by combining hope with hard work. That spirit is a prerequisite for the change they seek. And this album offers a fresh comment on the path ahead.

For more info visit earsandeyesrecords.com. Nilsson's Band of Pulses album release concert is at National Sawdust Oct. 6. See Calendar.

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Metamorphoses: Variations on Lutosławski
Michael Bates & Lutosławski Quartet (Anaklasis)

Book Nine
Michael Bates/Samuel Blaser Quintet (Blaser Music)

by Steven Loewy

These two albums are a good introduction to the work of Canadian-born bassist/arranger Michael Bates. Creativity is a mission for him: his website, outsidesources.org, is a font of advice about “discovering the perfect hobby,” including learning to play jazz.

The work of Witold Lutosławski, one of the great composers of the 20th century, can have a special appeal to jazz musicians for its incorporation of improvisational elements. For *Metamorphoses: Variations on Lutosławski*, Bates has combined two separate groups: his own Acrobat, an eclectic jazz quintet of Bates, Marty Ehrlich (clarinet), Sara Schoenbeck (bassoon), Fung Chern Hwei (violin) and Michael Sarin (drums); and Poland’s accomplished Lutosławski Quartet. In the leader’s hands, the arrangements address all the musicians as an integrated whole, and the results are a sophisticated, accessible and thrilling blend. This recording is a natural cousin to Uri Caine’s remarkable past interpretations of Mahler, Bach and Beethoven, and Bates offers a tip of the hat to Ornette Coleman’s double quartet’s *Free Jazz* album. *Metamorphoses* points to one way in which the jazz and classical traditions can evolve together. There are dense, often surprising harmonies, solo improvisations from the

string players, swirls of sounds and gorgeous melodies that derive from Lutosławski but are given wildly new life. The eerie voice of Anna Lobedan is memorably featured on “The Sea”. This is a special album, one that additionally benefits from a handsome 30-page booklet featuring useful commentary by Kevin Le Gendre.

Book Nine is a co-led session by Bates and trombonist Samuel Blaser who, with Michael Blake (saxophones), Russ Lossing (piano) and Jeff Davis (drums), perform a set of eclectic jazz compositions by the co-leaders. This is an edgier album than the same group’s release, *One from None*, from over a decade ago. Lossing here adds sometimes thoughtful, sometimes wild solos on electric piano, while Blaser’s solos show off his range and technical prowess. Bates’ “The Fallen One” has a dark and brooding atmosphere, and he also contributes some excellent bass work on his “Brithdir Memorial”, followed by raunchy sax and trilling trombone. *Book Nine* is another solid contribution to the growing discographies of each Blaser and Bates.

For more info visit anaklasis.pl and samuelblaser.com. Bates is at Owl Music Parlor Oct. 8. See Calendar.



Grit & Grace
Jennifer Wharton’s Bonegasm (Sunnyside)
 by Jim Motavalli

New York’s Jennifer Wharton hits the low notes with her bass trombone, and the high notes with her releases under the Bonegasm moniker. This one, *Grit & Grace*, is the third in an evolving series, getting her out of her usual big band context and out front with a small group. The band features Wharton’s trombonist husband, John Fedchock (who also produced the album), along with fellow ‘bone specialists Nate Mayland and Alan Ferber. The group is rounded out by Michael Eckroth (piano), Evan Gregor (bass), Don Peretz (drums) and, on half the tracks, Samuel Torres (percussion).

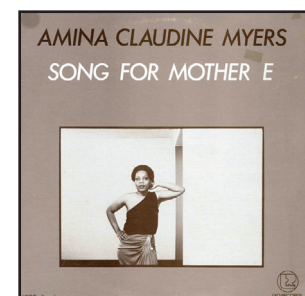
The album’s repertoire is mostly by female composers. The opening track, “Be Normal” (by Wharton) is a straightforward, engaging bop tune tracked by the trombone ensemble and leading into Fedchock’s solo (he also contributed the tricky arrangement) backed by riffing horns. Ferber’s touch is gentle, underscoring the return of the massed horn section. Australian composer and conductor Vanessa Perica provided the downbeat of “In Our Darkest Hour”, which considers the consequences of the Jan. 6, 2021 riot at the U.S. Capitol building. Wharton leads, and the ensemble voices a plea for political civility. This is what Charlie Haden’s Liberation Orchestra would sound like if it featured all trombones.

“Anita” (by Dick Oatts and Garry Dial) is another ballad with a sad theme—the death of a close friend’s daughter. Arranged by Wharton, it weaves the trombones into an enveloping net of grief. Mayland’s playing is a master class in restraint, which Ferber brightens ever so slightly. Miho Hazama’s “Norhala” is inspired by a 1920 Sci-Fi novel and has a kind of *Metropolis* tick-tock energy to it—a look forward to a mechanized future from the silent film era. Natalie Cressman contributed “Menina Sozinha” (“A girl on her own”). It’s the interaction between Wharton’s low, low tones and the ensemble that makes this edgy piece work so well. “Coop’s Condiments”, a tribute to the New Orleans restaurant Coop’s Place, comes from Australian trumpeter Nadje Noordhuis. Its pensive

intro leads into Wharton’s vocal. Though she says, “I’m not a singer,” she’s too modest. Wharton does just fine as she exuberantly lists the eatery’s hot sauces, ketchup, mayonnaise, mustard, etc. The lively tune, with Mayland featured again, is reminiscent of Ellington’s “C-Jam Blues”. “Uncertainty” is from Colombian pianist Carolina Calvache, depicting moments of indecision in her life, and it’s like program music—restless and unsettled. The pace picks up with Fedchock’s trombone and some shimmering piano—maybe headed to that deceiving resolution?

Grit & Grace is a mature work of composing, arranging and playing and Wharton’s work proves here she deserves greater recognition.

For more info visit sunnysiderecords.com. Wharton’s Bonegasm album release concert is at The Jazz Gallery Oct. 25. See Calendar.



Song For Mother E
Amina Claudine Myers (Leo)
 by Kurt Gottschalk

To the degree that it’s known, and should be known much better than it is, Amina Claudine Myers’ recording career started to gain traction with 1983’s *The Circle of Time* (Black Saint). That album set a formula she would by and large follow to this day: her organ and piano paired with bass (usually a bass guitar) and drums in a mixture of instrumental and vocal pieces. It’s a good recipe; Myers can hold an audience in rapt silence, even at a free, outdoor concert, as she did in Tompkins Square during the 2018 Charlie Parker Jazz Festival. In the ensuing 40 years, her performances and recordings have been consistently gripping.

The Circle of Time was her fourth album following a slow but steady ramp-up. She paid tribute to other musicians with her 1979 debut *Poems for Piano: The Piano Music of Marion Brown* (released by Brown’s Sweet Earth and in sore need of reissue) and on 1980’s *Salutes Bessie Smith* (Leo). Sandwiched between those two was the remarkable *Song For Mother E*, issued by Leo on LP in 1980 and only now making it to CD. It’s a bold album from the outset, following in the tradition set by the Association for the Advancement of Creative Musicians (Myers was an early member) for pursuing unusual instrumentation. She’s heard, again and of course, on piano, organ and vocals, as well as a sound-making toy called the “giggle stick.” (As it happens, the giggle stick, which was similar to the popular moo box, was recalled as a choking hazard the same month Myers made use of it in the studio.) Her session-mate here is Pheeroan akLaff, matching her drama and groove with drums and percussion.

As the only melodist on the record, Myers’ exceptional instrumental technique is well displayed across the eight tracks. Notably, only one of the pieces includes vocals, but at nearly 11 minutes it’s the longest of the set. That song, “Have Mercy Upon Us/Chant”, remains a part of her set lists today. The rest might surprise listeners only familiar with the arc that started with *The Circle of Time*. It’s an album full of glory, from affirming rhythms to haunting abstraction—none of which is a surprise coming from Myers, but all of which deserves to be heard, and heard again.

For more info visit leorecords.com. Myers is at BRIC House Oct. 21, as part of BRIC JazzFest. See Calendar.

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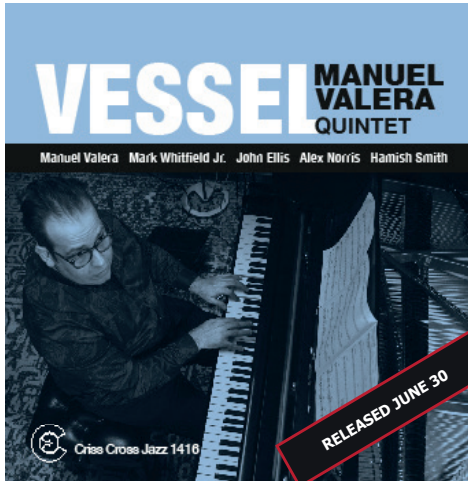
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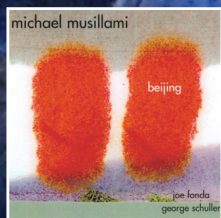


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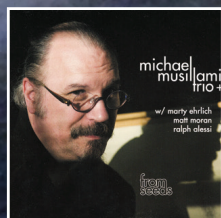


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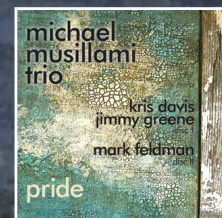
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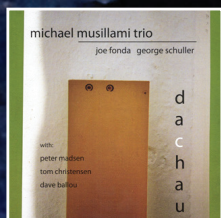
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Pith

Tomas Fujiwara's 7 Poets Trio (Out of Your Head)
by George Grella

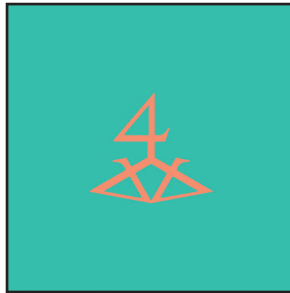
Drummer Tomas Fujiwara's 7 Poets Trio is completed by cellist Tomeka Reid and vibraphonist Patricia Brennan, one prismatic refraction away from the ubiquitous keyboard-bass-drums instrumentation, which maybe accounts for the sheer beauty of this group's music. The sound of the cello is generally more vocalized and lighter than a bass, and the vibraphone has the fascinating quality of having a luscious, resonant timbre, relying heavily on the choice of notes and how they're strung together to help distinguish the musician.

The intriguingly askew instrumentation meets the best material here, like "Swelter", with a result that is more punk jazz than one has ever heard, even from the likes of Bill Laswell and John Zorn. It's nothing to do with volume or skronk, but a kind of stripped-down determination, an expression that has an extroverted force yet also a confrontational facelessness. The album doesn't sound anything like Green Day, per se, but it feels like the look Billy Joe Armstrong gets when he's singing, passionate and stone-faced.

This is a deeply compelling quality, but it comes and goes on the album as a whole. "Resolve" and "Other"

are skillful improvisations, one slow and spacious, the other jittery, but they seem part of another album: solid but unsurprising, compared to the refreshing aloofness of this group when they're playing what would normally be conventional material, like the Monk-ish "Josho". One-third of *Pith* is a solid free-improv trio record; two-thirds of it is something else entirely: jazz translated through the playful, ironic faux-roboticism of Kraftwerk, jazz played by Buster Keaton, jazz as a retrospective soundtrack to Ernie Kovacs' experiments. One both wishes for more and wants to relish how unlike anything else this is.

For more info visit outofyourheadrecords.com. Fujiwara's 7 Poets Trio's album release concert is at The Jazz Gallery Oct. 11. See Calendar.



John Zorn: 444

**Chaos Magick: John Medeski/Brian Marsella/
Matt Hollenberg/Kenny Grohowski (Tzadik)**
by Fred Bouchard

When a fan requested "Milestones" at a Davis Electric Quintet show, Miles winced, croaked: "We don't play that shit no more." John Zorn, Liszt-ian magus of Gens Y, Z and Alpha, espouses that creed: never repeat yourself—move way ahead and keep 'em guessing. So, no surprise—surprise! Zorn's amazingly protean, peripatetic palette once again draws us into an imaginative time-and-outer-space joyride, as here he composes for and conducts an electric, eclectic, mystic quartet.

This listener found himself reeling with fearful glee after a few tracks: No horn? No solos? Slick, silky electrified textures! WTF? Yes, I'd erred in having anticipated (hah) something resembling Zorn's prolific past works: thrash sax-pop (Naked City) or non-kosher seething klezmer jazz (Masada) or deliciously edgy, sophisticated Masada String Trio or avant-sax-metal (Painkiller) or one of 30 film scores or any biz-as-usual from freshly-minted septuagenarian Zorn's 50-ish years and 400+ recordings as player and/or composer. I'd also missed Masada Guitars, 250 pieces featuring solo guitarists and trios with arch-ally Bill Frisell (Gnostic, The Terribles). Background check: Chaos Magick was spawned in 2020 when Brian Marsella plugged his e-piano into Simulacrum, the heavy-metal trio of John Medeski (organ-ics), Matt Hollenberg (e-guitar) and Kenny Grohowski (percussion).

In Kabbalistic numerology, "Angel 444" signifies a physical move or psychic shift, and Zorn engages this tight squadron to navigate charts that skirt shoal-filled atolls of funk, bop, 'new' music, precision-cut phrases, neo-minimalism and founts of breathless spiritualism. Strap in and firmly grip your roll-bar as this infused foursome frisk us through a fun-house flip-deck of mirror-warped snapshots evoking Larry Young, Terry Riley, Frank Zappa, The Who, JZ (Zorn himself), DJ Spooky, Chick Corea, Reich-ian loops—what'd-I-miss?

There are bits of Motown, snappy guitar licks, chill drum breaks, slick protean keyboard wizardry, hard-driving metal, shuddering bass, chattering snares. Crystal silences meet Mothers of Detention; Fauré meditation speeds up into a Mays/Metheny gallop.

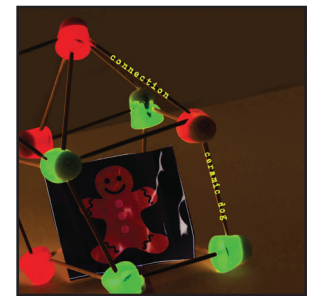
But before halfway, we see in "Astral Projection" shards of heaven-sent brilliance shining amid the smoke and dark mirrors, even though demonic montuno and quick-cut relapses of "Civil Disobedience" lead

to outrageous explosions that bloom into lightning strikes of...is it actually...improvisation? Back to the few-chah!

Sustained melody on rising modulations again buoys us through "With Blood I Summon Thee" and, yes, Medeski does indulge in delightfully relaxing Hancockian modal legerdemain. "Salt and Mercury" applies a poultice of bright 6/4 merry-go-round snippets that run off the rails into speedy, sneaky swing and we take a spin round Holst's outer *Planets*; there's more atonal funk but we're soon settling into a comfy orbit.

At the consummation, "Tay Al Ard"—a mystical Islamic concept expressible as "traversing the earth without moving"—the organ lifts us onto a magic carpet of undulating eight-bar glissandi (Messiaen on quaaludes, with cymbal-brush aspersions). In another realm, the nine minutes of meditative waves might serve as closing credits to the shattered patrons of a horror film. But Zorn meticulously steers the craft of his cosmic turmoil to induce a splash-down of our uneasily brokered inner peace. To quote Mark Murphy quoting Jack Kerouac: "Whew, what a ride!"

For more info visit tzadik.com. Zorn is at Village Vanguard with New Masada Quartet through Oct. 1 and at Miller Theater with Simulacrum (John Medeski, Kenny Grohowski, Matt Hollenberg) and New Masada Quartet Oct. 19. "Zorn Plays Harry Smith" is at The Whitney Oct. 20-21. See Calendar.



Connection

Marc Ribot's Ceramic Dog (Knockwurst)
by Ken Waxman

This latest offering from guitarist Marc Ribot's Ceramic Dog unit is best described as psychedelic protest music. The session, with associates in percussionist Ches Smith and bassist/electronics whiz Shahzad Ismaily, bolsters the musical textures with contributions by various guests as well as Ribot's own vocals. Over thick, robust and sometimes claustrophobic rhythms he half-shouts, half-mumbles lyrics about hardships and inequality with a skewed collection of sloganeering mixed metaphors and smiles.

There's no question of the guitarist's sincerity in angling for social change, but *Connection's* real appeal is instrumental. As always, Smith's pacing is unbeatable, while Ismaily hard pumps and buzzing stops interact nicely with the guitarist's pressurized note stabs and folksy strums. He also adds Mellotron-like oscillations alongside Ribot's dobro whines on "Swan", as sampled sounds and voices buttress other tracks. Anthony Coleman's organ patterns slink and squirm on a couple of tracks, while Greg Lewis' Hammond B3 undercurrents on "Order of Protection" provide a relaxed bluesy contrast to the leader on slide guitar, which at points threatens to build up to arena rock-like excess. James Brandon Lewis' tenor saxophone playing is also featured, his tough reed ejaculations adding to the shaking bass-thickened exposition of "Swan". Lewis' vibrations join with Smith's percussion to ground Ribot's stream-of-consciousness vocalizing on "Heart Attack".

Ceramic Dog has carved out a unique musical niche, at times suggesting everything from '60s Bob Dylan to punk and Black Metal.

For more info visit marcribot.bandcamp.com. Ribot's Ceramic Dog album release concert is at Public Records Oct. 24. See Calendar.



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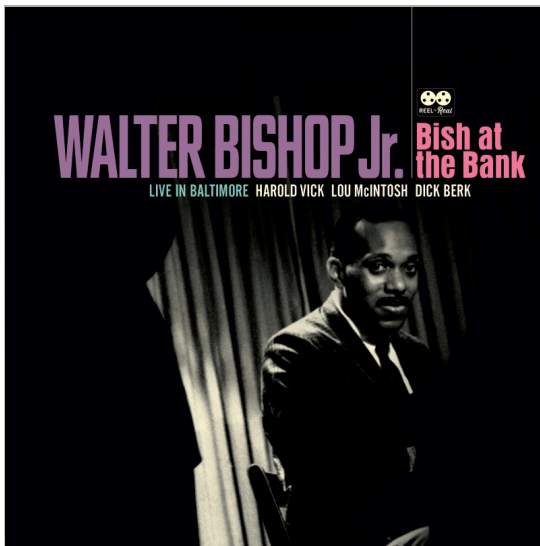
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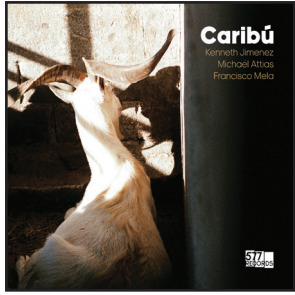


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Caribú
Kenneth Jimenez/Michaël Attias/Francisco Mela
(577 Records)
by John Sharpe

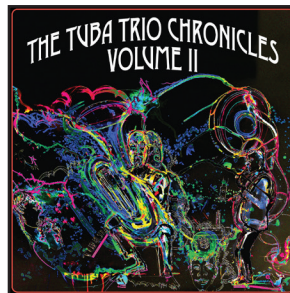
Although it's largely a free blowing date, there's no shortage of either melody or meter on *Caribú*, evidence of the fruitful meeting of minds between Kenneth Jimenez (bass), Michaël Attias (saxophone) and Francisco Mela (drums). Such a simpatico encounter doesn't happen by chance. This debut recording arose following regular improvising sessions in Attias' Washington Heights apartment where the trio honed its collective chops.

The opening "Eco" immediately makes clear how well attuned they are, presenting a masterclass in structure on-the-fly. Recurring elements, such as Attias' two-saxophone siren blare and Mela's combined voice and drum exhortations, give a satisfying whiff of form to the flow without ever becoming rote repetition. It also demonstrates just what a wonderful asset Attias is to any band. Even in the absence of material he defines his own parameters, offering poised variations on unstated themes, following an unassailable internal logic. On alto he sometimes lightly etches the melodic contours in ways recalling Ornette Coleman, while

on other occasions his tumbling phrases alternate with expressive squawks and suggestive smears, which indicate a more outside sensibility. But his scope is wider still, as evidenced by a shakuhachi-like calmness on the meditative "17 White Street", which together with Jimenez' flinty picks and Mela's cymbal shimmer, conjures an impressionistic chamber-music feel.

Mela and Jimenez prove ever ready to slip into loosely demarcated but no less propulsive time. The drummer in particular exudes rhythm from his pores. It's always there, whether in short electric bursts or sustained ticking grooves, sometimes allied to vocal incantations, which evoke his native Cuba. Jimenez' throbbing pulse and astute commentary underpin the momentum throughout, but he really comes to the fore on "Festejo". With bow in hand, his creaking abrasions and darkly-hued swipes lend a faintly menacing air to the fragmented interplay. Then on a somber rendition of Paul Motian's "From Time to Time" (its inclusion perhaps a nod to Attias' stint with the drummer back in the 2000s), he imbues his lines with a gravitas worthy of Charlie Haden. The aching tune, part threnody and part "Sophisticated Lady" disillusion, neatly rounds off a set that manages to be both experimental and approachable.

For more info visit 577records.com. Kenneth Jimenez is at Main Drag Music Oct. 18. See Calendar.



The Tuba Trio Chronicles Volume II
Joseph Daley (JoDa Music)
by Marilyn Lester

When Joseph Daley released *Tuba Trio Chronicles* in 2015, the composer/arranger and low brass specialist enlisted Scott Robinson and Warren Smith in an homage to composer, saxophonist, flautist and pianist Sam Rivers. This was a variation of the original Tuba Trio, which featured Rivers on tenor, soprano, flute and piano, Smith on drums and a dozen instruments more, and Daley on tuba and euphonium. *Tuba Trio Chronicles 2* expands on the first album, with Daley (tuba, euphonium, piano drone, flute, percussion, voice), Scott Robinson (tenor, bass, contra saxes, flute), Warren Smith (MPI vibraphone, marimba, tympani, percussion), Bill Cole (Chinese sona, Indian nagaswaram, didgeridoo, Ghanaian flute), Craig Harris (trombone, didgeridoo, flute, voice percussion), Althea Sullycole (kora) and Sarah Sully (voice). All nine compositions are by Daley, and dedicated to Wanda Daley (Joseph's late wife) and Evelyn Kirnon.

Because each member of the group is a multi-instrumentalist, the permutations of sound can seem endless. And mostly what this album is about is an array of soundscapes. The concept is most clearly expressed in the opener, "Affirmation", meant to explore "infinite tonal possibilities." That it does; it's a free-form meditation with layered musical statements stretched over nearly 19 minutes. The sounds constantly shift, bringing the listener on a journey of inspired improvisation. The much shorter "Reality" echoes the theme, aimed to convey a "sound portrait on the complexities of one's life experiences." Appropriately, "Reality" begins with a certain clarity, which transmutes into intentional cacophony.

One of the most striking compositions is "More Io to Maledico", read in Italian, translated and voiced

by Sully. As a "reaction to a troubling, traumatic event," deep layered vocalizations and a prominent low, almost growling tuba provide a disturbing basis for reflection. On a happier note, "Liberation", described as "ancient color tonalities to free one's mind and soul," is light and airy with harp-like tones that imply heavenly grace. "Better Days" is pure homage to the New Orleans second line ethos, "to assist one in moving forward in life." Following an arc from somberness to joy, a mix of horns, brass and drums creates uplift and feel-good textures. The most melodic composition comes with the closer, "Ode to Life... a profound reflection by Don Pullen". The piece is intensely meditative, a basis for ruminating on the musical journey undertaken from track one.

The Tuba Trio Chronicles Volume II is for anyone who enjoys improvisations involving seasoned instrumentalists who share a vision with the project's leader. Yielding to the flow of the various soundscapes takes the listener on a highly expressive journey that's as thrilling as it is fascinating.

For more info visit jodamusic.com. Daley's album release concert is at Children's Magical Garden Oct. 1, presented by Arts for Art. See Calendar.



What the World Needs Now
JD Walter (Arkadia)
by George Grella

Vocalist JD Walter is an experienced musician, with this his twelfth release as a leader to add to the substantial sideman credits on his resume. So the transitional, at times unfocused quality, of this new album may come as a surprise. As a whole, this is a fine collection of standards, some pop tunes (he opens with Stevie Wonder's "Golden Lady") and well-constructed originals. There are also contributions from some terrific guest musicians, including saxophonist Dave Liebman and guitarist Gilad Hekselman. But there's inconsistency in the details.

Though the rough spots aren't enough to break the album, they can be distracting. There are times in "Golden Lady" and other tracks that Walter and the musicians seem slightly at odds over the feel or direction of the music (there are five total pianists on the album; Walter pairs best with Steve Rudolph, for two tunes). The vocalist's improvisations elicit the same response: many times the first chorus feels like he's tossing out ideas, looking for something to work with, and it's only with the second chorus that his improvising becomes more purposeful.

All that said, Walter is unquestionably a terrific singer. His warm, bright tenor sounds almost youthful, and he's skilled at adjusting timbre and articulation in the middle of phrases and words. This can be deeply expressive (as heard on "Beautiful Moons Ago" and "Tell Her I Said Hello"), but there's always the danger of overdoing it, and Walter crosses that line on a few occasions. The arrangement of the Lennon/McCartney "And I Love Her" is prosaic, but the title track and the concluding original, "Now It's Time To Go", are especially satisfying listens and album highlights.

For more info visit arkadiarecords.com. Walter's album release concert is at Chelsea Table + Stage Oct. 7. See Calendar.

AVAILABLE OCTOBER 6TH

Lauren Bush is a trailblazing vocal jazz artist renowned for her unique ability to meld traditional jazz sensibilities with contemporary musical expressions. With a voice that resonates across generations, she has captivated audiences worldwide and continues to push the boundaries of the genre.

Tide Rises is Bush's 3rd endeavour, this time on Mighty Quinn Records, and features more dynamic arrangements (by Liam Dunachie) of popular favourites from Joni Mitchell and Rodgers and Hammerstein, but also takes a further look at Bush's budding prowess as a songwriter.

laurenbushjazz.com

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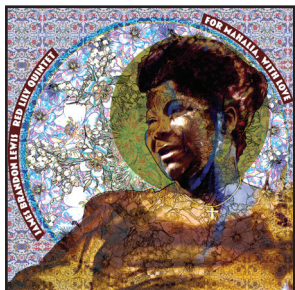
Open City
Michael Davis (Hip-Bone Music)
 by Tom Greenland

Over a hundred years old, the traditional jazz big band, comprising saxophones, brass and rhythm section, is alive and well under the baton of composer/arranger/trombonist Michael Davis, as heard on *Open City*, his fourteenth release as leader. With a four-decade career backing everyone from Sinatra to the Stones, Buddy Rich to Beck, Davis is a well-rounded craftsman, excelling in lead section playing, soloing and composing/arranging. If he lacks the distinctive personal stamp of a contemporaries like Darcy James Argue or Maria Schneider, he compensates with the consistently high quality of his output. *Open City* swims midstream in the big band tradition, creating wide dynamic contrasts—as did Count Basie and the Thad Jones/Mel Lewis Orchestra—via dramatic alterations of lush sonic thunderstorms and sparse, intimate improvised sections in which a soloist is backed only by piano trio.

Recorded over two successive days, the album features a star-studded ensemble (too many names to list—Ryan Keberle, Scott Wendholt, Steve Wilson, et al.), with saxophonist/flutist David Mann, trumpeter Nick Marchione, and Davis as section leads. The rhythm section is Andy Ezrin (piano), Davis' son Cole (who wrote three of the charts) or David Finck (bass) and Jared Schonig (drums). Ezrin is a huge asset: answering ensemble phrases, filling in holes, making connections, driving soloists. Schonig is another: not a showboater, he nevertheless maintains a plateau of rhythmic/emotional excitement that begs your attention.

Davis' writing, not surprisingly, favors low brass, and he knows just how to blend trumpets and trombones to capitalize on their natural propensities. The saxophone section, elsewhere exploited for its intervallic agility, is here used as a rhythmic/melodic counterpoint to the brass: answering, padding, arguing. Davis' themes can be catchy, but the tuttis and shout choruses, especially on "Cole Henry", "Underdog", "Dark Horse" and "Lady", tend to steal the show with their intricate layers and punchy countermelodies. Ironically, the strongest track, "Bone Man Walking", doesn't even use the rhythm section, proving that the saxes and brass, with more than a little help from Davis' pen, can stand tall on their own.

For more info visit hip-bonemusic.com. Davis' album release concert is at Birdland Oct. 15. See Calendar.



For Mahalia, With Love
James Brandon Lewis/Red Lily Quintet (TAO Forms)
 by Ken Waxman

Although it is part of the bedrock of jazz, spiritual music is rarely emphasized. But here James Brandon Lewis reconstitutes venerable gospel songs into

modern forms. The tenor saxophonist comes credibly to the project. Raised in a religious family, he played in churches before dedicating himself to jazz. This quintet includes Kirk Knuffke (cornet), Chris Hoffman (cello), William Parker (bass) and Chad Taylor (drums).

On "Go Down Moses", the melody is suspended over Taylor's loping beat, then speeds up as Knuffke's brassy smears meet Lewis' textures. Completing the horns' face-off are Parker's tough stops, which preserve the rhythm. "Swing Low" includes tambourine slaps, yet the thematic elaboration includes screeching cornet and Ayler-esque saxophone. "Wade in the Water" begins with a reggae beat projected by cello slices and drum pops, then horns introduce the head. The blend reflects Ornette Coleman, not orthodox Christianity. That tune and "Deep River" have "Focus on Sanity" interpolations, while another has a reprise of "A Love Supreme". Lewis demonstrates how gospel enriches other tunes when, in his reading of "Precious Lord", he quotes "Go Down Moses".

The leader's commissioned composition *These Are Soulful Days* is on the second disc. The multi-part suite for tenor saxophone and Poland's Lutoslawski Quartet demonstrates his facility in the European tradition. Echoes of his roots sneak through, as a "Wade in the Water" quote is prominent on "Movement III". This is also when the quartet's members—violinists Roksana Kwaśnikowska and Marcin Markowicz, violist Artur Rozmysłowicz and cellist Maciej Młodawski—double down on rhythm, slapping their instruments' wood as Młodawski plays a walking bass line. By then, Lewis has challenged the quartet's harmonizing with altissimo screams. That discord is absent at the suite's beginning as Lewis uses counterpoint to embed reed textures within the quartet's melodic movements. But the program's second half has Lewis intensifying his emotional commitment with reed bites. As the tempo speeds up, quartet interaction loosens, with string rubs and bow slaps marking acceptance of discordant motifs without losing the theme. By the epilogue, reed multiphonics and string swipes draw back to confirm this project's sonority and strength. Reverting to his roots, Lewis' encore is a solo saxophone version of "Take Me to the Water".

Separation of church and state is ideal. However this set confirms that musically one can excel in both.

For more info visit taoforms.com. Lewis is at Public Records with Alan Braufman Oct. 31. See Calendar.



Beauty is Enough
Ambrose Akinmusire (Origami Harvest)
 by Keith Hoffman

Discovered by Steve Coleman at 17, within the year trumpeter Ambrose Akinmusire had toured Europe and recorded on Coleman's *Resistance is Futile* in France. And he has since not looked back. In 2007 he won both the prestigious Thelonious Monk and Carmine Caruso competitions. In 2008, he released the first of his genre-smashing leader efforts, which have mostly been on Blue Note, each more complex and ambitious than the last, culminating in 2020's *On the Tender Spot of Every Calloused Moment*.

Then Akinmusire decided he wanted something more. And the "more" that he wanted was less. Not unlike Sonny Rollins under The Bridge, Akinmusire practiced almost every day in an Oakland parking

lot with drummer Tim Angulo, just improvising and listening to each other. These sessions went on for more than a year. What emerged was a commitment to relative simplicity. Akinmusire's latest release is the unadorned solo project *Beauty is Enough*.

Perhaps the most accomplished trumpet virtuoso of this era (he has topped the *DownBeat* Critics' Poll for 11 years running), Akinmusire has attained his goal. The album was recorded by just one engineer in Paris, at the cavernous Église Saint-Eustache, with no overdubs and no effects, just the natural reverberation of a huge, ancient Gothic Church. Many of the tracks ("To: Taymoor", "Carvin", "Olusiji SR") rely on gorgeous long tones. But when your technique is virtually unlimited, you can also consider fast lines to be just another form of simple beauty, as Akinmusire proves with his staccato attack on "Achilles" and the pop-inspired "Wallace".

The two dedication pieces form the emotional heart of the work. The first, "To Shabnam", was written for his partner, the poet Shabnam Piryaei. The second, "To Cora Campbell", was written for his mother. One imagines that the simple four-note motif Akinmusire develops could represent the steadiness of her love and how it allowed him to believe in himself while so young.

Next up for Akinmusire? Working with the king of restraint, guitarist Bill Frisell, in a guitar-horn-drums trio with Herlin Riley, for the planned December release of *Owl Song*. Oh, and becoming Artistic Director of the Herbie Hancock Institute of Jazz at UCLA. So while his music might be turning toward simplicity, Akinmusire's work ethic has definitely not changed.

For more info visit ambroseakinmusire.com. Akinmusire is at Roulette as part of the jaimie branch tribute Oct. 2. See Calendar.



Heat & Between Reflections
Brew (Masaoka/Workman/Hemingway) (Clean Feed)
 by Stuart Broomer

The New York City-based trio Brew came into being in the late-'90s when the duo of Miya Masaoka (koto, electronics) and Reggie Workman (bass, percussion) added Gerry Hemingway (drums, electronics). The group played together with some regularity until 2009, when Hemingway assumed a teaching position in Switzerland. This is a two-CD set with two front covers. *Heat* presents early work, with two tracks from 1998 and six from 1999; *Between Reflections* is from 2019.

Listening to the trio's earlier incarnation, it's hard to imagine that this is a 25-year-old recording. *Heat* presents a radically democratic trio music that's consistently imaginative as well. There is something about the koto that contributes to this, whether it's the timbral flexibility or its elision of pitches, but it's also the liberated brilliance of all three members, here creating highly complex, almost orchestral music. "Whirling" combines eerily unidentifiable high pitches, distinct scratchy upper-register bowing (the former likely Masaoka, the latter possibly Workman), lower-register pizzicato and arco bass, and Hemingway's own maze of high-pitched percussion, including snare and cymbals. The music is largely

collectively-credited group improvisation, with the exceptions of Masaoka's "Serenade" and Workman's "Recall", which possess distinct melodic structures but also become collective creations.

On the more recent *Between Reflections*, each musician has an expanded palette: Masaoka adds dan bau (a Vietnamese one-string zither played through a guitar amplifier) and percussion; Workman, musical saw and didgeridoo; Hemingway, voice and vibraphone. Individual pieces are acts of sonic transformation. The title track, suggesting lament, has tremendous depth. Workman and Hemingway add sparse elaboration to Masaoka's melodic gestures until the music is radically reshaped by alien elements, including Hemingway's muffled, echoing voice. On "Cutting by the Pound", Workman and Hemingway construct a funk groove that ignites Masaoka's microtonal wail on dan bau. The brief, shimmering "Morning" couldn't be more touching. "One for Walt Dickerson" initially suggests the late, great vibraphonist, before growing increasingly evanescent, while the expansive "Sun Shadows" plays with ambient electronica.

Brew is a trio of masters who continue to refine their collective art.

For more info visit cleanfeed-records.com. Miya Masaoka is at *e-flux* Oct. 19. See Calendar.



Alula: Captivity
Caroline Davis (Ropeadope)
 by Matty Bannond

There's a big, wide world of sounds and melodic patterns on Caroline Davis' new record—but iron bars and chains inspired it: the saxophonist's seventh album as leader focuses on incarceration. A portion of the sales revenue goes to Critical Resistance, which aims to end the prison industrial complex, and each track features the voice of a person currently incarcerated.

Davis plays synthesizer and adds vocals alongside alto saxophone, Val Jeanty (turntables and samples), Chris Tordini (bass), Tyshawn Sorey (percussion) and guests Qasim Naqvi and Ben Hoffmann (additional synthesizers). It's a dizzying mix at times, with raging sections of improvisation. Saxophone and bass frequently offer gentler moments between lacerating passages of free playing.

"a way back to myself [for Keith Lamar]" starts out lullaby-smooth. A male voice enters, describing incarceration and its impact on faith. Chains begin to rattle, perhaps shackles or a jailer's keys. Effects swoosh and spin. Davis' saxophone returns, dispirited, and dead-tired. "[i won't be back, ms. Susan Burton]" is shaped by screams and scrambled thoughts. A trapped-inside panic emerges. There's despair in the saxophone's howl and pain in the percussive dizziness. "[the malignity of fate]" is the shortest track and provides respite, perhaps reverie. Davis sings an angelic vocal note. A pulsing siren or alarm almost interrupts midway through—but not quite. Listeners are permitted to cling to the prettiness despite the strident clamor.

The group's free improvisation shines a bright light on the shrouded truth about modern prison systems. *Alula: Captivity* is often uncomfortable but always musical. Compassion is conveyed through tender warmth and furious heat. The album welcomes

listeners into its world—but a flawed world, one that needs to heal.

For more info visit ropeadope.com. Davis' album release concert is at *Roulette* Oct. 24. See Calendar.



Skip to My Lou
Neil Caine (s/r)
 by Marco Cangiano

This album is a delightful dedication by bassist Neil Caine to his native St. Louis. Perhaps not as adventurous as his 2015 debut *Backstabber's Ball*, Caine's long-awaited sophomore album is a swinging affair featuring two very congenial partners: Andrew Fisher (piano) and Henry Conerway III (drums). Caine is a known yet emerging presence on the New York jazz scene. An alumnus of Tulane University, he has a distinguished resume that includes tenures with the Elvin Jones Jazz Machine, Diana Krall, Betty Carter, Nicholas Payton and various members of the Marsalis family. He is currently an Adjunct Professor at the New York's New School for Social Research.

The music showcased here is pure pleasure. This is a bass-led trio, where Mingus' legacy is loud and clear, particularly in Caine's large and round sound. The way he often introduces and at times even carries the tune, as in the somewhat angular title track and Frank Foster's anthem "Shiny Stockings", is very Mingus-like. The whole set is a pleasant mix of originals and fresh interpretations of well-known standards, such as "Chim Chim Cheree" and "Nature Boy", and less visited ones, such as the lovely "If I Had a Brain" (from *The Wizard of Oz*). Caine shows a knack for composing tuneful pieces like "At Your Leisure", and this reviewer's favorite, "Laclede Town". There is also a funkier side present in two brief interludes ("White Castles" and "St. Paul Sandwich") and in "Skulduggery", which features Fisher on Fender Rhodes. The highlight, though, is a heartfelt version of Mingus' "Goodbye Pork Pie Hat" in which Caine shows an uncanny ability as a bass player to make his instrument cry.

Let's hope we don't have to wait another eight years for Caine's next installment.

For more info visit nealsugarcaine.com. Caine's album release concert is at *Dizzy's Club* Oct. 10. See Calendar.



Daydream and Halting
Dan Clucas/Kyle Motl/Nathan Hubbard (FMR)
 by Robert Bush

West Coast-based free improvisers often receive less recognition than they deserve, but make no mistake about it—these cats are for real. Cornetist Dan Clucas is among the finest players to emerge from Vinny

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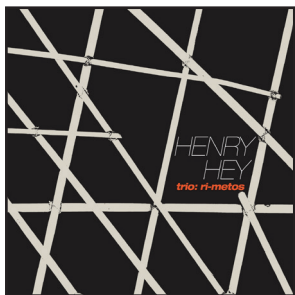
⏪ ⏸ ⏩

Golia's enormous tent of top-notch players. Here he teams up with a dangerous rhythm section of young bass virtuoso Kyle Motl and veteran percussionist Nathan Hubbard for a free-wheeling session that harkens back to the radical advancements of the '70s.

The disc opens with "bridges arrayed discant", featuring elliptically orbiting voices. Clucas' cornet is fat, tart and always game for a striking volley in the upper register. As a contemporary rhythm section, Motl and Hubbard lean toward a relentlessly violent aesthetic. These guys don't abide many lulls in the proceedings. Things do chill for a minute on the reflective "driftscape reversal", a remarkably peaceful piece with Clucas on the South American aerophone known as the moxeno. He's got an exquisite touch on this rarely heard instrument. Motl slips into some wild, David Izenzon-inspired arco work on "arboreal incandescent", sawing away while Clucas traverses a centered path over the roiling drums of Hubbard, whose playing is stunning throughout the album.

Finally, "zephyr summoning: west" finds the cornetist summoning post-Miles Davis Harmon-mute delicate tones while the bassist bows in a subterranean cellar, Hubbard lightly intoning on gongs, cymbals and assorted percussion. There is a long conversation between Clucas and Motl that ultimately yields to a cinematic essay from the percussionist, who notably navigates the post-Rashied Ali/Sunny Murray landscape exceedingly well.

For more info visit fmr-records.com. Kyle Motl is at Greenwich House Music School Oct. 13, as part of Progressive Chamber Music Festival. See Calendar.



trio: ri-metos
Henry Hey (s/r)
by Ken Dryden

Henry Hey may not be a familiar name to jazz fans, likely because his career has involved recording and touring with pop stars such as Rod Stewart, David Bowie, George Michael and Vanessa Williams, in addition to work in film soundtracks and theater. But Hey's roots are in acoustic jazz: he was a member of the University of North Texas Two O'Clock Band in the early '90s and made his debut as a leader in an acoustic trio with *Watershed* (2003). The unusual title of the new album concerns the primitive stick charts created by Polynesian sailors as ocean maps long before modern technology.

With Joe Martin (bass) and Hey's old friend Jochen Rueckert (drums), *trio: ri-metos* is a cut above many piano trio releases because of its high level of interactivity, and the creative originals and arrangements. It is music that rewards focused listening; there are no casual performances present. The opener, the leader's "Season of the Thicket", finds the trio working their way through a dense, repeated vamp that finally breaks loose into furious post-bop, with a surprisingly unresolved ending. The bassist's "Étoile" is many-faceted and glistening, fueled by Rueckert's nimble brushwork. The drummer's "Weekly Benefits" is a whirlwind of ideas, constantly shifting direction. The sole standard is the '40s ballad "If I Should Lose You", an oft-recorded favorite of jazz instrumentalists, though the trio here makes it their own. Vince Mendoza shared two unrecorded compositions with the pianist, "Live by Love" and

"The Wandering Song", and the trio dives into them as if they had long been a part of their repertoire. Hey wraps the session with his "The Gardener (for Jane Hey)", a heartfelt solo piano ballad that conveys its message without the need for a lyric.

Henry Hey may continue to have a diverse career, but this inventive trio deserves further documentation.

For more info visit henryhey.com. Hey's album release concert is at Smalls Oct. 12. See Calendar.



Sonicwonderland
Hiromi (Telarc)
by Scott Yanow

Hiromi burst upon the jazz scene just over 20 years ago. A brilliant acoustic pianist whose wondrous technique is on the level of an Art Tatum, she is arguably at her best when playing unaccompanied solos, as heard on the superb albums *Place To Be* (2009) and *Spectrum* (2019), as well as the gem *Silver Lining Suite* (2021) which teams her with a string quartet.

However, Hiromi has also frequently recorded

and toured with fusion groups, playing both electric and acoustic keyboards. Her recently released album *Sonicwonderland* features a new quartet with Adam O'Farrill (trumpet), Hadrien Feraud (bassist) and Gene Coye (drums), performing ten of the pianist's originals. One waits in vain for Hiromi to step out and really show what she can do throughout the album: she is rarely in the spotlight for too long. The songs are pleasing enough, particularly "Polaris" (a 10-minute exploration that sounds a bit like a Chick Corea production number), the playful "Go Go" and the feel-good "Wanted". The musicianship of Hiromi's sidemen is top-notch and creative within the genre, and there are some adventurous stretches, such as during O'Farrill's trumpet solo on "Trial and Error". But bassist Feraud (who constantly uplifts the music on this album) has nearly as much solo space as the keyboardist, an exception being the closing and quite hyper "Bonus Stage" (which is mostly played for laughs anyways). Otherwise, one would never guess from this music, which includes a forgettable vocal by Oli Rockberger on "Reminiscence", that Hiromi is one of jazz' top pianists.

If one can forget that this is her album and leave any expectations for explosive solos by the leader, *Sonicwonderland* can certainly be enjoyed by fusion fans one and all, many of whom will particularly delight in discovering the brilliance of Feraud, who has also worked with John McLaughlin and Chick Corea.

For more info visit telarc.com. Hiromi's album release concert is at Sony Hall Oct. 13-14. See Calendar.

ON SCREEN



Rewind & Play
Alain Gomis (Grasshopper Film)
by Kurt Gottschalk

The story of how an hour of lost, awkward French television footage of Thelonious Monk (whose 106th birthday would be this month) came at last to be seen was well and often told as *Rewind & Play* made select-screening rounds in recent months. Director Alain Gomis requested footage of the 1970 program *Jazz Portrait: Thelonious Monk* while doing research for an in-progress narrative film and, astonishingly, was given a full, unedited reel that he released almost untouched. It's a fascinating piece of jazz history.

What perhaps hasn't been stressed enough, and maybe can't be stressed enough, is how uncomfortable and just plain weird the footage is. Any chance to watch Monk play is a gift, of course, and here we're treated to the master playing a concert grand in a television studio at the end of a 1969 European tour. That alone is worth the price of admission—which for the time being is nothing. The full film can be found on YouTube via *AfroPoP: The Ultimate Cultural Exchange* from Black Public Media and WORLD.

It is, in short, a sensationalist, even voyeuristic portrait. Monk is shot in tight frames, his chin and the top of his head clipped from view, his pores glistening with sweat under the lights. Host and fellow jazz pianist Henri Renaud speaks in both French and English and translates Monk's answers for the viewing

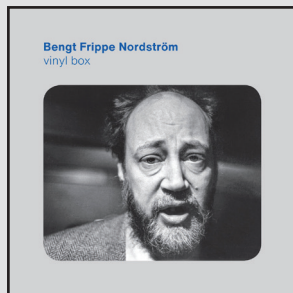
audience. Monk sometimes seems lost, unsure if he's expected to understand everything being said, and the questions seem deliberately provocative. "Your music was a little bit too avant garde for the French audience," Renaud asks: "What do you say to that?" When Monk complains about treatment on a previous trip to France, Renaud tells his engineer to erase it, calling the comments "derogatory." We're privy to such asides with the benefit of English subtitles; Monk could only sit and force a smile. When he tries to leave, saying he wants to go to dinner, he's cajoled into staying and asked if he had studied classical piano.

It's difficult to determine what to make of the exchanges Monk is forced to endure, but it's not hard to make suppositions. Maybe the structure of the interview was made clear to him but he failed to keep it in mind. Maybe the producers were keen to present a genuine American eccentric, a savage genius, to portray their subject as an idiot savant. But what is clear is that no efforts were made while the cameras were rolling to put the guest at ease. And as it happens, Renaud was involved in booking the appearance at the 1954 Paris Jazz Festival that, 15 years later, he terms "too avant garde." Unlike Gerry Mulligan and Jonah Jones, Monk wasn't given a budget to bring his band to the festival. Renaud seems deliberate, even vindictive, in digging up old bones. Monk comments about the lowball payment and seems visibly confused why this was even being raised.

Eventually, the interview is abandoned and Monk is allowed to just play. It's the music, not the conversation, that in the end made it to the original 30-minute broadcast. He ends his brief solo set with a spirited "Nice Work If You Can Get It", getting, more than 50 years later, the last laugh.

For more info visit blackpublicmedia.org. Monk birthday tributes include *Misterioso Quartet* at Birdland Theater Oct. 13-15 and *Miles Okazaki* at Bar LunÀtico Oct. 16. See Calendar.

BOXED SET



Vinyl Box
Bengt “Frippe” Nordström (NI VU NI CONNU)
 by Stuart Broomer

Outside Scandinavian improvised music circles and devoted advocates, saxophonist Bengt “Frippe” Nordström is little known. He is perhaps most familiar as the first person to record Albert Ayler, with Swedish musicians in Stockholm, for 1962’s *Something Different!!!!!!* (Bird Notes). Nordström also appears on a few commercial releases under his own name or with Don Cherry or Sunny Murray. That’s a situation that’s changing with the release of *Vinyl Box*, a remarkably detailed and inviting compilation of Nordström’s self-released solo saxophone recordings, assembled and documented with great devotion by his distinguished friends, saxophonist Mats Gustafsson and writer Thomas Millroth.

Nordström (who passed away 23 years ago this month) was born July 13, 1936 (the same day as Ayler) into an affluent Stockholm family. His mother died when he was six, his father when he was eleven. So he moved in with two aunts. He discovered jazz at 14, began studying clarinet and was soon devoted to the music in all available forms, from traditional to bop, later embracing free jazz with the arrival of Ornette Coleman. As his interest developed, his inheritance meant he could do things out of the reach of most young musicians. He had professional recording equipment and a record lathe in his apartment, and started recording in 1958, sometimes cutting only single copies of records, often just ten, including radio broadcasts of Miles Davis and, in 1962, the extraordinary novelty of two 45s that consisted of him playing alto four different times over a segment of Ornette Coleman’s recording of “When Will the Blues Leave?” To give a sense of the completeness of *Vinyl Box*, these are separately documented on a floppy disc included in this set.

While one might note Nordström’s eccentricity first (he would sometimes join bands on stage without invitation or simply play from the audience), it’s his music here that counts, and it’s substantial. He might have been the first saxophonist to be influenced by Ayler, but he was also among the first saxophonists to focus intensely on developing and documenting extended solo improvisations. The heart of *Vinyl Box* is four LPs of mostly solos, variously recorded between 1964 and 1968 and including pieces on alto (an English-made plastic Grafton, the same model used by Coleman), tenor and soprano. Given the range of dates and instruments, there are certain stylistic differences, but they’re alike in Nordström’s skill in developing extended works and generating thematic materials. The characteristic form of these recordings is a single side-long piece, though often with pauses.

The first LP reproduces Nordström’s *Natural Music* (“Total Improvisation!!!! Creative Spirit!!!! Spontaneous Composing!!!!” declares the subtitle), recorded in 1967 and 1968. Side One is devoted to an intermittent duet with bassist Sven Hessle called “Bird Notes and Folk Tunes”, with Nordström playing his Grafton alto. At the outset, Nordström’s

phrasing involves something of Ayler’s lyric form—the keening wail, the sweetness, the broad vibrato—but Nordström is generating melodic materials and inserting fragments rather than playing a melody, something that’s generally true of his work here. He’s highly inventive, sometimes making continuous music from minimal materials, at other times touching on folk melodies, with Hessle following him closely and effectively. Nordström ends with a continuous imitation of laughter. “Spontaneous Creation”, a tenor solo, has the quality of reverie, a lyrical continuity apparent even in lengthy pauses, sometimes sounding like remembered melodies rather than improvisations. He seems to allow the music to come to him, intervening silences having their own weight, revealing a special recognition on his part that reflection privileges player and listener alike. There’s a stateliness here as well, at times a kind of throwback to certain popular forms of the early 20th century. One feels Sidney Bechet’s influence at times as well as Coleman and Ayler.

Drastic Plastic, from 1964, is the earliest material here. Side One presents three short works, “Corsica 1”, “2” and “3”, ranging from four to eleven minutes. Each balances harsh fragments with longer, gentler phrases, from complaint to blues, with a gathering sense of raw emotion matched to an innate structural sense. “Drastic Plastic”, the side-long title work balancing similar materials with intense split tones, helps date Nordström’s significant originality both in his materials and the development of a coherent solo language, emotional force welding form and intuition.

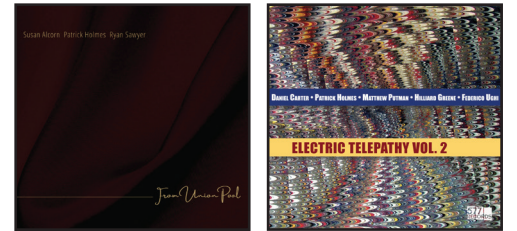
These characteristics are all apparent in Discs Three and Four, the 1968 soprano saxophone recordings of *Någonting* (translatable as “anything” or “something”) and the 1965 and 1968 tenor recordings of *Reality*. Nordström’s initial exposure to earlier jazz forms becomes fully integrated, with models in Bechet and Coleman Hawkins as apparent as Coleman and Ayler. Similarly, emotion and invention are indivisible: in a sense, this music is both nakedly human and formally perfect, with nothing to detract from, or to distinguish, form and content. Those silences are absolutely telling as invitations to reflection and regathering, opening up critical space to the appreciative listener.

The set contains numerous supplements, including Gustafsson’s detailed discography of Nordström’s Bird Notes label and a 40-page book with period documents and Thomas Millroth’s detailed, moving memoir and appreciation of Nordström’s life and work. His significance is further documented on a 10” LP of solo homages by reed players of different generations who match his focused emotional intensity on several brief pieces, including four by Isak Hedtjärn, two by Jörgen Adolffson and three each by Dror Feiler and Anna Högberg. Sven-Åke Johansson, a Nordström collaborator, plays drums and sings an old pop song, “Flickorna I Småland”, a Nordström signature, following the saxophonist’s own recording.

Mats Gustafsson’s “RRRHMMMMMMMM RRRRRRRHHHHMMMMM!” is a delicate piece played on a Grafton alto saxophone. Often at the level of a whimper or a gasp, with pad clicks as loud as articulated notes, it has a sense of reflection, continuity and mystery.

Where once there was one, there are now many. These contemporary recordings resonate profoundly as parts of this inquiry into, and celebration of, Nordström’s distinctive and enduring music.

For more info visit ni-vu-ni-connu.net



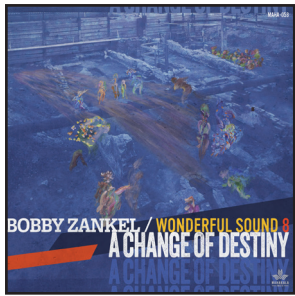
From Union Pool
 Susan Alcorn/Patrick Holmes/Ryan Sawyer
 (Relative Pitch)
Electric Telepathy Vol. 2
 Daniel Carter/Patrick Holmes/Matthew Putman/
 Hilliard Greene/Federico Ughi (577 Records)
 by John Pietaro

Clarinetist Patrick Holmes arrived within our downtown community a quarter-century back, by way of Texas. His NYC years have been well-spent: he developed into a master improviser through studies with the late Connie Crothers, and immediately, it seemed, fell into the company of Sabir Mateen, Nick Lyons, Jason Nazary, Michael Evans and many others. More recently, his work with James Brandon Lewis’ Resilient Vessels and the neo-No Wavers Five Dollar Priest have carried justifiable street cred. Now, with these two albums, Holmes’ place in this avant continuum is established.

The trio of Holmes, Susan Alcorn (pedal steel guitar) and Ryan Sawyer (drums) enflamed the hip Brooklyn venue Union Pool, their vexing soundscape spilling onto Williamsburg’s streets like an audio drip painting. Alcorn creates restless thickets suggesting electronics, particularly when in tandem with Holmes’ chalumeau (low) register. Their pairing initially seems impenetrable, but with selection two, “Naar”, their interlocking fully opens and Sawyer’s drum explosions shred any somberness. Alcorn’s ax conjures Hendrix and Fripp, as Holmes’ clarinet emits long growls and snapping percussive accents. By the 13-minute mark, pedal-steel and clarinet are moving through swirling feedback-like effects. Sawyer, a drummer of unique and prodigious talent, deserves close listening here. Few can whisper across drumheads and cymbals with his speed, drive and swing. While this isn’t a regular trio, in a perfect world it would be.

The intimacy of the Alcorn trio can only occasionally be translated to a larger ensemble, and this feat was realized in the latest edition of the Telepathic Band. With *Electric Telepathy Vol. 2*, multi-instrumentalist Daniel Carter reunites clarinetist Holmes with Matthew Putman (keyboards), Hilliard Greene (bass) and Federico Ughi (drums). This ensemble, often described as 577 Records all-stars, have several prior releases; this album was recorded in 2018 but was only recently released. The quintet functions almost orchestrally. Carter moves from saxophones to flute and trumpet in this recording, and the blend of voices—with Holmes’ clarinet and Matthew Putman’s organ-like keyboard—is often immense. From the first notes of “Celestial Electrical”, one is reminded of Alice Coltrane’s sound journeys. The rhythm section of Greene and Ughi continually bends, twists and reshapes the layers before them. “Monastic Stereo” harkens back to Miles Davis’ modal period, with Holmes almost swimming through the piece, doubled by Carter’s soprano saxophone. The pair glide over Ughi’s bouncing, dancing rhythm and Greene’s unceasing lines, which groan across the speakers when he’s not tossing out lead lines in his upper register. Throughout this set, the ensemble celebrates the entire spectrum of what some dare call “fusion”. These tracks propose a one-world music beyond any solar system, a jazz that never was and a film score for the interplanetary noir yet to be produced.

For more info visit 577records.com. Patrick Holmes is at Main Drag Music Oct. 4 with Jeremy Slater and at First Street Green, presented by Arts for Art, Oct. 8. See Calendar.



A Change of Destiny
Bobby Zankel Wonderful Sound 8 (Mahakala Music)
 by John Sharpe

At the core of alto saxophonist Bobby Zankel's *A Change of Destiny* lie four pieces written for a dance project exploring the practice of slavery in George Washington's Philadelphia abode. Indeed, on "Naming Names" vocalist Ruth Naomi Floyd declaims the identities and roles of all nine slaves in the Presidential household, including the two who managed to escape to find freedom. It's a weighty subject, which lends the music here an undeniable heft. The eight-piece ensemble gives the reedman enough colors to realize his multi-layered compositions, yet allows sufficient transparency for the interplay between soloist and ensemble to shine through.

Though fellow alto saxophonist Jaleel Shaw and trombonist Robin Eubanks give sterling service, it says much that Zankel (who studied with Cecil Taylor and Jimmy Lyons) remains the most vital and distinctive soloist. With his tart tone, sense of form and fondness for capping his lines with multiphonic shrieks, he imbues his solos with passion and excitement. Pianist Sumi Tonooka also shows herself to be a fine player, both individually and in support of the others. Bassist Lee Smith (Christian McBride's dad, incidentally) likewise deserves mention, especially for his free-ranging commentary under the surface in "Destiny". Completing the outstanding ensemble are drummer Pheeroan akLaff and violinist Diane Monroe.

Zankel avoids the easy options of riffs and vamps, but nonetheless creates driving settings, fuelled by punchy horns and a pulsing rhythm section. Floyd melds the lyrics to the intricacies of the themes with assurance, helped on "To Be a Human Being" by the oratorical cadence of el-Hajj Malik el-Shabazz' (Malcolm X) call to arms. The barnstorming "Ring Shouting" is indicative of the way in which the charts make unexpected shifts: Monroe's violin fronting a hoedown, a stop-start beat for Eubanks' elegant turn and then an ambiguous inside/outside section over which Zankel emotes (one of the set's highlights).

Zankel and his crew take on a topic that is unspeakably painful and shameful, yet the music they have created is ultimately hopeful and uplifting.

For more info visit mahakalamusic.com. Zankel's album release concert is at Mt. Morris Ascension Presbyterian Church Oct. 20. See Calendar.



THIS
JD Allen (Savant)
 by Keith Hoffman

In 2021, Kenya-born, New Orleans-based multimedia artist Phoebe Boswell collaborated with tenor saxophonist JD Allen for her acclaimed installation

Do We Muse on the Sky or Remember the Sea? Problem was, when Allen heard the finished mix, he was perturbed to hear his horn placed in an electronic soundscape he never authorized. But his initial anger was replaced by curiosity and then appreciation. He dug it. So when it came time to follow up his brilliant 2022 album, *Americana II*, Allen decided he would zag, rather than produce more of the same—because he's an artist.

The result is the stark, terrifying *THIS*, Allen's seventeenth leader date, and his twelfth on the Savant/HighNote imprint. Allen said that his conscious influences for *THIS* were the rather improbable pairing of death metal and Beyoncé's *RENAISSANCE*, with early Cecil Taylor and late Arnold Schoenberg thrown in for spice.

Finding himself in London, Allen sought out electronics master musician Alex Bonney. Drummer Gwilym Jones signed on. The lack of a bass was "a happy accident," caused by the late withdrawal of the contracted bass player. The omission prompted Allen to write tone rows to be interpreted by Bonney, providing the motion Allen requires on the floor. The soundscape is completely organic, as Bonney played his parts live in the studio. Allen told Jones the feel he wanted, and was pleased and relieved to find that this particular European drummer played with the required groove and fire. This is not a work for the faint of heart. During the recording, Allen was working out a "dark night of the soul" brought on by his recent fiftieth birthday. Bonney's electronics are sinister, confrontational and just plain scary. As he often does, Allen uses purposely "out" intonation here and there to make his point.

While a left turn, *THIS* is not completely out of left field. The bare distillation of horror and beauty was foreshadowed by the "mini-suite" of "Jackie and Johnny", "Mickey and Mallory" and "A Mouthful of Forever" from *Americana II*. There's plenty of swing here too, particularly in "The Revelator", "Boom Bap" and "Mx. Fairweather". The latter has, oddly enough, a major-key island feel. Think "Poinciana" on Mars.

This is highly recommended work from one of our foremost artists.

For more info visit jazzdepot.com. Allen is at Bar Bayeux Oct. 4. See Calendar.



Inception
Simon Moullier Trio
(Fresh Sound New Talent)
 by Thomas Conrad

In the liner notes and press notes for *Inception*, vibraphonist Simon Moullier makes some provocative disclosures. He says, "If I could, I think I would have chosen a horn. I've always wanted to erase the vibraphone...to transcend the instrument and make it sound like something else." He asks, "What if the language of horn players...could be transmuted to the vibraphone?"

The first track, Horace Silver's "Ecaroh", is the beginning of an answer. When Art Blakey's Jazz Messengers recorded the tune on a classic Columbia album in 1956, they played it tough and tight. Hank Mobley, Donald Byrd and Silver, incited by Blakey's clattering drum fills, took concise, intense solos.

Moullier's trio attacks it with a similar implacable attitude, but with only a vibraphone out front. The leader's incisive single-note lines show that he really does think like a horn player. And a vibraphonist can keep extending lines long after a horn player has had to pause for breath.

Inception, Moullier's fourth record, reunites the band that recorded his second, *Countdown* (2021). Both contain standards interpreted by a trio with bassist Luca Alemanno and drummer Jongkuk Kim, long-term Moullier collaborators with whom he shares a deep hook-up. Antonio Carlos Jobim's "Desafinado" swings aggressively yet retains the melancholy cast its composer is known for. Charles Mingus' "Peggy's Blue Skylight" and Miles Davis' "Pfrancing", like "Ecaroh", are intriguing examples of "transmuting the language of horn players to the vibraphone." They set up a dynamic tension between this trio's capacity for generating hard energy and the vibraphone's inherent lush softness.

Then there are pieces that embrace that very lushness. Moullier's solo rendering of Billy Strayhorn's "Lush Life" is both an immersion in shameless romanticism and an impressive achievement in melodic elaboration. Michel Legrand's "You Must Believe in Spring", set into surprisingly swift, gliding motion, is spiritual affirmation in musical form.

The fact that Simon Moullier sustains a complicated, even conflicted relationship with his chosen instrument, is a major reason why he is one of the most interesting jazz vibraphonists of the new millennium.

For more info visit freshsoundrecords.com. Moullier's album release concert is at The Jazz Gallery Oct. 20. See Calendar.

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(LITCHFIELD CONTINUED FROM PAGE 12)

Quartet (Rick Germanson-piano, Kiyoshi Kitagawa-bass, Charles Goold-drums) played George and Ira Gershwin's "Embraceable You", a fine opener for the group, Milt Jackson's "Bags' Groove" and a driving rendition of Juan Tizol's "Caravan".

Champion Fulton's trio was a festival highlight. Equally adept and fiercely experimental as a singer and pianist, she plays aggressively with tempo and a wide vocal range (*sans* scat singing). Fulton shifts dynamics rapidly without ever losing touch with a song's melody: a Fulton trademark is a jump to the top of her range at the end of a line. Her all-standards program featured ace support from Hide Tanaka (bass) and Fukushi Tainaka (drums), a formidable rhythm section that's been with Fulton for two decades. When not singing or playing during her set, Fulton offered historical tidbits about songs from the Great American Songbook such as the Silver/Lewis/Sherman "Every Now and Then", recorded by Helen Humes half a dozen times. "Too Marvelous for Words" got an especially delicate treatment. And any thought that Fulton couldn't make it as just a pianist were dispelled by a spirited take on Phineas Newborn Jr.'s "Theme for Basie". Arguably best heard live, that's indeed the format for Fulton on her latest release, *Meet Me at Birdland* (s/r).

The skies were darkening as the **Peter Bernstein** Quartet took the stage. Since 1990, the Rutgers/New School-trained guitarist has worked and recorded steadily with just about everyone. If you've bought a contemporary jazz album recently, he may well be on it. He's also made more than 20 solo albums, including *Monk* (Xanadu), a masterly transition of the pianist's music to guitar. Adam Birnbaum (piano) and Doug Weiss (bass) made the 2014 trio album *Three of a Mind* with veteran drummer Al Foster, and the three of them formed the backing band for the guitarist's Litchfield set. Bernstein plays somewhat hunched over his guitar, but the lack of visual clarity doesn't matter when the notes are so clearly articulated. The Jim Hall-influenced guitarist has a ringing tone and an accessibility that transcends genre. Playing mostly originals ("Dragonfly", "Harbor No Illusions", "Simple as That"), the group also dipped briefly into the Monk songbook before closing with an infectious, though lesser-known, Sonny Rollins calypso, "Newark News".

The festival may eventually move back outdoors, considering the spectacular countryside around Litchfield. The jazz camp (dating to 1997 and held just before the festival proper) deserves special mention. Saxophonist **Don Braden** is the music director, with a faculty that includes Paul Bollenback (guitar), Claire Daly (baritone), Peter McEachern (trombone), Dave Ballou (trumpet), Nicole Zuraitis (voice), Ugonna Okegwo (bass) and Matt Wilson (drums).

For more info visit litchfieldjazzfest.com

(WHITE PLAINS CONTINUED FROM PAGE 12)

"Feed the Fire", which Sung filled with dizzying runs and staccato riffs, one precipice after another. A magisterial pianist, she saved her most elegant playing for a medley of Marian McPartland's "Melancholy Mood" and "Kaleidoscope", which concluded with exciting bop runs and a big crescendo.

Later that same day, the much-loved jazz stroll (where attendees can walk from one venue to another to hear music) began with guitarist Doug Munro and his Django-flavored band **Le Pompe Attack**, continued with vocalist **Joe Boykin** from nearby Greenburgh, a soulful, Lou Rawls-like entertainer fronting a top-notch band that mixed veteran trumpeter Duke Jones with promising young drummer Parker Reid, then finished with **Lynette Washington**, a talented singer, with Amina Figarova (electric piano). The latter two performances were held indoors and became noticeably

crowded; listeners unfortunately strained to focus on the music, which competed with cocktail-hour chatter and dinner-time food service.

Miraculously, a dinner "under the stars" the following evening—complemented by two sets led by famed drummer **Louis Hayes** and his quartet—was not interrupted by the rain squalls that swept through the region that evening. Joined by the same band from his latest album, *Exactly Right* (Savant)—David Hazeltine (piano), Dezron Douglas (bass) and Abraham Burton (tenor)—Hayes, now 86, brought precision cymbal work and driving energy to the hard bop proceedings. Burton's strong, supple solos made one wish he would appear more frequently on bandstands in and around Gotham. Colombian jazz harpist **Edmar Castañeda** kicked off Friday with a free solo concert inside the White Plains Public Library. Initially scheduled as an outdoor event, the oppressive heat and threat of rain necessitated Plan B, but the appreciative audience was mesmerized by the insistent syncopations and engaging display of virtuosity. Castañeda plays his entire instrument, creating sounds on the frame and running his hands down the strings for a whooshing effect. His "For Jaco" was a brilliant showstopper.

The **John Scofield-Joe Lovano** Quartet, with Ben Street (bass) and Bill Stewart (drums), found the co-leaders exulting in their long history together: they first met in 1971 as students at Boston's Berklee College of Music, collaborated on Scofield's *Time on My Hands* (1989), Lovano's *Landmarks* (1990) and later guided the short-lived supergroup *Scolohoho* (2002). At ArtsWestchester, their unison lines, joyous interplay and probing, fiery, ecstatic solos were further proof of tight musical empathy and friendship. The following evening, **Cécile McLorin Salvant** dazzled the audience with a vocal mastery that shows why she is already regarded among the greats. Her storytelling genius, matched by theatrical flair and superb song selection, highlighted her own artistic versatility, as well as the breadth and reach of the improviser's art. Her pianist Sullivan Fortner, too, traversed the long arc of jazz with his magnificent pianism. The vocalist seemed more at ease during the second set, which included stunning renditions of Stephen Sondheim's "Being Alive" and Selena's "Dreaming of You".

Heavy rain finally impacted the festival on the last day during the White Plains Jazz & Food Festival, dampening sets by vibraphonist **Mike Freeman** and a wholly entertaining band co-led by bassist **Richie Goods** and vibraphonist **Chien Chien Lu**. But the skies cleared in time for a raucous and uplifting performance by bassist **Endea Owens** (known for her past work with Jon Batiste and The Late Show Band), who performed with her own band The Cookout. Assisted by winning vocalists Shenel Johns and J. Hoard, Owens played songs from her newly released debut album, *Feel Good Music*, but the overflow crowd went wild with her take on Nina Simone's slow, slinky blues "Four Women", Johns bringing a surfeit of emotion to the fore. Owens' last song, "For the People", had everyone up out of their seats and line dancing in front of the stage, with New York Senate Majority Leader Andrea Stewart-Cousins right in the middle of all the fun.

For more info visit artswestchester.org

(JAZZ EM AGOSTO CONTINUED FROM PAGE 12)

Parker also revisited *Descension, Out of Our Constrictions* (Eremita) with composer and guimbri master **Joshua Abrams'** Natural Information Society. Lisa Alvarado layered the music with modal drones on harmonium and Mikel Patrick Avery maintained shifting compound rhythms. Bass clarinetist Jason Stein wove complex interactive lines with Parker, who demonstrated the endurance and creativity that have marked his work for nearly 60 years. The hypnotic weave developed across some 90 minutes. The Attic—a

trio of **Rodrigo Amado** (tenor), Gonçalo Almeida (bass) and Onno Govaert (drums)—created taut, high-energy, three-way free jazz in which invention and immediate communication were always present. Another trio, Ghosted, amplified the amphitheatre's hypnotic summer ambiance, with Johan Berthling's bass ostinatos and Andreas Werliin's dense drum work compounding animated backdrops to **Oren Ambarchi's** glittering electronic fields of processed guitar.

Pianist **Myra Melford's** Fire & Water Quintet consists of gifted musical partners, and their set was filled with light. Whether leading or in contrapuntal dialogue, saxophonist Ingrid Laubrock's lines were ever-shifting events with sudden mutations in timbre, attack and direction, every shift the act of a mercurial imagination. Melford's own solos were dances across the keyboard, while Mary Halvorson (guitar), Tomeka Reid (cello) and Lesley Mok (drums), outstanding improvisers all, contributed to the luminous effervescence. **Mary Halvorson's** Amaryllis was similarly impressive the following night, playing mostly music from a forthcoming record. The leader is acutely conscious of sound, from the lush classic jazz guitar timbre she favors to electronic pitch shifting that provides maximum contrast. Her band Amaryllis, the composer's signature instrument, follows suit. Without reeds or keyboards, it's as sonically distinct as classic groups such as the MJQ, the Gerry Mulligan Quartet or the recent bands of Henry Threadgill and Bill Frisell. It's propelled by Nick Dunston (bass) and Tomas Fujiwara (drums); Halvorson and Patricia Brennan (vibraphone) create a brilliant skein of burbling trebles, and the often-contrapuntal melodies are enacted by Adam O'Farrill (trumpet) and Jacob Garchik (trombone). Balancing this compositional emphasis with one or two soloists on each number, Halvorson allows her bandmates to shape the works with their own visions.

Norwegian guitarist **Hedvig Mollestad's** Ekhidna represented the looser, more creative end of fusion. Two percussionists provided rhythmic detail and orchestral breadth to support the improvisatory skills of the leader and Marte Ebersson (keyboards). Susana Santos Silva added substantially here, her thoughtful trumpet solos adding reflective depth to the music's signal drive.

The final band of the festival was also the largest. Composer/drummer **Gard Nilssen's** 17-member Supersonic Orchestra, a thunderous group of Northern Europeans, restricted itself to just five different instruments: seven saxophones, three drum kits, three basses, two trumpets and two trombones, at times suggesting three ensembles stacked together. Sheer numbers and volume conjoined with enthusiasm and a gifted ensemble, including Per "Texas" Johansson and Mette Rasmussen (saxophones), Thomas Johansson (trumpet), Petter Eldh and Ingebrigt Håker Flaten (bass). The band concluded with Louis Moholo-Moholo and Mongezi Feza's anthemic "You Ain't Gonna Know Me...", bringing the festival full circle to the merger of African and European cultures with which it had begun with Risser's Red Desert Orchestra.

Along with eleven main-stage performances, there were additionally four intriguing solo concerts in an indoor auditorium. Silva combined her strong presence as a trumpeter, alternately lyrical and forceful, with a video of images from nature. Guitarist **Julia Reidy** matched resonating harmonics with extensive interactive electronics. I'm still seeking ways to describe the solo performances of pianist **Marta Warelis** and percussionist **Camille Émille**, each possessing a mercurial musical vision: the former swept across the keyboard and interior of her instrument in singular gestures of shifting focus, transforming time and space; the latter created simultaneous layers of rhythm and timbre with sometimes self-made instruments.

For more info visit gulbenkian.pt/jazzemagosto

(LEST WE FORGET CONTINUED FROM PAGE 10)

and The Atlas Moth. She became increasingly engaged in electronic music, including three albums with Anteloper, her dub, free jazz/techno-influenced duo with drummer Jason Nazary. With relentless energy and drive she forged ahead in what would become the last half decade of her life. Trumpeter Dave Ballou remembers branch as “a daring performer, challenging norms and often channeling the uncomfortable truths we struggle to give voice to. jaimie’s legacy is her illustration that music can be a platform for healing and change. What I think about when I remember jaimie is to never, ever give up.”

branch was able to coax any number of effects from her horn and to extend her sonic range using toy noisemakers, vocalizations and other means to produce the desired effects. The mostly acoustic Fly or Die quartet was her best-known project. *On Fly or Die II: Bird Dogs of Paradise* (2019), she revealed an impressive singing voice. At her death, she’d finished mixing the group’s third studio album, *Fly or Die Fly or Die Fly or Die ((world war))*, which was posthumously released in late-August by International Anthem.

Cornetist Josh Berman, who met branch at NEC, remembers, “It was clear she was developing something vast, deep and authentic. I admired her playing, composition, electronics, recording techniques, singing and listening, but her message really comes into focus on this last Fly or Die recording, simply being to fight for what you believe in.”

Such was the impact of branch’s death that a few weeks after her demise, a large group of friends and musicians gathered near her apartment on Valentino Pier in Red Hook, to pay homage with music-making. Cornetist Rob Mazurek was moved to compose a poem about her, which begins, “jaimie dances on the tip of sun flares...” Bassist Luke Stewart says, “I lament at what was possible. However, her work continues to change the landscape in music.” At this month’s tribute concert, a portion of the proceeds will go to the jaimie branch Foundation, which ensures that “the energy, legacy, and power of jaimie branch lives on.”

For more info visit jaimiebranch.com. A branch tribute is at *Roulette* Oct. 2 featuring Ambrose Akinmusire, Rob Mazurek, Dave Ballou and guests. See Calendar.

Recommended Listening:

- Tim Daisy’s New Fracture Quartet—*1,000 Lights* (Multikulti Project, 2007)
- Frank Rosaly—*Viscous* (Molk, 2008)
- jaimie branch—*Fly or Die* (International Anthem, 2016)
- James Brandon Lewis—*An UnRuly Manifesto* (Relative Pitch, 2018)
- jaimie branch—*Fly or Die II: Bird Dogs of Paradise* (International Anthem, 2018)
- jaimie branch—*Fly or Die or Die Fly or Die ((world war))* (International Anthem, 2022)

(INTERVIEW CONTINUED FROM PAGE 6)

Muñoz: I don’t think so. I’m not familiar with Carlos’ music. I’ve heard of him, obviously, and I may have met him once. But our paths didn’t cross, except once in San Francisco when I met Carlos’ brother and he needed a guitar player. So I was a sideman in Carlos Santana’s brother’s band.

TNYCJR: Is your band still active?

Muñoz: Not anymore, since I left New York. Now I’m in Richmond, Virginia, and it feels like a cemetery here. But I’m still on the guitar. I write books—I have 60 out. And I think I have 150 albums, with 60 of them still to finish. I’m happy that I’ve been able to draw

in musicians to play with me, and that I was close to [pianist] John Hicks and to Pharoah, and a whole bunch of great players.

TNYCJR: I did want to ask you about your spiritual practice. You have said to have “assimilated a vast amount of wisdom from the world’s great spiritual teachings.”

Muñoz: That is correct. There is an essence that is encapsulated in that phrase Coltrane used, “a love supreme.” It’s all about that. You achieve, reach or aspire to a certain level of human, transcendent or spiritual love. Open-heartedness is also a good term for it. I was raised a spiritualist on my father’s side, the African side. My father’s sisters were mediums, ghost chasers. In Brooklyn at that time, they were counted upon to take demons out of people who were possessed. So I come from a very spiritualist background, not just Christian. There’s a strong emphasis on spirits, not visible but present. We know about them, and yet we can’t know. They’re in a psychic domain, but it shows up materially. We are in the presence of ghosts, but fortunately we are not sensitive enough to perceive them, because they can be troubling.

TNYCJR: And talk about astrology. You list your profession as musician and astrologer.

Muñoz: Astrology has to do with “when.” My concept differs from traditional astrology—it’s more esoteric. It’s not about “who,” and it’s not about personalizing the data of astrology in terms of planetary influence or signs. My interest is about the time factor—when things happen—not *who* they happen to necessarily. It’s about time, the circle of the planets and influences.

Pharoah used astrology in the same way Coltrane did. Coltrane was also into astrology, as were a lot of the cats who are private about it. They need to know when something is happening or when it could happen.

Muñoz is at National Sawdust Oct. 14 as part of the workshop premiere of “The Harvest Time Project” tribute to the late Pharoah Sanders, whose 83rd birthday is the day prior. See Calendar.

Recommended Listening:

- Pharoah Sanders—*Pharoah* (India Navigation-Luaka Bop, 1976-77)
- Tisziji Muñoz—*Divine Radianc* (Anami Music-Dreyfus, 1991)
- Tisziji Muñoz—*Spirit World (featuring Pharoah Sanders)* (Anami Music, 1997)
- Tisziji Muñoz—*Parallel Reality (featuring Rashied Ali)* (Anami Music, 2000)
- Tisziji Muñoz—*When Coltrane Calls! Session 1: Fierce Compassion* (Anami Music, 2015)
- Kresten Osgood/Bob Moses/Tisziji Muñoz—*Spiritual Drum Kingship* (Gotta Let It Out, 2022)

(LABEL SPOTLIGHT CONTINUED FROM PAGE 11)

Another name that shows up on the roster is singer/poet Eric Mingus, who was a part of Sharp’s blues band Terraplane and continues to perform with him in a duo. Mingus comments about Sharp: “He’s really one of the most energetic cats I know; he just keeps doing. There’s never a downtime with him... it’s kind of mind-blowing in terms of how much he’s been releasing. He really is outside of any genre—or in every genre.”

In May, zOaR reissued *Fourth Blood Moon*, a duo album by Mingus and Sharp originally released in 2016 by the German label Yellowbird. Far from being the stripped-down blues duo one might expect, the album shows Sharp’s musicality in fine form, not just playing guitar, bass and synth, but programming drums and

building soundscapes under and around Mingus’ dramatic vocals.

While touring has resumed post-pandemic, Sharp remains active with the label, and is releasing an album of tributes to his guitar heroes Jimi Hendrix, John McLaughlin and Jeff Beck. As a label honcho, he’s at-the-ready for the next change in the industry: “I actually believe CDs are going to come back...I think it’s a great medium. It sounds good and nobody has a CD burner anymore. In about two or three years, CDs are going to become valuable again.”

For more info visit zoar-records.bandcamp.com. Sharp’s *SysOrk* is at *Main Drag Music* Oct. 12 and Sharp’s *Aggregat Trio* is at *The Jazz Gallery* Oct. 19. See Calendar.

Band of Bones

15th Anniversary Concert



Sunday, October 15th at 3 PM
Christ & St. Stephen's Church
120 West 69th Street, NYC
646-373-5372 www.bandofbones.com \$25

SUPPLEMENTAL SUMMONS AND AMENDED COMPLAINT
Index No. 7105189B-25810H/2023
STATE OF ALUENCÉR SUPREME COURT - COUNTY OF WESTERN QUEENS

AVANT GARDE MUSIC PRODUCTIONS 501(c)(4) LLC AS LEGAL REPRESENTATIVE FOR EARTH BLOOD TRUST (“TUBAPEDE”, “THE LABEL”), Plaintiff, -vs- JOHN CATHULA (“THE GATE”) whether he/she be alive or dead, or the successor in interest, if any, of said defendant who may be irreversibly deceased, and the respective Heirs at Law, next of kin, distributees, devisees, grantees, inheritees, absentees, assignees and successors in interest of the aforesaid classes of person, they or any of them be dead, and their respective husbands, wives or widows, if any, all of whom and whose names and places of residence are unknown to the plaintiff; HOUSEHOLD FINANCE REALTY CORPORATION OF SVALBØ; CAPITAL TWO BANK (CANADA) N.A.; MENEGROTH A THOUSAND CAVES STUDIO (“THE CAVE”); AMERICAN PINBALL LEAGUE OF PHILADELPHIA, JUNIOR DIVISION; MARGARET CATHULA; FRANCES CATHULA; PETULA CATHULA; “JANE DOE”, a woman who refused to identify herself; “JOHN DOE”, a man who refused to identify himself; “MIKE”, who refused to identify either JANE DOE or JOHN DOE; NEW YORK CITY TRANSIT ETHICS COMMITTEE; NEW YORK STATE DEPARTMENT OF TAXIS; MATT MINTER (album artwork); INTERNATIONAL ADJUDICATION CENTER OF QUEENSLAND; MAMUA CATHULA; NAMOUNA CATHULA; Defendants. Master Tapes (“LOT 19”), recorded by THE GATE on March 19th and 20th, 2023 a/k/a “SCUM”, “THE ALBUM”. TO THE ABOVE-NAMED DEFENDANT(S): YOU ARE HEREBY SUMMONED to answer the Complaint in the above-entitled action and to serve a copy of your Answer to the plaintiff’s attorney within twenty (20) days of the service of this Summons, exclusive of the day of service, or within thirty (30) days after service of the same is complete where service is made in any manner other than by personal delivery within the State. SCUM release date of October 31, 2023 will be legally null and void if response is not received in this time. Your failure to appear or answer will result in a delayed release, and a judgement against you could result in financial penalties and/or death. LOT 19: NATURE AND OBJECT OF ACTION The object of this action is to repossess master files held by the defendant and to claim undisclosed damages for breach of contract. Defendants listed may hold subordinate lienholder interest. In the event that a deficiency balance remains after net proceeds, a second judgement may be entered against you, unless the Defendant obtains a solo discharge and such other or further relief as may be just and equitable. NOTICE YOU ARE IN DANGER OF LOSING YOUR MASTER TAPES if you do not respond. YOU MUST RESPOND! TITLE INDEX 7105189B-25810H, i. through ix, Songs in excess of three (3) minutes: “TOILET DEMON”, “XENOBITES”, “STUMP DWELLER”, “MEAT BABY”, “BLOOD PUDDING 2”. NOTE Laws of Attorney Band Privilege are not blanket protections in the State of New York, and disclosure may be compelled during discovery, including but not limited to: unused takes and/or solos; remixed portions of tracks; rewritten or rearranged parts. Any of these materials may be confiscated. TOM BLANCARTE; BRIAN OSBORNE; DAN PECK Defendants. NATURE AND OBJECT OF PROMOTIONAL MATERIALS Any and all promotional materials, press relations, interviews, videos, photos, or media will be subject to review and censorship. ALL WILL BE DESTROYED if you do not respond immediately. TO THE DEFENDANT, the plaintiff makes no personal claim against you in this action. To the abovenamed defendants: The foregoing summons is served upon you by publication pursuant to an order of the HON. GUY R. WOODHOUSE Justice of the Supreme Court of the State of ALUENCÉR, dated September 29, 2023 and filed along with supporting papers in the WESTERN QUEENS County Clerk’s Office. Your lack of response will be taken as an admission of guilt and SCUM will be entered into evidence for your trial. Tubapede Records Claim # 25810 Lot: 19. tubapederecords.com

Sunday, October 1

- ★ **The Makanda Project** with Kurtis Rivers, Noah Becker, Sean Berry, Temidayo Balogun, Charlie Kohlase, Jerry Sabatini, Haneef Nelson, Alfred Patterson, Richard Harper, Bill Lowe, John Kordalewski, Avery Sharpe, Yoron Israel, Mickey Davidson, Trashina Conner, Brian Davis, Brandon Barker, Shani Worrell
All Saints Episcopal Church Brooklyn 4:30 pm
- **Yotam Silberstein, Federico Diaz, Franco Pinna**
Bar Lunático 9, 10:30 pm \$10
- **Rufus & Sheila**
Barbès 8 pm \$15
- ★ **Mehmet Ali Sanlikol & Whatsnext? with Anat Cohen, Miguel Zenón; Afro Latin Jazz Orchestra**
Birdland 5:30, 8:30, 10:30 pm \$20-40
- ★ **Bouncin' With Bud Trio with Manuel Valera, Steve Smith, Lonnie Plaxico: "Bud Powell Birthday Tribute"**
Birdland Theater 7, 9:30 pm \$20-30
- **Cimafunk & La Tribu with Pedrito Martínez**
Blue Note 8, 10:30 pm \$30-45
- **Willerm Delisfort Trio**
Cellar Dog 7, 8:30 pm \$5
- ★ **Heru's "Basquiat Blues" with Heru Shabaka-Ra, Devin Waldman, Luke Stewart, Tscheser Holmes; Jason Kao Hwang Human Rites Trio with Andrew Drury, Ken Filiano; Joseph Daley Tuba Trio with Scott Robinson, Warren Smith, Ken Filiano**
Children's Magical Garden de Carmen Rubio 2 pm
- **Ted Rosenthal, Karen Ziemba, Allison Blackwell, Georgia Heers, Alex De Lazzari, Yasushi Nakamura, Jimmy Macbride: "Songbook Sundays - Harold Arlen"**
Dizzy's Club 5, 7:30 pm \$25-60
- **Jed Levy Quartet; Cameron Campbell Trio**
The Django 6:30, 8, 9:30, 11 pm \$25
- ★ **EarRegulars with Jon-Erik Kelloso, Matt Munisteri, et al.**
The Ear Inn 8 pm
- **Welf Dorr, Elias Meister, Zach Swanson, Dave Miller**
The Keep 9 pm
- **Shabnam Abedi/Joe Block; Richard Cortez Polite Jam**
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- **Marty Elkins with Saul Rubin, Lee Hudson**
North Square Lounge 12:30, 2 pm
- **Boncellia Lewis and Friends**
Patrick's Place 12 pm \$10
- **Leo Sidran: "What's Trending"**
Rizzoli Bookstore 5 pm \$25
- **Marcus Goldhaber; Mimi Jones and Jam**
Room 623 at B2 Harlem 6, 8, 10 pm \$20
- **Deanna Witkowski, Tony DePaolis, Scott Latzky**
Saint Peter's Church 5 pm
- **Shrine Big Band**
Shrine 8 pm
- **John McNamara; John Colonna** Silvana 7, 8 pm
- **Tad Shull Quartet with Ray Gallon, Paul Gill, Joe Strasser**
Smalls 7:30, 9 pm \$35
- ★ **George Cables Quartet with Craig Handy, Sean Conly, Jerome Jennings**
Smoke 7, 9 pm \$40-55
- ★ **John Zorn and the New Masada Quartet with Julian Lage, Jorge Roeder, Kenny Wollesen**
Village Vanguard 8, 10 pm \$40

Monday, October 2

- **Grove Street Stompers**
Arthur's Tavern 7 pm
- **WAYK with Yacine Boularès, JK Kim, Sam Minaie, Tarek Yamani**
Bar Lunático 9, 10:30 pm \$10
- **Musics with Ilusha Tsinadze, Gocha Tsinadze, Chris Tordini, Jason Nazary**
Barbès 7 pm \$20
- **Jeff Harnar: "Sings Cy Coleman"**
Birdland 7 pm \$40
- ★ **Vince Giordano And The Nighthawks**
Birdland Theater 5:30, 8:30 pm \$20-40
- **Karl Denson Project with James Francies, Burniss Earl Travis, Blaque Dynamite, Nir Felder**
Blue Note 8, 10:30 pm \$25-35
- **Bruce Harris Trio**
Cellar Dog 7, 8:30 pm \$5
- **Lucy Yeghiazaryan: "Celebrating Shirley Horn"**
Dizzy's Club 7:30, 9:30 pm \$20-45
- **Raphael Silverman Quartet with Eric Alexander, Aaron Seeber, Joey Ranieiri; Jackson Potter Quintet with Troy Roberts, Alex Ridout, Hamish Smith, Marcello Cardillo**
The Django 7:30, 9, 10:30, 12 am \$25
- ★ **Mingus Big Band**
Drom 7:30, 9:30 pm \$30
- **Mike LeDonne Trio; Pasquale Grasso, Ari Roland, Keith Balla**
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★ **"jaimie branch Tribute: Fly or Die" with Lester St. Louis, Jason Ajemian, Chad Taylor, Rob Mazurek, Ambrose Akinmusire, Dave Ballou**
Roulette 8 pm \$25-35
- **Ari Hoenig Trio with Tivon Pennicott, Gadi Lehavi; Mike Boone Quintet and Jam**
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ **Vanguard Jazz Orchestra**
Village Vanguard 8, 10 pm \$40

Tuesday, October 3

- **Allan Harris: "Cross That River" 59E59 Theaters** 7:15 pm \$40-60
- **Saul Rubin, Joseph Lepore, Diego Vogliano and Jam**
Bar Bayeux 8, 9:30 pm
- **Lim Yang Zodiac Band**
Bar Lunático 9, 10:30 pm \$10
- ★ **Slavic Soul Party with John Carlson, Kenny Warren, Peter Hess, Peter Stan, Tim Vaughn, Adam Dotson, Ken Bentley, Matt Moran, Chris Stromquist**
Barbès 9 pm \$20
- **Alicia Svigals/Donald Sosin: "The City Without Jews"**
Baruch Performing Arts Center 7:30 pm
- **Ron Carter's Golden Striker Trio with Donald Vega, Russell Malone**
Birdland 7, 9:30 pm \$35-45
- **Anderson Brothers: "Play Cole Porter"**
Birdland Theater 5:30 pm \$20-30
- **Karl Denson Project with James Francies, Burniss Earl Travis, Blaque Dynamite, Nir Felder**
Blue Note 8, 10:30 pm \$25-35
- **Ehud Asherie Trio**
Cellar Dog 7, 8:30 pm \$5
- ★ **Millennial Territory Orchestra with Catherine Russell, Steven Bernstein, Doug Wieselmann, Peter Apfelbaum, Erik Lawrence, Charlie Burnham, Matt Munisteri, Ben Allison, Ben Perowsky**
Dizzy's Club 7:30, 9:30 pm \$20-45
- ★ **Conrad Herwig And The Latin Side All-Stars**
The Django 7:30, 9, 10:30 pm, 12 am \$25
- **Ivan Nahem/Marc Sloan**
Downtown Music Gallery 6:30 pm

- ★ **Kevin Sun Quartet with Max Light, Walter Stinson, Jon Starks**
Lowlands 8, 9:30 pm \$10
- **Soyoung Park Quartet with Alex Goodman, Simon Willson, Peter Kronreif; Tardo Hammer Trio**
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- **Shane Simpson; PRNCX with Steve Long, Travis Bliss, Nick Neuberg**
Scholes Street Studio 8 pm \$25
- **Kakuyon Shakur Mataeh**
Silvana 9 pm
- **Ben Solomon Quartet with Davis Whitfield, Jason Maximo Clotter, Eliza Salem; Barry Stephenson Quartet and Jam**
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- **Tierney Sutton/Randy Brecker with Christian Jacob**
Smoke 7, 9 pm \$40-55
- **Snack Mix with Lip Talk, Jeremy Gustin**
The Sultan Room Room 7 pm
- **Robert Edwards Big Band**
Swing 46 9 pm
- ★ **Cécile McLorin Salvant with Sullivan Fortner, Yasushi Nakamura, Kyle Poole**
Village Vanguard 8, 10 pm \$40
- **Gabriel Chakarji Trio with Ben Tiberio, Eviatar Slivnik**
Zinc Bar 7, 8:30 pm \$30

Wednesday, October 4

- **Allan Harris: "Cross That River" 59E59 Theaters** 7:15 pm \$40-60
- ★ **JD Allen**
Bar Bayeux 8, 9:30 pm
- **Big Lazy**
Bar Lunático 9, 10:30 pm \$10
- **Andy Statman Trio with Larry Eagle, Jim Whitney; Mamady Kouyate and his Mandingo Ambassadors**
Barbès 8, 10 pm \$20
- **Ron Carter's Golden Striker Trio with Donald Vega, Russell Malone**
Birdland 7, 9:30 pm \$35-45
- ★ **David Ostwald's Louis Armstrong Eternity Band; Frank Vignola with Ted Rosenthal**
Birdland Theater 5:30, 8:30 pm \$20-30
- ★ **Robert Glasper with The Original Trio: "Tribute to Piano Giants"**
Blue Note 8, 10:30 pm \$50-65
- ★ **Johnathan Blake Trio**
Brookfield Place's Waterfront Plaza 5, 6:45 pm
- **Mike DiRubbo Trio**
Cellar Dog 7, 8:30 pm \$5
- ★ **Millennial Territory Orchestra with Steven Bernstein, Doug Wieselmann, Peter Apfelbaum, Erik Lawrence, Catherine Russell, Charlie Burnham, Matt Munisteri, Ben Allison, Ben Perowsky**
Dizzy's Club 7:30, 9:30 pm \$20-45
- **Yvonnick Prené Quintet; Eric Person Quartet**
The Django 7:30, 9, 10:30 pm, 12 am \$25
- **Olivia Pérez-Collellmir and Tamara Jokic**
Drom 7:30 pm \$20
- ★ **Mat Maneri Quartet with Lucian Ban, Brandon Lopez, Randy Peterson: "ASH"**
The Jazz Gallery 7:30, 9:30 pm \$20-30
- ★ **Jeremy Slater, Patrick Holmes, Daniel Carter, Aaron Halley; Adam Lane Quartet with Kirk Knuffke, Alfredo Colon; Billy Mintz; Stephen Gauci, Adam Lane, Colin Hinton; Ryan Siegel, Jarred Chase, Michael Gilbert, Shinya Lin; Ayumi Ishito, Dave Sewelson, Zach Swanson, Dalius Naujo**
Main Drag Music 7 pm \$15
- **Steve LaSpina, Behn Gillece, Bob DeVos; Adam Moezinia Trio**
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- **Marilyn Kleinburg with John Di Martino, Noriko Ueda**
Pangea 7 pm \$25
- **Harlem Jazz Session with Kellin Hanas**
Room 623 at B2 Harlem 8, 10 pm \$20
- **Muneer Nasser with Elijah Easton, Trevor Watkis, Eric Wheeler, Chris Beck; Thomas Linger Quartet and Jam**
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- **Abena Koomson-Davis**
Smoke 7, 9 pm \$25-30
- ★ **Fred Frith/gabby fluke mogul**
The Stone at The New School 8:30 pm \$25
- **DINS with Sarah La Puerta, Masami Tomihisa**
The Sultan Room Room 7 pm
- **Antonio Ciacca**
Two E Lounge 6, 7:45 pm
- ★ **Cécile McLorin Salvant with Sullivan Fortner, Yasushi Nakamura, Kyle Poole**
Village Vanguard 8, 10 pm \$40
- **Terry Waldo's Gotham City Ragtime Band**
Zinc Bar 7, 8:30 pm \$30

Thursday, October 5

- **Allan Harris: "Cross That River" 59E59 Theaters** 7:15 pm \$40-60
- ★ **Ingrid Laubrock/Tom Rainey with Adam Kolker, Jeremy Stratton**
Bar Bayeux 8, 9:30 pm
- **Flamenco Inside/Out**
Bar Lunático 9, 10:30 pm \$10
- **Ron Carter's Golden Striker Trio with Donald Vega, Russell Malone**
Birdland 7, 9:30 pm \$35-45
- ★ **Robert Glasper with The Original Trio: "Tribute to Piano Giants"**
Blue Note 8, 10:30 pm \$50-65
- **Duane Eubanks Quintet; Ai Murakami Quartet**
Cellar Dog 7, 8:30, 11 pm \$5
- **Vincent Herring and Jam**
Church Street School For Music and Art 7 pm \$15
- ★ **Sex Mob: "Plays Duke Ellington and Nino Rota" with Steven Bernstein, Briggan Krauss, Tony Scherr, Kenny Wollesen; Wallace Roney, Jr.**
Dizzy's Club 7:30, 9:30, 11:15 pm \$20-45
- **People Of Earth**
The Django 9, 10:30 pm, 12 am \$25
- **Roy Hargrove Big Band**
The Jazz Gallery 7:30, 9:30 pm \$25-45
- ★ **David Virelles, Ben Street, Billy Hart; Ray Gallon Trio**
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- **Ben Reilly, Kerry Blu, Malik English**
Nublu 151 7 pm \$22.66
- **Phil Young Experience**
Patrick's Place 7 pm \$10
- ★ **George Lewis: "Hearing Voices" with ICE, Fred Moten, Leyn Hejinian, Sylvia Wynter**
Roulette 8 pm \$30
- **John Eckert Nonet with David Smith, Chris Hemingway, Matt McDonald, Stephen Justice, Patrick Laslie, Tim Harrison, Chris Haney, Andy Watson; David Gibson Quartet and Jam**
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ **Melissa Aldana Quartet with Lex Korten, Pablo Menares, Kush Abadey**
Smoke 7, 9 pm \$40-55
- **Fred Frith with Sudhu Tewari, Cenk Ergün**
The Stone at The New School 8:30 pm \$25
- **Antonio Ciacca**
Two E Lounge 6, 7:45 pm
- ★ **Cécile McLorin Salvant with Sullivan Fortner, Yasushi Nakamura, Kyle Poole**
Village Vanguard 8, 10 pm \$40

Friday, October 6

- **Allan Harris: "Cross That River" 59E59 Theaters** 7:15 pm \$40-60
- **Reginald Chapman's Chaphouse**
Bar Lunático 9, 10:30 pm \$10
- **Mamie Minch with Dean Sharenow**
Barbès 8 pm \$20
- **Bill Saxton Harlem All-Stars**
Bill's Place 7, 9 pm \$30
- **Birdland Big Band; Ron Carter's Golden Striker Trio with Donald Vega, Russell Malone**
Birdland 5:30, 8:30, 10:30 pm \$25-45
- ★ **Donny McCaslin, Lonnie Plaxico, and Steve Smith: "Play the Music of Sonny Rollins"**
Birdland Theater 7, 9:30 pm \$20-30
- **Robert Glasper with Yebba**
Blue Note 8, 10:30 pm \$65-85
- **Cellar Dog All Stars; Carol Morgan Quartet**
Cellar Dog 7, 8:30, 11 pm \$10
- **Myriam Phiro with Hyuna Park, Elias Bailey, Alex Raderman, Linus Wyrtsch: "Becoming Marlene Dietrich"**
Chelsea Table + Stage 7 pm \$20-55
- ★ **"Tribute to Art Blakey and the Jazz Messengers" with Mission Eternal: Jeremy Pelt, Bill Pierce, Steve Davis, Eric Reed, Peter Washington, Carl Allen; Wallace Roney, Jr.**
Dizzy's Club 7:30, 9:30, 11:15 pm \$25-65
- **Ron Jackson Trio; Ben Stivers Quartet**
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★ **Soft Machine: John Etheridge, Theo Travis, Fred Thelonious Baker, Asaf Sirkis**
Iridium 8:30 pm \$30-40
- ★ **Miguel Zenón/Dan Tepfer Duo**
The Jazz Gallery 7:30, 9:30 pm \$30-40
- **Miho Sasaki**
Knickerbocker Bar & Grill 9 pm
- ★ **John Coltrane/Miles Ahead Festival**
Marcus Garvey Park 5 pm
- **Jon Davis Trio**
Mezzrow 10:30 pm, 12 am \$40
- **Eli Wallace Group with Michael Foster, Steve Swell, Victor Vieira-Branco, Michael TA Thompson**
Mise-En Place 8 pm
- **Rachim Asar Sa Hu**
Mount Morris Ascension Presbyterian Church 7 pm
- ★ **Elsa Nilsson Band of Pulses with Santiago Leibson, Marty Kenney, Rodrigo Recabarren**
National Sawdust 7:30 pm \$20
- **Patience Higgins' Jazz Jam**
Patrick's Place 8 pm
- ★ **Jason Moran, BlankFor.ms, Marcus Gilmore**
Public Records 7 pm \$25.75
- **Alex Laurenzi; Satish Robertson**
Room 623 at B2 Harlem 7, 8:30, 10, 11:45 pm \$20
- ★ **Samara Joy with Evan Sherman, Connor Rohrer, Michael Migliore, Jason Charos, David Mason, Kendrick McCallister, Donovan Austin**
Rose Theater 8 pm
- **Bill Warfield and The Hell's Kitchen Funk Orchestra; Manny's Boogaloo Crew**
Shrine 8, 10 pm
- **Dave Wilson**
Silvana 7 pm
- **The Flail with Stephan Moutot, Dan Blankinship, Brian Marsella, Reid Taylor, Charles Goid; Philip Harper Quintet and Jam**
Smalls 7:30, 9, 10:30 pm, 12 am \$40
- ★ **Melissa Aldana Quartet with Lex Korten, Pablo Menares, Kush Abadey**
Smoke 7, 9, 10:30 pm \$40-55
- **Gene Pritsker's Sound Liberation Trio with Adam Holzman, David Cossin**
Spectrum 7 pm
- ★ **Fred Frith, Ikue Mori, Nate Wooley**
The Stone at The New School 8:30 pm \$30
- **Antonio Ciacca**
Two E Lounge 6, 7:45 pm
- ★ **Cécile McLorin Salvant with Sullivan Fortner, Yasushi Nakamura, Kyle Poole**
Village Vanguard 8, 10 pm \$40

Saturday, October 7

- **Allan Harris: "Cross That River" 59E59 Theaters** 2:15, 7:15 pm \$40-60
- ★ **Gary Versace/Adam Kolker**
Bar Bayeux 6 pm
- **Belo & the Beasts**
Bar Lunático 9, 10:30 pm \$10
- **Sirius Quartet with Fung Chern Hwei, Gregor Huebner, Sunjay Jayaram, Jeremy Harman**
Barbès 8 pm \$20
- **Bill Saxton Harlem All-Stars**
Bill's Place 7, 9 pm \$30
- **Eric Comstock with Sean Smith, Barbara Fasano; Ron Carter's Golden Striker Trio with Donald Vega, Russell Malone**
Birdland 5:30, 8:30, 10:30 pm \$25-45
- ★ **Donny McCaslin, Lonnie Plaxico, Steve Smith: "Play the Music of Sonny Rollins"**
Birdland Theater 7, 9:30 pm \$20-30
- **Robert Glasper with Yebba**
Blue Note 8, 10:30 pm \$65-85
- **Wayne Tucker Quintet; Kyoko Oyobe Quartet**
Cellar Dog 7, 8:30, 11 pm \$10
- **JD Walter with Dave Kikoski, Boris Kozlov, Mark Whitfield Jr.**
Chelsea Table + Stage 9:30 pm \$22-42
- ★ **"Tribute to Art Blakey and the Jazz Messengers": Mission Eternal with Jeremy Pelt, Bill Pierce, Steve Davis, Eric Reed, Peter Washington, Carl Allen; Wallace Roney, Jr.**
Dizzy's Club 7:30, 9:30, 11:15 pm \$25-65
- **Tommy Campbell Trio; Freddy Deboe Band**
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★ **Sam Newsome Trio with Adam Lane, James Paul-Nadien; Knife & Rose with Ellen Christi, TA Thompson, Patricia Nicholson; Mixashawn Rozie/Royal Hartigan**
First Street Green 2 pm
- **Eric Frazier Quintet and Patsy Grant with Gene Ghee, Radam Schwartz, Nori Naraoka, Tony Johnson**
Fort Greene Park 4:15 pm
- ★ **Urbane Outfit with Caroline Davis, Brad Linde, Russ Lossing, Deric Dickens**
Ibeam Brooklyn 8 pm \$20
- ★ **Soft Machine: John Etheridge, Theo Travis, Fred Thelonious Baker, Asaf Sirkis**
Iridium 8:30 pm \$30-40
- ★ **Miguel Zenón/Dan Tepfer Duo**
The Jazz Gallery 7:30, 9:30 pm \$30-40
- **Steven Kroon Latin Jazz Ensemble**
J Hood Wright Park 2 pm
- **Miho Sasaki**
Knickerbocker Bar & Grill 9 pm
- ★ **Gretchen Parlato & Lionel Loueke**
LeFrak Hall, Queens College 8 pm \$35-45
- **Anthony Wonsey Trio**
Mezzrow 10:30 pm, 12 am \$40
- ★ **Samara Joy, with Evan Sherman, Connor Rohrer, Michael Migliore, Jason Charos, David Mason, Kendrick McCallister, Donovan Austin**
Rose Theater 4 pm
- ★ **Rene McLean**
Sistas' Place 8, 9:30 pm \$30
- ★ **The Flail with Stephan Moutot, Dan Blankinship, Brian Marsella, Reid Taylor, Charles Goid; Chris Beck Quintet and Jam**
Smalls 7:30, 9, 10:30 pm, 12 am \$40

- ★Melissa Aldana Quartet with Lex Korten, Pablo Menares, Kush Abadey
Smoke 7, 9, 10:30 pm \$40-55
- ★Fred Frith/Zeena Parkins
The Stone at The New School 8:30 pm \$30
- ★Antonio Ciacca
Two E Lounge 6, 7:45 pm
- ★Cécile McLorin Salvant with Sullivan Fortner, Yasushi Nakamura, Kyle Poole
Village Vanguard 8, 10 pm \$40

Sunday, October 8

- Allan Harris: "Cross That River" 59E59 Theaters 2:15 \$40-60
- Joy Askew Band with Luca Benedetti, Tony Mason, Andy Hess
Bar Lunático 9, 10:30 pm \$10
- Jen Brett; Afro Latin Jazz Orchestra
Birdland 8:30, 10:30 pm \$20-40
- ★Donny McCaslin, Lonnie Plaxico, Steve Smith: "Play the Music of Sonny Rollins"
Birdland Theater 7, 9:30 pm \$20-30
- Robert Gasper with Yebba
Blue Note 8, 10:30 pm \$65-85
- Jon Davis Trio
Cellar Dog 7, 8:30 pm \$5
- Maria Kaushansky Trio
Cut by Wolfgang Puck 12 pm
- ★"Tribute to Art Blakey and the Jazz Messengers": Mission Eternal with Jeremy Pelt, Bill Pierce, Steve Davis, Eric Reed, Peter Washington, Carl Allen
Dizzy's Club 5, 7:30 pm \$25-65
- Alexander Claffy Quartet; Ray Gallon Trio
The Django 6:30, 8, 9:30, 11 pm, \$25
- ★EarRegulars with Jon-Erik Kello, Matt Munisteri, et al.
The Ear Inn 8 pm
- ★Ingrid Laubrock/Tom Rainey; Patrick Holmes/Sarah Sandoval; Devin Brahja Waldman Quartet with Sam Newsome, Shayna Dulberger, Michael TA Thompson
First Street Green 2 pm
- Welf Dorr, Elias Meister, Dmitry Ishenko, Yuko Togami
The Keep 9 pm
- Rale Micic, Davis Whitfield, Steve LaSpina; Jamile Polite Jam
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Martina DaSilva and Living Room
National Sawdust 2 pm \$20
- Kate Baker with Marius van der Brink, Harvie S
North Square Lounge 12:30, 2 pm
- ★Sam Levin/Michael Bates with Michael Blake, Josh Deutsch, Santiago Leibson
The Owl Music Parlor 8 pm \$12
- Boncellia Lewis and Friends
Patrick's Place 12 pm \$10
- Joie Bianco; Mimi Jones and Jam
Room 623 at B2 Harlem 6, 8, 10 pm \$20
- ★Samara Joy, with Evan Sherman, Connor Rohrer, Michael Migliore, Jason Charos, David Mason, Kendrick McCallister, Donovan Austin
Rose Theater 8 pm
- Rick Germanson, Mark Lewandowski, Neal Smith
Saint Peter's Church 5 pm
- Gene Pritsker/Bruce Arnold with Judi Silvano; Nicolaus Gelin;
Dorian Wylde Quintet
Silvana 7, 8, 9 pm
- Theo Hill Quartet; Aaron Johnson Boplicity and Jam
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Melissa Aldana Quartet with Lex Korten, Pablo Menares, Kush Abadey
Smoke 7, 9 pm \$40-55
- Seu Jorge/Daniel Jobim with Roberto Menescal, Carlinhos Brown, Carol Biazin, Celeste: "Bossa Nova Greatest Night"
Stern Auditorium at Carnegie Hall 8 pm \$94-334
- ★Cécile McLorin Salvant with Sullivan Fortner, Yasushi Nakamura, Kyle Poole
Village Vanguard 8, 10 pm \$40

Monday, October 9

- Grove Street Stompers
Arthur's Tavern 7 pm
- ★Vince Giordano And The Nighthawks
Birdland Theater 5:30, 8:30 pm \$20-40
- Adam Blackstone Presents The Legacy Experience
Blue Note 8, 10:30 pm \$25-35
- Chris Beck Trio
Cellar Dog 7, 8:30 pm \$5
- Dominick Farinacci
Dizzy's Club 7:30, 9:30 pm \$20-50
- Zach Adleman Quartet; Rico Jones Quartet
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Mingus Big Band
Drom 7:30, 9:30 pm \$30
- ★Chris Williams Trio with Lesley Mok, gabby fluke-mogul; Che Chen/Anais Maviel; William Hooker Trio with John King, Hilliard Greene
First Street Green 2 pm
- ★Alan Broadbent, Harvie S, Billy Mintz; Ed Cherry Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Nick Di Maria & Indigo Seven with Brian Suto, Mino Sasaki, Matt Dwonszyk, Curtis Nowasad
Nublu 151 8 pm \$22.66
- ★George Coleman Quartet; Benny Benack Quintet and Jam
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Linda May Han Oh Trio with Fabian Almazán, Eric Doob
St. Paul's Chapel 1 pm
- ★Vanguard Jazz Orchestra
Village Vanguard 8, 10 pm \$40
- Ben Monder with Theo Bleckmann, Tom Rainey
Zinc Bar 7, 8:30 pm \$30

Tuesday, October 10

- ★Rich Perry, Ugonna Okegwo, Diego Voglino
Bar Bayeux 8, 9:30 pm
- Momentum with Joy Hansen
Bar Lunático 9, 10:30 pm \$10
- ★Slavic Soul Party with John Carlson, Kenny Warren, Peter Hess, Peter Stan, Tim Vaughn, Adam Dotson, Ken Bentley, Matt Moran, Chris Stromquist
Barbès 9 pm \$20
- ★Ron Carter Big Band
Birdland 7, 9:30 pm \$40
- Anderson Brothers: "Play Cole Porter"
Birdland Theater 5:30 pm \$20-30
- Adam Blackstone Presents The Legacy Experience
Blue Note 8, 10:30 pm \$25-35
- Our Delight
Cellar Dog 7, 8:30 pm \$5
- ★PRISM Quartet and Susie Ibarra
DiMenna Center 7:30 pm \$25
- ★Neal Caine Trio with Andrew Fisher, Taru Alexander, Stephen Riley
Dizzy's Club 7:30, 9:30 pm \$20-45

- ★Conrad Herwig And The Latin Side All-Stars
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Joyce + Max Nguyen/Shogo Ellefson; James Paul Nadien; CZ Trio
Downtown Music Gallery 6:30 pm
- ★"The Music of Joseph Jarman": Charmgiver with Kavita Shah, Michel Gentile, Daniel Kelly, Hilliard Greene, Rob Garcia
Ibeam Brooklyn 8 pm \$20
- ★Kevin Sun Quartet with Isaac Wilson, Walter Stinson, Jon Starks
Lowlands 8, 9:30 pm \$10
- Sarah Jane Cion, Alec Safy, Mike Camacho; Michael Kanan Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Rema Hasumi, Yuko Togami, Ayumi Ishito; Dot Iso with Vivek Menon, Dylan DelGiudice, Orchid McRae, Daniel Carter, Jen Sapiro, natefromfloral, Ayumi Ishito
Scholes Street Studio 7:30 pm
- Audrey Silver
Silvana 8 pm
- ★George Coleman Quartet; Michael Kanan Trio
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Snack Mix with Lip Talk, Jeremy Gustin
The Sultan Room 7 pm
- Robert Edwards Big Band
Swing 46 9 pm
- ★Johnathan Blake with Dayna Stephens, Jalen Baker, Fabian Almazan, Dezron Douglas
Village Vanguard 8, 10 pm \$40
- Silvano Monasterios
Zinc Bar 7, 8:30 pm \$30

Wednesday, October 11

- Eri Yamamoto Trio
Arthur's Tavern 7 pm
- David Wong Group with Rich Perry, Jacob Artved, Kush Abadey
Bar Bayeux 8, 9:30 pm
- Smoota Tête-a-Tête/Moon Radio
Bar Lunático 9, 10:30 pm \$10
- Mamady Kouyate and his Mandingo Ambassadors
Barbès 10 pm \$20
- ★Ron Carter Big Band
Birdland 7, 9:30 pm \$35-45
- ★David Ostwald's Louis Armstrong Eternity Band; Frank Vignola with James Chirillo
Birdland Theater 5:30, 8:30 pm \$20-30
- ★Robert Gasper with Norah Jones
Blue Note 8, 10:30 pm \$90-125
- ★Vanisha Gould Trio
Brookfield Place's Waterfront Plaza 5, 6:45 pm
- Brandi Disterheft Trio
Cellar Dog 7, 8:30 pm \$5
- ★Jones & Cannon with Camèrahn Alforque, Justin Robinson, Frank Lacy, Marc Cary, Gerald Cannon, Willie Jones III: "In the Spirit of Roy"
Dizzy's Club 7:30, 9:30 pm \$20-45
- Manuel Valera And New Cuban Express; Jihee Heo Trio
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Carol Sudhalter and Jam
Flushing Town Hall 7 pm
- ★Bobby Sanabria Multiverse Big Band
Interchurch Center 7 pm
- ★Tomas Fujiwara 7 Poets Trio with Tomeka Reid, Patricia Brennan
The Jazz Gallery 7:30, 9:30 pm \$30-40
- Gian Perez, Eliza Salem, Greg Lou; Travis Sullivan, Eishin Nose, Bob Meyer; Stephen Gaudi, Adam Lane; Hanna Schörken, Sandy Ewen, Eric Plaks, James Paul Nadien; Adam Caine's Main Drag Guitar Orchestra
Main Drag Music 7 pm \$15
- Andy Brown, Neal Miner, Ben Ciiness; Caelan Cardello Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Amy London/Pete McGuinness with Tomoko Ohno, Jennifer Vincent, Sherrie Maricle
Pangea 7 pm \$25
- Harlem Jazz Session with Peter Brainin
Room 623 at B2 Harlem 8, 10 pm \$20
- Dave Glasser Quartet; Curtis Nowosad Quintet and Jam
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Theresa Wong with Nava Dunkelmann, Fred Frith, Carla Kihlstedt
The Stone at The New School 8:30 pm \$20
- Shamarr Allen
The Sultan Room 7 pm
- Ray Scro and Jazz Jam
Superfine 7 pm
- ★Eli Yamin
Two E Lounge 6, 7:45 pm
- ★Johnathan Blake with Dayna Stephens, Jalen Baker, Fabian Almazan, Dezron Douglas
Village Vanguard 8, 10 pm \$40

Thursday, October 12

- ★J.C. Sanford/George Schuller with Adam Kolker, Jeremy Stratton
Bar Bayeux 8, 9:30 pm
- Yoav Eshed Quartet
Bar Lunático 9, 10:30 pm \$10
- Leo Sidran; Balsa de Fuego with Raquel Baena, Dan Neville, Justin Flynn, Andrés Fonseca, Juan Sebastián Monsalve
Barbès 8, 10 pm \$20
- ★Ron Carter Big Band
Birdland 7, 9:30 pm \$35-45
- John Manzari with Luther S. Allison
Birdland Theater 8:30 pm \$20-30
- ★Robert Gasper with Norah Jones
Blue Note 8, 10:30 pm \$90-125
- Christone "Kingfish" Ingram
Brooklyn Bowl 8 pm \$30
- Brandon Lee Quintet; Simona Premazzi Quartet
Cellar Dog 7, 8:30, 11 pm \$5
- ★Jones & Cannon with Camèrahn Alforque, Justin Robinson, Frank Lacy, Marc Cary, Gerald Cannon, Willie Jones III: "In the Spirit of Roy"; Camèrahn Alforque
Dizzy's Club 7:30, 9:30, 11:15 pm \$20-45
- Spike Wilner Trio; Mark Whitfield
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Mike Stern Band
Drom 8 pm \$20
- ★Stanley Jordan
Iridium 8:30 pm \$45-55
- Gabriel Chakarji/Juan Diego Villalobosm
Jamaica Center for Arts and Learning 8 pm
- ★Elliott Sharp's SysOrk
Main Drag Music 8 pm
- ★Henry Hey, Jochen Rueckert, Hamish Smith; Wilfie Williams Trio
Mezzrow 7:30, 9 pm \$35
- Kym Lawrence
National Jazz Museum in Harlem 2 pm
- Phil Young Experience
Patrick's Place 7 pm \$10
- ★Darius Jones with Gelsey Bell, Aviva Jaye, Sunder Ganglani, Paul Pinto, Levy Lorenzo
Roulette 8 pm \$25-30
- Judette Elliston
Silvana 7 pm
- ★Michael Blake Quartet
Smalls 7:30, 9 pm \$35
- ★Larry Goldings, Peter Bernstein, Bill Stewart
Smoke 7, 9 pm \$40-55

JAZZ AT LINCOLN CENTER

OCT 13-14 ROSE THEATER

CHARLES LLOYD AT 85

NEA Jazz Master Charles Lloyd celebrates his 85th birthday at Rose Theater with two very special all-star bands. Friday evening features Sangam, with iconic Indian percussionist Zakir Hussain and drummer Eric Harland, while Saturday night stars the New Quartet, featuring Harland, pianist Jason Moran, and bassist Reuben Rogers.

OCT 21 AT 3PM ROSE THEATER

FAMILY CONCERT: WHAT IS NEW ORLEANS JAZZ?

Hosted by singer Catherine Russell, the daughter of long-time Louis Armstrong associate Luis Russell, this family friendly concert explores the musical styles of New Orleans—the birthplace of jazz.

OCT 27-28 ROSE THEATER

SHERMAN IRBY'S MUSINGS OF COSMIC STUFF

FEATURING THE JLCO WITH WYNTON MARSALIS

Hosted and narrated by special guest Neil deGrasse Tyson, this world premiere of saxophonist and composer Sherman Irby's newest work unveils its celestial inspiration, from supernova stars and black holes to the formations of galaxies and life itself.

NOV 10-11 ROSE THEATER

STEVE MILLER: ROOTS OF THE BLUES

Renowned blues-rock guitarist, multi-platinum selling singer-songwriter, Rock and Roll Hall of Fame inductee, and 2020 Songwriters Hall of Fame inductee Steve Miller continues his exploration of the blues at Jazz at Lincoln Center.



CHARLES LLOYD

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A CHANGE OF DESTINY**

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**JALEEL SHAW (ALTO SAX),
ROBIN EUBANKS (TROMBONE),
DIANE MONROE (VIOLIN),
SUMI TONOOKA (PIANO),
LEE SMITH (BASS);
PHEEROAN AKLAFF (DRUMS)
+ RUTH NAOMI FLOYD (VOCALS)**

**NEW RELEASE *A CHANGE OF DESTINY* (MAHAKALA MUSIC)
RECORDED WITH WONDERFUL SOUND 8
THE ALBUM IS ZANKEL'S RESPONSE TO THE DISCOVERY OF
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ALBUM RELEASE CONCERT:

**FRIDAY, OCT. 20 (7 PM)
AT MOUNT MORRIS ASCENSION PRESBYTERIAN CHURCH
(15 MT. MORRIS PARK WEST, HARLEM)**

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If the music on *A Change of Destiny*
doesn't lift you up, nothing will!

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- Theresa Wong/Sean Meehan The Stone at The New School 8:30 pm \$20
- Jill McCarron Two E Lounge 6, 7:45 pm
- Johnathan Blake with Dayna Stephens, Jalen Baker, Fabian Almazan, Dezron Douglas Village Vanguard 8, 10 pm \$40

Friday, October 13

- Rob Duguay's Outernet Bar Lunático 9, 10:30 pm \$10
- Bill Saxton Harlem All-Stars Bill's Place 7, 9 pm \$30
- Birdland Big Band; Ron Carter Big Band Birdland 5:30, 8:30, 10:30 pm \$25-45
- Misterioso Quintet "Plays Monk" with Ben Allison, Helen Sung, Steve Smith Birdland Theater 7, 9:30 pm \$20-30
- Robert Gasper with Norah Jones Blue Note 8, 10:30 pm \$90-125
- James Austin Quartet; John Lang Quartet Cellar Dog 7, 8:30, 11 pm \$10
- Jones & Cannon with Camèrahn Alforque, Justin Robinson, Frank Lacy, Marc Cary, Gerald Cannon, Willie Jones III: "In the Spirit of Roy"; Camèrahn Alforque Dizzy's Club 7:30, 9:30, 11:15 pm \$20-45
- Erena Terakubo Quartet; Helio Alves Quintet The Django 7:30, 9, 10:30, 12 am \$25
- Progressive Chamber Music Festival: Treeseach with Keir GoGwit, Kyle Motl, Sara Schoenbeck/DoYeon Kim, Jake Charkey Greenwich House Music School 6:30 pm \$25
- Stanley Jordan Iridium 8:30 pm \$45-55
- Laurie Spiegel, Seth Cluett: "Harmonic Algorithm" Issue Project Room 8, 9 pm \$20
- Aaron Parks with Milena Casado, Alfredo Colón, Emmanuel Michael, Kanoa Mendenhall, Ivanna Cuesta Gonzalez: "Archetypes" The Jazz Gallery 7:30, 9:30 pm \$30-40
- Colin Heshmat Knickerbocker Bar & Grill 9 pm
- Aaron Goldberg Trio; Brandi Disterheft Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Peter Apfelbaum Mount Morris Ascension Presbyterian Church 7 pm
- Patience Higgins' Jazz Jam Patrick's Place 8 pm
- Zach Adleman; Alison Shearer Room 623 at B2 Harlem 7, 8:30, 10, 11:45 pm \$20
- Charles Lloyd's Sangam with Zakir Hussain, Eric Harland: "Charles Lloyd at 85" Rose Theater 8 pm \$40-175
- Peter Louis Octet; Wazumbians Silvana 8, 10 pm
- Virginia Mayhew Quintet; Philip Harper Quintet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$40
- Larry Goldings, Peter Bernstein, Bill Stewart Smoke 7, 9, 10:30 pm \$40-55
- Hiromi Sony Hall 7, 9:30 pm \$45
- Theresa Wong/Joan La Barbara The Stone at The New School 8:30 pm \$20
- Riyaz Qawwali and Harlem Gospel Travelers Symphony Space 8 pm \$37-57
- Eli Yamin Two E Lounge 6, 7:45 pm
- Johnathan Blake with Dayna Stephens, Jalen Baker, Fabian Almazan, Dezron Douglas Village Vanguard 8, 10 pm \$40
- Erotica with John Lang Zinc Bar 7, 8:30 pm \$30

Saturday, October 14

- Michela & The Tap Band Bar Lunático 9, 10:30 pm \$10
- Bill Saxton Harlem All-Stars Bill's Place 7, 9 pm \$30
- Eric Comstock with Sean Smith, Barbara Fasano; Ron Carter Big Band Birdland 5:30, 8:30, 10:30 pm \$25-45
- Misterioso Quintet "Plays Monk" with Ben Allison, Uri Caine, Steve Smith Birdland Theater 7, 9:30 pm \$20-30
- Robert Gasper with Norah Jones Blue Note 8, 10:30 pm \$90-125
- Samba de Gringo; Ken Fowser Quartet Cellar Dog 7, 8:30, 11 pm \$10
- Elaine Dame Quartet Chelsea Table + Stage 7 pm \$22-52
- Roy Hargrove Big Band with Willie Jones III, Danton Boller, Saul Rubin, Freddie Hendrix, Wayne Tucker, Duane Eubanks, Camèrahn Alforque, Jason Jackson, James Burton, Rashaan Salaam, Max Seigel, Bruce Williams, Mark Gross, Mike Lee, Keith Loftis, Jason Marshall: "Happy Birthday Roy!"; Camèrahn Alforque Dizzy's Club 7:30, 9:30, 11:15 pm \$25-65
- Progressive Chamber Music Festival: Matthew Shipp; TOKALA: Shoko Nagai, Sita Chay, Satoshi Takeishi Greenwich House Music School 6:30 pm \$25
- John P. Hastings with TILT Brass Inwood Hill Park 2, 4 pm
- Stanley Jordan Iridium 8:30 pm \$45-55
- Laurie Spiegel, Seth Cluett: "Harmonic Algorithm" Issue Project Room 8, 9 pm \$20
- Aaron Parks with Milena Casado, Alfredo Colón, Emmanuel Michael, Kanoa Mendenhall, Ivanna Cuesta Gonzalez: "Archetypes" The Jazz Gallery 7:30, 9:30 pm \$30-40
- Colin Heshmat Knickerbocker Bar & Grill 9 pm
- Michelle Shocked, Adriana Valdes, Gene Pritsker, Kathleen Supove, Faye-Ellen Silverman, Henny Kim, Mark Kostabi, Seth Boustead, Debra Kaye Kostabi World 7 pm \$20
- Maria Kaushansky Trio L'Amico 5 pm
- Aaron Goldberg Trio Mezzrow 7:30, 9 pm \$40
- Harvest Time Project "Pharoah Sanders Birthday Tribute" with Tisziji Muñoz, Jeff Parker, Chad Taylor, James Brandon Lewis, Joshua Abrams National Sawdust 8 pm \$30
- Herbie Hancock Institute of Jazz International Piano Competition Perelman Performing Arts Center 1 pm
- Charles Lloyd's New Quartet with Eric Harland, Jason Moran, Reuben Rogers Rose Theater 8 pm \$40-175
- Chico Freeman Quintet with Adegoke Steve Colson, Mark Helias, Ronnie Burrage, Thaddeus Tukes Roulette 8 pm \$30-35
- Evan Wood Ban Quartet; Famous Geniuses; Phil Gammage Quartet Silvana 8, 9, 10 pm
- Sharp Radway Sistas' Place 8, 9:30 pm \$30
- Virginia Mayhew Quintet; Stacy Dillard Quartet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$40
- Larry Goldings, Peter Bernstein, Bill Stewart Smoke 7, 9, 10:30 pm \$40-55

- Hiromi Sony Hall 7, 9:30 pm \$45
- Orpheus and Branford Marsalis Stern Auditorium at Carnegie Hall 8 pm \$38-149
- Theresa Wong with Chris Brown, Zeena Parkins The Stone at The New School 8:30 pm \$20
- Eli Yamin Two E Lounge 6, 7:45 pm
- Johnathan Blake with Dayna Stephens, Jalen Baker, Fabian Almazan, Dezron Douglas Village Vanguard 8, 10 pm \$40

Sunday, October 15

- Mazz Swift 440Gallery 4:40 pm \$10
- Seleno Clark Legacy Band American Legion Post 398 6 pm
- Juancho Herrera/Franco Pinna Barbès 6 pm \$20
- Michael Davis Hip-Bone Big Band; Afro Latin Jazz Orchestra Birdland 8:30, 10:30 pm \$20-40
- Misterioso Quintet "Plays Monk" with Ben Allison, Aaron Goldberg, Steve Smith Birdland Theater 7, 9:30 pm \$20-30
- Robert Gasper with Norah Jones Blue Note 8, 10:30 pm \$90-125
- Nick Biello Trio Cellar Dog 7, 8:30 pm \$5
- Jonathan Karrant Quartet with John Di Martinio, Woshi Waki, Rogerio Boccato Chelsea Table + Stage 7 pm \$22.50-42.50
- Band of Bones Christ and St. Stephen's Church 3 pm
- Maria Kaushansky Trio Cut by Wolfgang Puck 12 pm
- Roy Hargrove Big Band with Willie Jones III, Danton Boller, Saul Rubin, Freddie Hendrix, Wayne Tucker, Duane Eubanks, Camèrahn Alforque, Jason Jackson, James Burton, Rashaan Salaam, Max Seigel, Bruce Williams, Mark Gross, Mike Lee, Keith Loftis, Jason Marshall: "Happy Birthday Roy!" Dizzy's Club 5:30, 7:30 pm \$25-65
- Joe Farnsworth Quartet; Gabrielle Stravelli Quartet The Django 6:30, 8, 9:30, 11 pm \$25
- John P. Hastings with TILT Brass Inwood Hill Park 1, 3 pm
- Aaron Parks: "40th Birthday Celebration" The Jazz Gallery 7:30, 9:30 pm \$30-40
- Welf Dorr, Elias Meister, Dmitry Ishenko, Rob Mitzner The Keep 9 pm
- Tamuz Nissim Quartet; Vanisha Gould Polite Jam Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Jihye Lee Orchestra National Sawdust 7:30 pm \$25
- Ben Cassara with Nicki Adams, Sam Bevan North Square Lounge 12:30, 2 pm
- Titan to Tachyons with Sally Gates, Matt Hollenberg, Trevor Dunn, Kenny Grohowski; Sana Nagano's Atomic Pigeons with Harvey Valdes, Matt Hollenberg, Danny Sher Nublu 151 7 pm \$20
- Boncellia Lewis and Friends Patrick's Place 12 pm \$10
- Herbie Hancock Institute of Jazz International Piano Competition Perelman Performing Arts Center 6 pm
- Nate Lucas All-Stars Red Rooster Harlem 4 pm
- Jillian Grace; Mimi Jones and Jam Room 623 at B2 Harlem 6, 8, 10 pm \$20
- Rocco John, Jack DeSalvo, Phil Sirois Saint Peter's Church 5 pm
- Jovan Alexandre Trio; Aaron Johnson Boplicity and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Larry Goldings, Peter Bernstein, Bill Stewart Smoke 7, 9 pm \$40-55
- Johnathan Blake with Dayna Stephens, Jalen Baker, Fabian Almazan, Dezron Douglas Village Vanguard 8, 10 pm \$40

Monday, October 16

- Grove Street Stompers Arthur's Tavern 7 pm
- Miles Okazaki Trio "Plays Thelonious Monk" Bar Lunático 9, 10:30 pm \$10
- Reginald Chapman's Chaphouse with Maxx Spinelli, Julia Chen, Ryan Easter, Mark McIntyre, Eli Rojas Barbès 7 pm \$20
- Vince Giordano And The Nighthawks Birdland Theater 7, 9:30 pm \$20-40
- Freelance with Justin Tyson, D.J. Ginyard, Chad Selph, Yasser Tejeda, Craig Hill, Smithsonen Blue Note 8, 10:30 pm \$25-35
- Lafayette Harris Jr. Trio Cellar Dog 7, 8:30 pm \$5
- Roy Hargrove Big Band with Willie Jones III, Danton Boller, Saul Rubin, Freddie Hendrix, Wayne Tucker, Duane Eubanks, Camèrahn Alforque, Jason Jackson, James Burton, Rashaan Salaam, Max Seigel, Bruce Williams, Mark Gross, Mike Lee, Keith Loftis, Jason Marshall: "Happy Birthday Roy!" Dizzy's Club 7:30, 9:30 pm \$25-65
- Nick Di Maria Quintet; Tyreek McDole Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- Mingus Big Band Drom 7:30, 9:30 pm \$30
- Quinsin Nachoff Hunter College 8 pm
- Spike Wilner Trio; Pasquale Grasso, Ari Roland, Keith Balla Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Uri Gurvich and E-Folk with Leo Genovese, Elias Meister, Panagiotis Andreou, Ronen Itzik Nublu 151 8 pm \$22.66
- "Ronnie Cuber Memorial" Saint Peter's Church 6:30 pm
- Evan Sherman Trio Smalls 10:30 pm, 12 am \$35
- Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40
- Bobby Broom/Peter Bernstein Zinc Bar 7, 8:30 pm \$30

Tuesday, October 17

- Laurie Anderson with Sex Mob BAM Howard Gilman Opera House 8 pm \$35-50
- Sisukas Mies, Rob Duguay, Diego Voglino and Jam Bar Bayeux 8, 9:30 pm
- Juan Falu with Federico Diaz, Leo Genovese, Juana Luna Bar Lunático 9, 10:30 pm \$10
- Slavic Soul Party with John Carlson, Kenny Warren, Peter Hess, Peter Stan, Tim Vaughn, Adam Dotson, Ken Bentley, Matt Moran, Chris Stromquist Barbès 9 pm \$20
- Ron Carter's Foursight Quartet with Renee Rosnes, Jimmy Greene, Payton Crossley Birdland 7, 9:30 pm \$35-45

- **Anderson Brothers: “Play Cole Porter”**
Birdland Theater 5:30 pm \$20-30
- **Freelance with Justin Tyson, D.J. Ginyard, Chad Selph, Yasser Tejeda, Craig Hill, Smithsoneon**
Blue Note 8, 10:30 pm \$25-35
- **Vanderlei Pereira Trio**
Cellar Dog 7, 8:30 pm \$5
- **“Celebrating Eddie Harris”:** Rufus Reid with Summer Camargo, Langston Hughes II, Don Braden, Nia Harris, David Hazeltine, Ed Cherry, Ray Peterson, Aaron Ivey, Yvonne Harris
Dizzy's Club 7:30, 9:30 pm \$20-45
- **Conrad Herwig And The Latin Side All-Stars**
The Django 7:30, 9, 10:30 pm, 12 am \$25
- **Family Plan with Andrew Boudreau, Simón Willson, Vicente Hansen**
Lowlands 8, 9:30 pm \$10
- **Adam Birnbaum Trio; John Merrill Trio**
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- **Pascal Le Boeuf**
Scholes Street Studio 7:30 pm
- **Lucas Pino Quartet; Russell Hall Quintet**
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- **Robert Edwards Big Band**
Swing 46 9 pm
- **Matthew Whitaker**
Symphony Space 7 pm \$40-250
- **Fred Hersch Trio + 1 with Miguel Zenón, Drew Gress, Jochen Rueckert**
Village Vanguard 8, 10 pm \$40
- **Cesar Orozco**
Zinc Bar 7, 8:30 pm \$30

Wednesday, October 18

- **Mark Shim**
Bar Bayeux 8, 9:30 pm
- **Vanisha Gould**
Bar Lunático 9, 10:30 pm \$10
- **Mamady Kouyate and his Mandingo Ambassadors**
Barbès 10 pm \$20
- **Ron Carter's Foursight Quartet with Renee Rosnes, Jimmy Greene, Payton Crossley**
Birdland 7, 9:30 pm \$35-45
- **David Ostwald's Louis Armstrong Eternity Band; Frank Vignola with Pasquale Grasso**
Birdland Theater 5:30, 8:30 pm \$20-30
- **Robert Gasper with Amber Navran**
Blue Note 8, 10:30 pm \$50-65
- **Dabin Ryu Quartet**
Brookfield Place's Waterfront Plaza 5, 6:45 pm
- **Bebop Collective Quartet**
Cellar Dog 7, 8:30 pm \$5
- **Aaron Rimbui Swahili Nation with Kanjii Mbugua, Michael Olatuja, Lumanyano Mzi, Yunie Mojica: “Kenya's 60th Anniversary of Independence”**
Dizzy's Club 7:30, 9:30 pm \$20-50
- **Neal Caine Quartet; Ricardo Grilli Quartet**
The Django 7:30, 9, 10:30 pm, 12 am \$25
- **James Paul Nadien/Steve Swell**
Freddy's Backroom 7 pm
- **Coplas Escondidas with Sofia Rei and Jorge Roeder**
The Jazz Gallery 7:30, 9:30 pm \$20-30
- **Butcher Brown; CARRTOONS**
Le Poisson Rouge 8 pm \$25
- **David Haney Ensemble; Nick Demopoulos, Lauren Lee, Jeremy Carlstedt; Stephen Gauci, Adam Lane, Kevin Shea; pm Kenneth Jimenez, Ingrid Laubrock, Chris Hoffman; Main Drag Conduction Orchestra**
Main Drag Music 7 pm \$15
- **Steve Cardenas Trio; Yuval Aminhai Trio**
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- **Frank Lacy/Ray Blue Quartets**
NAMA 8 pm
- **Brenda Earle Stokes with Gary Wang, Ross Pederson**
Pangea 7 pm \$25
- **Daniel Villarreal**
Public Records 7 pm \$25.75
- **Harlem Jazz Session with Peter Brainin**
Room 623 at B2 Harlem 8, 10 pm \$20
- **Peter Brendler Quartet**
Smalls 7:30, 9 pm \$35
- **Patricia Brennan**
The Stone at The New School 8:30 pm \$20
- **Tredici Bacci; Forro in the Dark**
The Sultan Room Room 7 pm
- **Jill McCarron**
Two E Lounge 6, 7:45 pm
- **Fred Hersch Trio + 1 with Miguel Zenón, Drew Gress, Jochen Rueckert**
Village Vanguard 8, 10 pm \$40
- **Terry Waldo's Gotham City Ragtime Band**
Zinc Bar 7, 8:30 pm \$30

Thursday, October 19

- **Hery Paz with Dave Liebman, Willy Rodriguez, Henry Jimenez**
Academy Records 5 pm
- **Adam Birnbaum/Kayvon Gordon with Adam Kolker, Jeremy Stratton**
Bar Bayeux 8, 9:30 pm
- **Bubble Feed with Christina Courtin, Danny Fox**
Bar Lunático 9, 10:30 pm \$10
- **Pre-War Ponies with Daria Grace, J. Walter Hawkes, Jim Whitney, Willie Martinez; Sugartone Brass Band with Moses Patrou, Kenny Bentley, Conor Elmes, Thomas Abercrombie, Steve Thomas, Scott Bourgeois, Tim Vaughn, Alex Asher**
Barbès 8, 10 pm \$20
- **Ron Carter's Foursight Quartet with Renee Rosnes, Jimmy Greene, Payton Crossley**
Birdland 7, 9:30 pm \$35-45
- **Bill Mays Trio with Dean Johnson, Ron Vincent**
Birdland Theater 8:30 pm \$20-30
- **Robert Gasper with Amber Navran**
Blue Note 8, 10:30 pm \$50-65
- **BRIC JAZZFEST: Terrace Martin; Melanie Charles/Orrin Evans Duo; Isaiah Collier; Reggie Workman's Works In Progress with Ayana Workman, Jen Shyu, Jason Hwang; Alexa Tarantino; Panikkar Rosner & Leigh**
BRIC House Artist Studio 7 pm \$50
- **Chuck Redd Quartet; Mariel Bildsten Quartet**
Cellar Dog 7, 8:30, 11 pm \$5
- **Denise Thimes Experience; Mar Vilaseca**
Dizzy's Club 7:30, 9:30, 11:15 pm \$20-50
- **Mike DiRubbo Quartet; Ed Cherry Quartet**
The Django 7:30, 9, 10:30 pm, 12 am \$25
- **Miya Masaoka with Ben Vida**
e-flux 7 pm
- **Sarah Hennies, Tristan Kasten-Krause**
Issue Project Room 8, 9 pm \$20
- **Elliott Sharp's Aggregat Trio**
The Jazz Gallery 7:30, 9:30 pm
- **Steve LaSpina Trio; Cameron Campbell Trio**
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35

- **John Zorn at 70: New Masada with Julian Lage, Jorge Roeder, Kenny Wollesen + Simulacrum with John Medeski, Matt Hollenberg, Kenny Grohowski**
Miller Theatre 8 pm \$25-30
- **Harlem Blues and Jazz Band 50th Anniversary**
National Jazz Museum in Harlem 2 pm
- **Tad Shull with Rob Schneiderman, Paul Gill, Joe Strasser**
Ornithology 9 pm
- **Phil Young Experience**
Patrick's Place 7 pm \$10
- **Nate Hook**
Silvana 9 pm
- **Aaron Burnett Quartet; David Gibson Quartet and Jam**
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- **Jacky Terrasson Trio with Kenny Davis, Alvester Garnett**
Smoke 7, 9 pm \$40-55
- **Patricia Brennan's MOCH with Noel Brennan, Keisuke Matsuno**
The Stone at The New School 8:30 pm \$20
- **Jill McCarron**
Two E Lounge 6, 7:45 pm
- **Fred Hersch Trio + 1 with Miguel Zenon, Drew Gress, Jochen Rueckert**
Village Vanguard 8, 10 pm \$40

Friday, October 20

- **Kali Rodriguez Peña's Mélange**
Bar Lunático 9, 10:30 pm \$10
- **Bill Saxton Harlem All-Stars**
Bill's Place 7, 9 pm \$30
- **Birdland Big Band; Ron Carter's Foursight Quartet with Renee Rosnes, Jimmy Greene, Payton Crossley**
Birdland 5:30, 8:30, 10:30 pm \$25-45
- **Steve Kuhn Trio with Aidan O'Donnell, Billy Drummond**
Birdland Theater 7, 9:30 pm \$20-30
- **Robert Gasper X Dinner Party with Terrace Martin, Kamasi Washington**
Blue Note 8, 10:30 pm \$50-65
- **BRIC JAZZFEST: Georgia Anne Muldrow; BIGYUKI; George Burton; Jonathan Michel: “L'Ouverture”; Cisco Swank; Strings N Skins**
BRIC House Artist Studio 7 pm \$50
- **Richard Clements Quintet; Matt Martinez Quartet**
Cellar Dog 7, 8:30, 11 pm \$10
- **Denise Thimes Experience; Mar Vilaseca**
Dizzy's Club 7:30, 9:30, 11:15 pm \$20-50
- **Rick Germanson Quartet; JC Hopkins Biggish Band**
The Django 7:30, 9, 10:30 pm, 12 am \$25
- **Craig Harris “Tongues of Fire”**
Harlem Stage Gatehouse 7:30 pm \$40
- **Sarah Hennies, Tristan Kasten-Krause: “Passing & Duo”**
Issue Project Room 8, 9 pm \$20
- **Simon Moullier Trio with Luca Alemanno, Jongkuk Kim**
The Jazz Gallery 7:30, 9:30 pm \$30-40
- **Joe Camardo/Marshall Herridge**
Knickerbocker Bar & Grill 9 pm
- **Allan Harris Quartet; Jon Davis Trio**
Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- **Bobby Zankel Wonderful Sound 8 with Jaleel Shaw, Robin Eubanks, Diane Monroe, Sumi Tonooka, Lee Smith, Pheeroan akLaff, Shayne V Frederick**
Mount Morris Ascension Presbyterian Church 7 pm
- **Patience Higgins' Jazz Jam**
Patrick's Place 8 pm
- **Eliane Amherd; Jason Marshall**
Room 623 at B2 Harlem 7, 8:30, 10, 11:45 pm \$20
- **Jason Marshall Quartet; Philip Harper Quintet and Jam**
Smalls 7:30, 9, 10:30 pm, 12 am \$40
- **Jacky Terrasson Trio with Kenny Davis, Alvester Garnett**
Smoke 7, 9, 10:30 pm \$40-55
- **Patricia Brennan with Anna Webber, Tomas Fujiwara**
The Stone at The New School 8:30 pm \$20
- **Jill McCarron**
Two E Lounge 6, 7:45 pm
- **Fred Hersch Trio + 1 with Miguel Zenón, Drew Gress, Jochen Rueckert**
Village Vanguard 8, 10 pm \$40
- **John Zorn “Plays Harry Smith”**
The Whitney 8 pm
- **Kenny Barron Trio with Kiyoshi Kitagawa, Johnathan Blake**
Zankel Hall 9 pm \$64-79

Saturday, October 21

- **JT Bowen & The Mighty Kings of Soul**
Arthur's Tavern 10 pm
- **Dan White Quintet with Josh Dion**
Bar Lunático 9, 10:30 pm \$10
- **Eric Vloeimans/Will Holshouser**
Barbès 8 pm \$20
- **Bill Saxton The Harlem All-Stars**
Bill's Place 7, 9 pm \$30
- **Eric Comstock with Sean Smith, Barbara Fasano; Ron Carter's Foursight Quartet with Renee Rosnes, Jimmy Greene, Payton Crossley**
Birdland 5:30, 8:30, 10:30 pm \$25-45
- **Steve Kuhn Trio with Aidan O'Donnell, Billy Drummond**
Birdland Theater 7, 9:30 pm \$20-30
- **Robert Gasper X Dinner Party with Terrace Martin, Kamasi Washington**
Blue Note 8, 10:30 pm \$50-65
- **BRIC JAZZFEST: Amina Claudine Myers Trio with Jerome Harris, Reggie Nicholson; B. Cool-Aid; Miki Yamanaka Origami Project; Sarah Elizabeth Charles; Trill Mega Jam with The Jungle; Nite Bjuti with Candice Hoyes, Val Jeanty, Mimi Jones**
BRIC House Artist Studio 7 pm \$50
- **Frank Basile Quartet; Courtney Wright Quartet**
Cellar Dog 7, 8:30, 11 pm \$10
- **Steve Wilson/Lewis Nash with John Patittucci; Mar Vilaseca**
Dizzy's Club 7:30, 9:30, 11:15 pm \$25-60
- **Jason Tiemann Quartet; Richard Cortez Band**
The Django 7:30, 9, 10:30, 12 am \$25
- **Craig Harris “Tongues of Fire”**
Harlem Stage Gatehouse 7:30 pm \$40
- **Santi Debriano's Arkestra Bembe feat. George Garzone and Jack Walrath with Andrea Brachfeld, Ray Scro, TK Blue, Tommy Morimoto, Mamiko Watanabe, Adrian Alvarado, Robby Ameen**
Iridium 8:30 pm \$35-45
- **International Contemporary Ensemble: “John Cage's Ryoanji”**
Japan Society 8:30 pm \$40
- **Tivon Pennicott Quartet with Idris Frederick, McKeen Myers, Kenn Salters**
The Jazz Gallery 7:30, 9:30 pm \$30-40
- **Joe Camardo/Marshall Herridge**
Knickerbocker Bar & Grill 9 pm
- **Allan Harris Quartet**
Mezzrow 7:30, 9 pm \$40
- **Nick Millevoi/Kid Millions, Jim Sauter**
P.I.T. 8 pm
- **Allan Mitchell with Just Tones**
Patrick's Place 7 pm \$10

- **Family Concert: What is New Orleans Jazz?” with Catherine Russell**
Rose Theater 3 pm \$20-35
- **Riley Burke**
Silvana 7 pm
- **Endea Owens**
Sistas' Place 8, 9:30 pm \$30
- **Jason Marshall Quartet; Eric Wyatt Quartet and Jam**
Smalls 7:30, 9, 10:30 pm, 12 am \$40
- **Jacky Terrasson Trio with Kenny Davis, Alvester Garnett**
Smoke 7, 9, 10:30 pm \$40-55
- **Patricia Brennan/Adam O'Farrill**
The Stone at The New School 8:30 pm \$20
- **“Tango Legends”**
Tribeca Performing Arts Center 8 pm \$55-90
- **Jill McCarron**
Two E Lounge 6, 7:45 pm
- **Fred Hersch Trio + 1 with Miguel Zenón, Drew Gress, Jochen Rueckert**
Village Vanguard 8, 10 pm \$40
- **John Zorn “Plays Harry Smith”**
The Whitney 4 pm

Sunday, October 22

- **Selena Clark Legacy Band**
American Legion Post 398 6 pm
- **Alex Kautz Quartet with John Ellis, Chico Pinheiro, Joe Martin**
Bar Lunático 9, 10:30 pm \$10
- **Nick Finzer Big Band; Afro Latin Jazz Orchestra**
Birdland 5:30, 8:30, 10:30 pm \$20-40
- **Steve Kuhn Trio with Aidan O'Donnell, Billy Drummond**
Birdland Theater 7, 9:30 pm \$20-30
- **Robert Gasper X Dinner Party with Terrace Martin, Kamasi Washington**
Blue Note 8, 10:30 pm \$50-65
- **Pheeroan akLaff New African Brew**
Brooklyn Museum 2 pm
- **Saul Rubin Trio**
Cellar Dog 7, 8:30 pm \$5
- **Steve Wilson/Lewis Nash with Christian McBride**
Dizzy's Club 5:30, 7:30 pm \$25-60
- **Jonny King Trio; Joe Strasser Trio**
The Django 6:30, 8, 9:30, 11 pm, \$25
- **Akiko Yano Trio with Will Lee, Chris Parker**
Joe's Pub 6 pm \$25
- **Welf Dorr, Elias Meister, Dmitry Ishenko, Yuko Togami**
The Keep 9 pm
- **Kendra Shank Trio**
Mezzrow 7:30, 9 pm \$35
- **Tahira Clayton with Addison Frei, Jon Michele**
North Square Lounge 12:30, 2 pm
- **Boncellia Lewis and Friends**
Patrick's Place 12 pm \$10
- **Nate Lucas All-Stars**
Red Rooster Harlem 4 pm
- **Richard Cortez; Mimi Jones and Jam**
Room 623 at B2 Harlem 6, 8, 10 pm \$20
- **Chase Elodia, Claire Dickson, Tyrone Alleno Walentiny**
Saint Peter's Church 5 pm
- **Will and Peter Anderson Quintet; Joe Magnarelli Quartet**
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- **Jacky Terrasson Trio with Kenny Davis, Alvester Garnett**
Smoke 7, 9 pm \$40-55
- **“Tango Legends”**
Tribeca Performing Arts Center 2 pm \$55-90
- **Fred Hersch Trio + 1 with Miguel Zenón, Drew Gress, Jochen Rueckert**
Village Vanguard 8, 10 pm \$40

Monday, October 23

- **Grove Street Stompers**
Arthur's Tavern 7 pm
- **Noé Socha/Tony Scherr**
Bar Lunático 9, 10:30 pm \$10
- **Vince Giordano And The Nighthawks**
Birdland Theater 7, 9:30 pm \$20-40
- **Stout**
Blue Note 8, 10:30 pm \$25-35
- **Zaid Nasser Trio**
Cellar Dog 7, 8:30 pm \$5
- **Juilliard Jazz Ensembles: “Mary Lou Williams: The Secular and the Sacred”**
Dizzy's Club 7:30, 9:30 pm \$20-40
- **Marius Van Den Brink Quintet; Aaron Seeber Quartet**
The Django 7:30, 9, 10:30 pm, 12 am \$25
- **Mingus Big Band**
Drom 7:30, 9:30 pm \$30
- **Stranger Days with Adam O'Farrill**
Lowlands 8, 9:30 pm \$10
- **Fleurine with Vitor Goncalves; Pasquale Grasso, Ari Roland, Keith Balla**
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- **Joe Farnsworth Trio; ELEW Trio and Jam**
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- **Vanguard Jazz Orchestra**
Village Vanguard 8, 10 pm \$40
- **Rory Stuart, Massimo Biolcati, Christian McGhee**
Zinc Bar 7, 8:30 pm \$30



FREE CONCERTS

www.jazzfoundation.org

Brooklyn Museum
200 Eastern Parkway,
Brooklyn, 2PM

10/22 - Pheeroan akLaff
New African Brew

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

10/5 - Patsy Grant & Friends
10/12 - Kym Lawrence
10/19 - Harlem Blues and Jazz Band 50th Anniversary
10/26 - Bertha Hope Quintet: Elmo Hope at 100

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Tuesday, October 24

- Jenny Scheinman with Carmen Staaf, Tony Scherr, Kenny Wollesen
Bar LunÀtico 9, 10:30 pm \$10
- ★Slavic Soul Party with John Carlson, Kenny Warren, Peter Hess, Peter Stan, Tim Vaughn, Adam Dotson, Ken Bentley, Matt Moran, Chris Stromquist
Barbès 9 pm \$20
- Frank Catalano Quartet
Birdland 7, 9:30 pm \$30-40
- Anderson Brothers
Birdland Theater 5:30 pm \$20-30
- Stout with Shedrick Mitchell: "I Love You Nina"
Blue Note 8, 10:30 pm \$25-35
- Ehud Asherie Trio
Cellar Dog 7, 8:30 pm \$5
- Julius Rodriguez
Dizzy's Club 7:30, 9:30 pm \$20-45
- ★Conrad Herwig And The Latin Side All-Stars
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Kevin Sun Trio with Walter Stinson, Kayvon Gordon
Lowlands 8, 9:30 pm \$10
- Joris Teepe Trio; Chris Flory Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Marc Ribot's Ceramic Dog
Public Records 7 pm \$25.75
- ★Caroline Davis' Alula with Chris Tordini, Jason Nazary, Nitcha Fame: "Captivity"
Roulette 8 pm \$25-30
- Leni Stern
Shrine 8 pm
- ★Steve Nelson Quartet
Smalls 7:30, 9 pm \$35
- Robert Edwards Big Band
Swing 46 9 pm
- ★Ravi Coltrane Quintet with Jonathan Finlayson, Luis Perdomo, Robert Hurst, Mark Whitfield Jr.
Village Vanguard 8, 10 pm \$40
- Ethan Menjivar
York College 7 pm
- ★Bruce Barth
Zinc Bar 7, 8:30 pm \$30

Wednesday, October 25

- ★Eri Yamamoto Trio
Arthur's Tavern 7 pm
- Julien Lourau/Bojan Z
Bar Bayeux 8, 9:30 pm
- Harish Raghavan Quartet with Ben Wendel, Miki Yamanaka, Kayvon Gordon
Bar LunÀtico 9, 10:30 pm \$10
- Mamady Kouyate and his Mandingo Ambassadors
Barbès 10 pm \$20
- Empire Wild with Ken Kubota, Mitch Lyon, Jiyong Kim
Baruch Performing Arts Center 7 pm \$40
- Frank Catalano Quartet
Birdland 7, 9:30 pm \$30-40
- ★David Ostwald's Louis Armstrong Eternity Band; Frank Vignola with Rodney Jones, Mark Whitfield
Birdland Theater 5:30, 8:30 pm \$20-30
- ★Robert Gasper "Tribute to Art Blakey & the Jazz Messengers"
Blue Note 8, 10:30 pm \$50-65
- Nicola Caminiti Quartet
Brookfield Place's Waterfront Plaza 5, 6:45 pm
- Headhunters with Bill Summers, Mike Clark, Kyle Rousset, Donald Harrison, Chris Severin
Café Wha? 7:30, 9:30 pm
- Greg Glassman Trio
Cellar Dog 7, 8:30 pm \$5
- Adam Birnbaum with Brian Stark, Christ Church Riverdale Choir
Christ Church Riverdale 3 pm
- Ashley Pezzotti
Dizzy's Club 7:30, 9:30 pm \$20-50
- Tyler Blanton Quartet; David Cook Quintet
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Jennifer Wharton's Bonegasm with John Fedchock, Nate Mayland, Alan Ferber, Michael Eckroth, Evan Gregor, Don Peretz, Samuel Torres
The Jazz Gallery 7:30, 9:30 pm \$20-30
- ★Ken Kobayashi, Rema Hasumi, Claire de Brunner, Zosha Warpeha; Josh Sinton, Todd Neufeld, Billy Mintz; Stephen Gauci, Adam Lane, Kevin Shea; Briggan Krauss, Tony Scherr, Lukas Koenig; James Nadien Ensemble
Main Drag Music 7 pm \$15
- Dabin Ryu Trio; Adam Ray Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Nancy Kelley/John Di Martino
Pangea 7 pm \$25
- Harlem Jazz Session with Peter Brainin
Room 623 at B2 Harlem 8, 10 pm \$20
- Winterfisch Sextet
Silvana 7 pm
- Adam Larson Quartet
Smalls 7:30, 9 pm \$35
- ★Kevin Hays, Ben Street, Billy Hart
Smoke 7, 9 pm \$40-55
- ★Erik Friedlander's The Throw with Mark Helias, Ches Smith
The Stone at The New School 8:30 pm \$20
- Sally Gates, Trevor Dunn, Greg Fox; Antinomie with Jack Lynch, Danny Sher
Sundown Bar 7 pm \$15
- Ray Scro and Jazz Jam
Superfine 7 pm



NOTESPEAK 12

LISA MARIE SIMMONS
MARCO CREMASCHINI
FEDERICO NEGRI
MARCO COCCONI
MANUEL CALIUMI

LIVE AT NUBLU NYC

NOV 16 2023
DOORS 7:00 PM

151 AVE. C, NYC
NUBLU.NET

Italia Music Export
Ministero degli Affari Esteri e della Cooperazione Internazionale
ropeadope

- Antonio Ciacca
Two E Lounge 6, 7:45 pm
- ★Ravi Coltrane Quintet with Jonathan Finlayson, Luis Perdomo, Robert Hurst, Mark Whitfield Jr.
Village Vanguard 8, 10 pm \$40

Thursday, October 26

- Yasser Tejeda & Palotrè
Bar LunÀtico 9, 10:30 pm \$10
- Eszter Balint and Friends with Felice Rosser
Barbès 8 pm \$20
- Karrin Allyson with Vitor Goncalves, Rafael Barata, Harvie S: "Brazilian Nights and Beyond"
Birdland 7, 9:30 pm \$30-40
- Gabrielle Stravelli Quintet with Tim Armacost, Josh Richman, Pat O'Leary, Eric Halvorson
Birdland Theater 8:30 pm \$25-35
- ★Robert Gasper "Tribute to Art Blakey & the Jazz Messengers"
Blue Note 8, 10:30 pm \$50-65
- LADAMA with Lara Klaus, Daniela Serna, Mafer Bandola, Sara Lucas
Brooklyn Bowl 8 pm \$20
- James Burton Quintet; Akiko Tsuruga Quartet
Cellar Dog 7, 8:30, 11 pm \$5
- ★Wycliffe Gordon; James Sarno
Dizzy's Club 7:30, 9:30, 11:15 pm \$25-55
- Jerome Sabbagh Quartet with Lex Kortan, Ugonna Okegwo, Jochen Rueckert; Chris Norton
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Pedrito Martinez
Drom 8 pm \$30
- ★Kevin Sun with Adam O'Farrill, Dana Saul, Walter Stinson, Simón Willson, Matt Honor
The Jazz Gallery 7:30, 9:30 pm \$20-30
- Colin Stranahan Trio; Greg Murphy Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Bertha Hope Quintet: "Elmo Hope at 100"
National Jazz Museum in Harlem 2 pm
- Phil Young Experience
Patrick's Place 7 pm \$10
- ★Sparks Quartet with Chad Fowler, Eri Yamamoto, Steve Hirsh, William Parker
Roulette 8 pm \$25-30
- Tim Hegarty Quartet; Josh Evans Quintet
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Steve Davis All-Star Sextet with Eddie Henderson, Ralph Moore, Cyrus Chestnut, Essiet Essiet, Lewis Nash
Smoke 7, 9 pm \$40-55
- Reggie Woods with Stanley Banks
SoulBK 7, 9 pm
- ★Floating City with Erik Friedlander, Mark Helias, Sara Serpa
The Stone at The New School 8:30 pm \$20
- Antonio Ciacca
Two E Lounge 6, 7:45 pm
- ★Ravi Coltrane Quintet with Jonathan Finlayson, Luis Perdomo, Robert Hurst, Mark Whitfield Jr.
Village Vanguard 8, 10 pm \$40

Friday, October 27

- Armo
Bar LunÀtico 9, 10:30 pm \$10
- Big Lazy with Stephen Ulrich, Andrew Hall, Yuval Lion
Barbès 10 pm \$20
- Bill Saxton Harlem All-Stars
Bill's Place 7, 9 pm \$30
- Birdland Big Band; Karrin Allyson with Vitor Goncalves, Rafael Barata, Harvie S: "Brazilian Nights and Beyond"
Birdland 5:30, 8:30, 10:30 pm \$25-40
- Ethan Iverson Trio with Buster Williams, Billy Hart
Birdland Theater 7, 9:30 pm \$25-35
- Robert Gasper with D Smoke
Blue Note 8, 10:30 pm \$60-85
- Darrell Green Quartet; Jinjoo Yoo Quartet
Cellar Dog 7, 8:30, 11 pm \$10
- ★Wycliffe Gordon; James Sarno
Dizzy's Club 7:30, 9:30, 11:15 pm \$25-55
- Joe Magnarelli Quartet; T.K. Blue Quartet
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Dafnis Prieto with Luciana Souza
Harlem Stage Gatehouse 7, 9 pm \$40
- Francisco Lopez: "Virtual Electro-Mechanics"
Issue Project Room 8 pm \$20
- Juan Diego Villalobos
The Jazz Gallery 7:30, 9:30 pm \$20-30
- Hyuna Park
Knickerbocker Bar & Grill 9 pm
- Michael Wolff Trio; Luther S. Allison Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- ★Diaspora with Ahmed Abdullah, Don Chapman, D.D. Jackson, Alain Martin, Brandon Lewis, Monique Ngozi Nri
Mount Morris Ascension Presbyterian Church 7 pm
- Chris Williams and Alaara with Grey McMurray, Sonya Belaya, Nicole Patrick
National Sawdust 7:30 pm \$22
- ★David Virelles and Glitch in the System with Eric McPherson, Morgan Guerin
Nublu 151 10 pm \$22.66
- Patience Higgins' Jazz Jam
Patrick's Place 8 pm
- Elin Melgarejo; Alex Kautz
Room 623 at B2 Harlem 7, 8:30, 10, 11:45 pm \$20
- ★Sherman Irby and the Jazz at Lincoln Center Orchestra with Wynton Marsalis: "Musings of Cosmic Stuff"
Rose Theater 8 pm \$40-175
- John Chin Quintet; Greg Tardy Trio
Smalls 7:30, 9, 10:30 pm, 12 am \$40
- ★Steve Davis All-Star Sextet with Eddie Henderson, Ralph Moore, Cyrus Chestnut, Essiet Essiet, Lewis Nash
Smoke 7, 9, 10:30 pm \$40-55
- Mange Maria Valencia, Alejandro Florez, Ricardo Gallo
Starr Bar 7 pm
- ★Haywire with Erik Friedlander, Wendy Eisenberg
The Stone at The New School 8:30 pm \$20
- Antonio Ciacca
Two E Lounge 6, 7:45 pm
- ★Ravi Coltrane Quintet with Jonathan Finlayson, Luis Perdomo, Robert Hurst, Mark Whitfield Jr.
Village Vanguard 8, 10 pm \$40

Saturday, October 28

- Binky Griptite Halloween
Bar LunÀtico 9, 10:30 pm \$10
- Bill Saxton & The Harlem All-Stars
Bill's Place 7, 9 pm \$30
- Eric Comstock with Sean Smith, Barbara Fasano; Karrin Allyson with Vitor Goncalves, Rafael Barata, Harvie S: "Brazilian Nights and Beyond"
Birdland 5:30, 8:30, 10:30 pm \$25-40
- Ethan Iverson Trio with Buster Williams, Billy Hart
Birdland Theater 7, 9:30 pm \$25-35
- Robert Gasper with D Smoke
Blue Note 8, 10:30 pm \$60-85
- Jade Synstelien Quartet; Jamale Davis Quartet
Cellar Dog 7, 8:30, 11 pm \$10

- ★Wycliffe Gordon; James Sarno
Dizzy's Club 7:30, 9:30, 11:15 pm \$25-55
- David Gibson Quartet; Mark G. Meadows and The Movement
"A Night Of (Stevie) Wonder"
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Michel Gentile with Michael McGinnis, Jacob Garchik, Chris Lightcap, Tom Rainey
Ibeam Brooklyn 8 pm \$20
- Francisco Lopez: "Virtual Electro-Mechanics"
Issue Project Room 8 pm \$20
- ★Joe Martin Quartet
The Jazz Gallery 7:30, 9:30 pm \$30-40
- Hyuna Park
Knickerbocker Bar & Grill 9 pm
- Michael Wolff Trio
Mezzrow 7:30, 9 pm \$40
- Derrick Barnett with Jamaican Jazzmatazz
Patrick's Place 7 pm \$10
- ★Sherman Irby and the Jazz at Lincoln Center Orchestra with Wynton Marsalis: "Musings of Cosmic Stuff"
Rose Theater 8 pm \$40-175
- John Chin Quintet; Greg Glassman Quartet and Jam
Smalls 7:30, 9, 10:30 pm, 12 am \$40
- ★Steve Davis All-Star Sextet with Eddie Henderson, Ralph Moore, Cyrus Chestnut, Essiet Essiet, Lewis Nash
Smoke 7, 9, 10:30 pm \$40-55
- ★Electric Snowfall with Erik Friedlander, Ikue Mori, Kevin Norton
The Stone at The New School 8:30 pm \$20
- Antonio Ciacca
Two E Lounge 6, 7:45 pm
- ★Ravi Coltrane Quintet with Jonathan Finlayson, Luis Perdomo, Robert Hurst, Mark Whitfield Jr.
Village Vanguard 8, 10 pm \$40

Sunday, October 29

- Night Service with John Lampley
Bar LunÀtico 9, 10:30 pm \$10
- Stéphane Wrembel
Barbès 8 pm \$20
- Benny Benack III Band; Afro Latin Jazz Orchestra
Birdland 5:30, 8:30, 10:30 pm \$20-40
- ★Ethan Iverson Trio with Buster Williams, Billy Hart
Birdland Theater 7, 9:30 pm \$25-35
- Robert Gasper with D Smoke
Blue Note 8, 10:30 pm \$60-85
- Ned Goold Trio
Cellar Dog 7, 8:30 pm \$5
- ★Wycliffe Gordon
Dizzy's Club 5:30, 7:30 pm \$25-55
- Eitan Kenner Quartet; Craig Handy Quartet
The Django 6:30, 8, 9:30 11 pm, \$25
- Welf Dorr, Robert Boston, Dmitry Ishenko, Dalius Naujo
The Keep 9 pm
- Coarolyn Leonhart Trio
Mezzrow 7:30, 9 pm \$35
- Naama Gheber with Charlie Sigler, Dave Baron
North Square Lounge 12:30, 2 pm
- Boncellia Lewis and Friends
Patrick's Place 12 pm \$10
- Miriam Elhajji
Rizzoli Bookstore 5 pm \$25
- Kate Kortum; Mimi Jones and Jam
Room 623 at B2 Harlem 6, 8, 10 pm \$20
- Tashi Dorji/Alex Zhang Hungtai
Roulette 8 pm \$25
- Tyrone Allen, Samantha Feliciano, Neta Raanan
Saint Peter's Church 5 pm
- Fabien Mary Quintet; Nick Hempton Quartet and Jam
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Steve Davis All-Star Sextet with Eddie Henderson, Ralph Moore, Cyrus Chestnut, Essiet Essiet, Lewis Nash
Smoke 7, 9 pm \$40-55
- ★Ravi Coltrane Quintet with Jonathan Finlayson, Luis Perdomo, Robert Hurst, Mark Whitfield Jr.
Village Vanguard 8, 10 pm \$40

Monday, October 30

- Grove Street Stompers
Arthur's Tavern 7 pm
- Night Service with John Lampley
Bar LunÀtico 9, 10:30 pm \$10
- ★Vince Giordano And The Nighthawks
Birdland Theater 7, 9:30 pm \$20-40
- Brazilian Grooves
Cellar Dog 7, 8:30 pm \$5
- ★Champion Fulton, Akiko Tsuruga: "Lou Donaldson's 97th Birthday Celebration"
Dizzy's Club 7:30, 9:30 pm \$20-50
- Spike Wilner Trio; Pasquale Grasso, Ari Roland, Keith Balla
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Craig Taborn
Roulette 8 pm \$25-30
- Miki Yamanaka Trio and Jam
Smalls 10:30 pm, 12 am \$35
- ★Vanguard Jazz Orchestra
Village Vanguard 8, 10 pm \$40
- Oz Noy, David Kikoski, John Benitez, Jeff "Tain" Watts
Zinc Bar 7, 8:30 pm \$30

Tuesday, October 31

- Catherine Brookman
Bar LunÀtico 9, 10:30 pm \$10
- ★Slavic Soul Party with John Carlson, Kenny Warren, Peter Hess, Peter Stan, Tim Vaughn, Adam Dotson, Ken Bentley, Matt Moran, Chris Stromquist
Barbès 9 pm \$20
- Mingus Big Band
Birdland 7, 9:30 pm \$30-40
- Anderson Brothers: "Play Cole Porter"
Birdland Theater 5:30 pm \$20-30
- Brian Charette Trio
Cellar Dog 7, 8:30 pm \$5
- Conrad Herwig And The Latin Side All-Stars
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Kevin Sun Trio with Walter Stinson, Kayvon Gordon
Lowlands 8, 9:30 pm \$10
- Tobias Meinhardt Quartet
Omithology Jazz Club 6:30, 9 pm
- Laurie Towers/John Pietaro, Dan Cooper Quartet; Gene Pritsker's Sound Liberation
Pangea 7 pm \$20
- ★Alan Braufman with James Brandon Lewis, Chad Taylor, Patricia Brennan, Ken Filiano
Public Records 7 pm \$25.75
- Kate Gentile with Jeremy Viner, Matt Mitchell, Kim Cass: "Find Letter X"
Roulette 8 pm \$25-30
- ★Frank Lacy Quartet
Smalls 7:30, 9 pm \$35
- Robert Edwards Big Band
Swing 46 9 pm
- ★Tyshawn Sorey with Aaron Diehl, Matt Brewer
Village Vanguard 8, 10 pm \$40
- Luis Perdomo
Zinc Bar 7, 8:30 pm \$30

100 MILES OUT

CONNECTICUT

10/15 (6:30 pm) Greenwich Jazz Festival: Bennie Wallace, Godwin Louis, Ken Peplowski, Matt Munisteri, Donald Vega, Peter Washington, Herlin Riley

Back Country Jazz (Greenwich, CT) backcountryjazz.org

10/6, 10/13, 10/20, 10/27 (7 pm) Bill's All-Star Jazz Band

Bill's Seafood (Westbrook, CT) billsseafood.com

10/4, 10/11, 10/18, 10/25 (7 pm) Hartford Jazz Society presents Black-Eyed Sally's Jazz Jam

Black-Eyed Sally's Southern Kitchen & Bar (Hartford, CT) blackeyedsallys.com

10/7 (4 pm) Michael Coppola Jam

10/11 (8 pm) Teddy Horangic

10/14 (4 pm) Gary Grippo Jam

10/21 (4 pm) Tony Di Jam

10/28 (4 pm) Chervansky, Tappan & Ice Jazz Jam

Café Nine (New Haven, CT) cafenine.com

10/6 (8 pm) Steve Hunt with Tucker Antell, Ervin Dhimo, Ziviu Pop

Donald L. Oat Theater (Norwich, CT) hartfordjazzsociety.com

10/2, 10/9, 10/16, 10/23, 10/30 (7:30 pm) Hartford Jazz Orchestra

Elicit Brewery (Manchester, CT) elicitbrewing.com

10/6 (8:30 pm) Terry Jenoure/Angelica Sanchez

10/13 (8:30 pm) Sara Serpa/André Matos with Dov Mansky

10/20 (8:30 pm) Ben Wolfe Quartet with Nicole Glover, Adam Birnbaum, Kush Abadey

10/27 (8:30 pm) Max Johnson Trio with Michael Sarin, Anna Webber

Firehouse 12 (New Haven, CT) firehouse12.com

10/20 (8 pm) Samara Joy

Jorgensen Center for the Performing Arts (Storrs, CT) jorgensen.uconn.edu

10/11 (7:30 pm) Stanley Street Big Band

Kinsman Brewing Company hartfordjazzsociety

10/1, 10/8, 10/15, 10/22, 10/29 (11:30 am) Jeff Fuller

The Lobster Shack (East Haven, CT) lobstershackct.com

10/6 (7/9 pm) Rico Jones Quartet

10/27 (7/9 pm) Jenna Mammina with Rolf Sturm

Palace Theater Poli Club (Waterbury, CT) palacetheaterct.org/shows/jazz/

10/9 (6:30 pm) Nat Reeves, Steve Wilson, Rick Germanson, Jason Tiemann

10/23 (6:30 pm) Nat Reeves Trio with Mary DiPaolo, Molly Sayles

Parkville Market (Hartford, CT) hartfordjazzsociety.com

10/1, 10/8, 10/15, 10/22, 10/29 (12 pm) Dr. G's Jazz Brunch with Gary Grippo

Quattro's Italian Restaurant (Guilford, CT) hartfordjazzsociety.com

10/1 (8 pm) Nicole Zuraitis

10/6, 10/7 (8:30 pm) Javon Jackson with George Cables, David Williams, Willie Jones III

10/12 (8 pm) Orrin Evans Trio with Luques Curtis, Mark Whitfield Jr.

10/13 (8 pm) Adam Birnbaum Trio with Matt Clohesy, Keita Ogawa

Side Door (Old Lyme, CT) thesidedoorjazz.com

NEW JERSEY

10/5 (8, 9:30 pm) Luisito Quintero

10/7 (8, 9:30 pm) Joe Daley Trio with Scott Robinson

10/11 (8, 9:30 pm) Jillian Grace

10/12 (8, 9:30 pm) Paul Carlton Trio

10/13 (8, 9:30 pm) Tardo Hammer Trio

10/14 (8, 9:30 pm) Dave Stryker Trio

10/19 (8, 9:30 pm) Silvano Monasterios

10/26 (8, 9:30 pm) Altin Sencaler Trio

10/28 (8, 9:30 pm) Allan Rubinstein Trio

Brush Culture (Teaneck, NJ) brvshculTur3.com

10/7 (3:30 pm) Jerry Weldon

10/14 (3:30 pm) Glenn Williams

10/21 (3:30 pm) Phillip Weborndoerfer

10/28 (3:30 pm) Akiko

Candlelight Lounge (Trenton, NJ) candlelighteventsjazz.com

10/5 (7:30 pm) Chris Stevens

Collingswood Community Center (Collingswood, NJ) jazzbridge.org

10/8 (3 pm) Bill Mays Trio

Madison Community Arts Center (Madison, NJ) madisonartsnj.org

10/6 (7 pm) Norman Mann and Rafiki

Monsignor Linder Plaza (Newark, NJ) monsignor-linder-plaza.business.site

10/1, 10/8, 10/15, 10/22, 10/29 (7 pm) Winard Harper Hosts The Jazz Jam

10/6, 10/13, 10/20, 10/27 (8 pm) Winard Harper Hosts The Jazz Jam

Moore's Lounge (Jersey City, NJ) winardharperjazz.com/moore-s-lounge

10/1 (6 pm) Ben Cassara Trio

10/4 (7 pm) Olli Soikkeli Trio

10/6 (6:30, 9 pm) Champion Fulton Trio with Fukushi Tainakas, Hide Tanaka

10/7 (6:30, 9 pm) John Korba Trio

10/20 (6:30, 9 pm) Eric Mintel Quartet with Dave Antonow, Dave Mohn, Nelson Hill

10/25 (7 pm) Adrian Cunningham Trio

Shanghai Jazz (Madison, NJ) shanghaijazz.com

10/3 (7, 8:30 pm) Sam Wilson Quartet and Jam

10/5 (7, 8:30 pm) Radam Schwartz Quartet

10/10 (7, 8:30 pm) Ariana Sowa Quartet and Jam

10/12 (7, 8:30 pm) Charlie Sigler Quartet

10/17 (7, 8:30 pm) Kieran Bonsignore Quartet and Jam

10/19 (7, 8:45 pm) Duane Eubanks Quartet

10/24 (7, 8:30 pm) Kristin Fields Quartet and Jam

10/26 (7, 8:45 pm) Adrian Cunningham Quartet

10/31 (7, 8:30 pm) Ryan Williamson Quartet and Jam

Tavern on George (New Brunswick, NJ) tavernongeorge.com

NEW YORK

10/15 (7 pm) Gilad Hekselman

Artist Spot (Peekskill, NY) hightopproductions.net/south-street-jazz

10/7 (6 pm) Tad Shull, David Janeway, Mark Minkler, Ron Vincent

10/13 (7 pm) Peter Calo Band

10/14 (6 pm) Alex Smith Quartet with Tony Jefferson, Jennifer Vincent, Dwayne Cook Broadnax

10/28 (6 pm) Eddie Allen Quartet

Bean Runner Café (Peekskill, NY) beanrunnercafe.com

10/20 (8 pm) Carole J. Bufford

10/22 (8 pm) Abel Selacoe

Caramoor Jazz (Katonah, NY) caramoor.org

10/8 (8 pm) Soft Machine

The Colony (Woodstock, NY) colonywoodstock.com

10/21 (8 pm) Sana Nagano's Smashing Humans

Cunneen-Hackett Arts Center (Poughkeepsie, NY) cunneen-hackett.org

10/5 (8 pm) Miles Griffith, Tom Dempsey, John Lang

10/12 (8 pm) Chris Byars, Jin Joo Yoo, John Lang

10/19 (8 pm) Bob Arthurs, Steve Lamatina, John Lang

10/26 (8 pm) Louise Rogers, Paul Odeh, John Lang

Divino Cucina (Hastings-On-Hudson, NY) divinohastings.com

10/1 (7:30 pm) Kavita Shah

10/7 (7:30 pm) The Horn Section

10/22 (7:30 pm) Rachel Z Hakim

10/28 (7:30 pm) Ed Palermo Big Band

The Falcon (Marlboro, NY) liveatthefalcon.com

10/5, 10/12, 10/19, 10/26 (7/8:30 pm) KJ Denhart with Paul Connors, Jon Doty: "Thursday Organ Groove"

10/7 (7:30/8:45 pm) The Professors with Mark Dziuba, Vinnie Martucci, Jeff "Siege" Siegel, Rich Syracuse

10/21 (7:30/8:45 pm) Kathleen Hart Quintet with Sarah Cion, Steve Lamatina, Mark Hagan, Art Lillard

Jazz at The Lodge (Ossining, NY) jazzatthelodge.com

10/1 (4, 6 pm) Monika Oliveira Brazilian Quartet

10/6, 10/7 (7, 9:30 pm) Tadataka Unno Septet

10/8 (4, 6 pm) Yotam Ben-Or Harmonica Quartet

10/13, 10/14 (7, 9:30 pm) Jim Snidero Quartet

10/15 (4, 6 pm) Brian Conigliaro Consort

10/20, 10/21 (7, 9:30 pm) Julius Rodriguez Quartet

10/22 (4, 6 pm) Samuel Martinelli Quartet with Scott Robinson

10/27, 10/28 (7, 9:30 pm) Big Chief Donald Harrison Quartet

10/29 (4, 6 pm) K. J. Denhart

Jazz Forum Arts (Tarrytown, NY) jazzforumarts.org

10/4 (1/7 pm) Tom Manuel Jazz Loft Trio; Keenan Zach Jam

10/8 (7 pm) Bill Crow Trio with Leonine Scheuble, Nick Scheuble

10/11, 10/18, 10/25 (7 pm) Keenan Zach Jam

10/19 (7 pm) Bad Little Big Band with Rich Iacona, Madeline Kole

10/20 (7 pm) Rubens de La Corte Brazilian Ensemble with Tom Manuel, Dennis Bulhoes, Corina Sabas, Mike Lavalle

10/21 (7 pm) Willie Steele Quintet

10/26 (7 pm) Interplay Jazz Orchestra

The Jazz Loft (Stony Brook, NY) thejazzloft.org

10/1 (12 pm) Tammy Brown

10/5 (8 pm) Kathleen Hart Quintet & Jam with Sarah Cion, Steve LaMattina, Alex Gressel, Joe Corsello

10/7 (7/9 pm) Simona Daniele/Julian Brezon Quartet

10/8 (12 pm) Kieran Brown

10/12 (8 pm) Paul Francis Group and Jam with Matt Garrison, Jostein Gulbrandsen, Dan Asher, Paul Francis

10/13 (7/9 pm) Randal Despommier Quartet with Jason Yeager, Aaron Holthus, Rodrigo Recabarren

10/14 (7/9 pm) Jonathan Karrant Quartet with John Di Martinio, Woshi Waki, Rogerio Boccato

10/15 (12 pm) Albert Ahlf

10/19 (8 pm) Philippe Lemm Trio and Jam with Sharik Hasan, Jeff Koch

10/20 (7/9 pm) Elisabeth Lohninger Quartet with, Hyuna Park, Jennifer Vincent, Mayra Casales

10/21 (7/9 pm) Davide Cerreta Quartet

10/22 (12 pm) Diva and the Boss Men

10/26 (8 pm) Dreamhunters with Gottfried Stoger, Sarah Jane Cion, Cameron Brown, Andy Winter and Jam

10/27 (7/9 pm) Romero, Rodrigo Pahlen, Paloma de Vega: "A Celebration of Flamenco"

10/28 (7/9 pm) Alon Nechushtan Quartet

10/29 (12 pm) Jean Ramirez/Marc Devine

Jazz on Main (Mt. Kisco, NY) jazzonmain.com

10/14 (8 pm) Mat Maneri Quartet

Kingston Art Society (Kingston, NY) askforarts.org

10/8 (4 pm) Tani Tabbal Quartet with Joe McPhee, Adam Seigel, Michael Bisio

The Lace Mill (Kingston, NY) facebook.com/TheLaceMill

10/7 (7 pm) Neil Kirkwood Trio with Ron Horton, Tim Harrison

10/14 (7 pm) Eric DiVito Trio

10/21 (7 pm) Chad McLoughlin Trio with Rich Syracuse, Jeff Siegel

10/28 (7 pm) The Professors with Vinnie Martucci, Mark Dzubia, Rich Syracuse, Jeff Siegel

Lydia's Café (Stone Ridge, NY) lydias-cafe.com

10/6 (8 pm) Benito Gonzales Trio

10/13 (8 pm) Brazilian Jazz with Ben Sher, Greg Jones, Gary Fisher, Vanderlei Pereira

10/14 (8 pm) George Garzone Quartet with Dave Bryant, Chris Bowman, Jim Donica

10/20 (8 pm) Souren Baronian, Adam Good, Sprockit Royer, Lee Baronian, Mal Stei

10/21 (8 pm) Freddie Hendrix Quartet with Duane Eubanks, Anthony Wonsey

10/27 (8 pm) Duane Eubanks, Anthony Wonsey, Kyle Colina, Ocie Davis

Maureen's Jazz Cellar (Nyack, NY) maureensjazzcellar.com

10/30 (8:30 pm) Bob Meyer Quartet with Jesse Lewis

Quinn's (Beacon, NY) quinnsinbeacon.com/live-music

10/14 (6 pm) Sara Serpa/André Matos

Rough Draft Books (Kingston, NY) roughdraftny.com

10/29 (7 pm) Trevor Watts, Jaime Harris; Chris Turco, Matt Bauder

Tubby's (Kingston, NY) tubbyskingston.com

10/27 (7 pm) Tivon Pennicott Band; Kevin Hays Trio

10/28 (7 pm) Sarah Elizabeth Charles Group; Sullivan County All-Stars

Tusten Theatre (Narrowsburg, NY) delawarevalleyartsalliance.org

10/7 (7:30 pm) Mala Waldron

10/28 (7:30 pm) Anne Carpenter/Peter Calo

Westchester Collaborative Theater (Ossining, NY) wctheater.org/music-in-the-box

PENNSYLVANIA

10/4 (7:30 pm) Kendrah Butler-Walters

Cheltenham Center for the Arts (Cheltenham, PA) jazzbridge.org

10/4 (7:30/9 pm) Matthew R. Smith Trio with John Sheeh, Eric Ficarra

10/5 (7:30/9 pm) Nick Di Maria Quintet with Josh Walker, Michael Carabello, Conway Campbell, Jimmy Gavagan

10/6 (7:30/9:30 pm) Imani Records All-Stars with Lenora Helm Hammonds

10/7 (7:30/9:30 pm) Jonathan Michel Trio with Christie Dashiell

10/11 (7:30/9 pm) Lora Sherrodd

10/12 (7:30/9 pm) Nicholas Krolak

10/13 (7:30/9:30 pm) Jonathan Michel Quartet with John Ellis, Anwar Marshall, Kayla Childs "Celebrates Shirley Scott"

10/14 (7:30/9:30 pm) Don Braden Quartet with Miki Hayama, Kenny Davis, Jeremy Warren

10/18 (7:30/9 pm) Ikechi Onyenaka Quintet

10/19 (7:30/9 pm) Conner O'Neill Quartet

10/20 (7:30/9:30 pm) Tim Brey Sextet

10/25 (7:30/9 pm) Flesh World with Justin Vedovelli, Peter Rushing, Carter Vames

10/26 (7:30/9 pm) Robert Boyd Jr. Quintet with Charles Washington, James Santangelo, Madison Rast, Khary Shaheed

10/27, 10/28 (7:30/9:30 pm) Cyrus Chestnut Trio

Chris' Jazz Café (Philadelphia, PA) chrisjazzcafe.com

10/1 (5 pm) Bill Mays Trio with Dean Johnson, Ron Vincent

10/5, 10/12, 10/19, 10/26 (7 pm) Jazz Jam with Bill Washer

10/6 (7 pm) Broadway Brassy & The Brass Knuckles with Marius Van Den Brink, Sam Trapchak, Alex Wyatt

10/7 (7 pm) Max Siegel, Jay Rattman

10/8 (5 pm) Joanie Samra Trio with Skip Wilkins, Paul Rostock

10/13 (7 pm) Roseanna Vitro

10/14 (7 pm) Minas

10/15 (5 pm) Corinne Mammana Trio with Tom Kozic, Paul Rostock

10/20 (7 pm) Sarah Partridge Quartet with Allen Farnham, Bill Moring, Tim Horner

10/21 (7 pm) Anderson Brothers with Will Anderson, Peter Anderson, Chuck Redd, Daniel Duke

10/22 (5 pm) Spin Cycle with Tom Christensen, Pete McCann, Phil Palombi, Scott Neumann

10/27 (7 pm) Miki Yamanaka

10/28 (7 pm) Nellie McKay

10/29 (5 pm) Griffin Woodard Quintet with Cameron Campbell, Daniel Spearman, Miles Gilbert, Hugh Kline

10/30 (7:30 pm) Water Gap Jazz Orchestra with Matt Vashlishan

Deer Head Inn (Delaware Water Gap, PA) deerheadinn.com

10/10 (8 pm) Sara Serpa/André Matos

Fire Museum (Philadelphia, PA) firemuseumpresents.com

10/15 (4 pm) Bill Mays Trio

First Presbyterian Church (Clarks Summit, PA) fpccs.org

10/23 (7:30 pm) Spin Cycle with Tom Christensen, Pete McCann, Phil Palombi, Scott Neumann

Lehigh University (Bethlehem, PA) [zoellner.cas.lehigh](http://zoellner.cas.lehigh.edu)

CLUB DIRECTORY

- **440Gallery** 440 Sixth Ave., Brooklyn (718-499-3844) Subway: F, G to Seventh Ave. 440gallery.com
- **59E59 Theaters** 59 E. 59th Str. (212-753-5959) Subway: 4, 5, 6 to 59th Str. 59e59.org
- **The 92nd Street Y** Lexington Ave. at 92nd Str. (212-415-5500) Subway: 6 to 96th Str. 92y.org
- **Academy Records** 12 W. 18th Str. (212-242-3000) Subway: F, M to 14th Str. ; L to Sixth Ave. academy-records.com
- **All Saints Episcopal Church Brooklyn** 286-88 7th Ave., Brooklyn (718-768-1156) Subway: F, G, to 7th Ave.; D,N, R, W to Union Str. allsaintsparkslope.org
- **Arthur's Tavern** 57 Grove Str. (212-675-6879) Subway: 1 to Christopher Str. arthurstavernnyc.com
- **BAM Howard Gilman Opera House** 30 Lafayette Ave at Ashland Pl, Fort Greene, Brooklyn (718-636-4100) Subway: M, N, R, W to Pacific Str. ; Q, 1, 2, 4, 5 to Atlantic Ave. bam.org
- **Bar Bayeux** 1066 Nostrand Ave. (347-533-7845) Subway: 2, 5 to Sterling Str. barbayeux.com
- **Bar Lunático** 486 Halsey Str. (917-495-9473) Subway: C to Kingston-Throop Ave. barlunatico.com
- **Barbès** 376 9th Str. at 6th Ave., Brooklyn (718-965-9177) Subway: F to 7th Ave. barbesbrooklyn.com
- **Baruch Performing Arts Center** 17 Lexington Ave. at 23rd Str. (646-312-3924) Subway: 6 to 23rd Str. baruch.cuny.edu/bpac
- **Bill's Place** 148 W. 133rd Str. btwn. Lenox and 7th Ave. (212-281-0777) Subway: 2, 3 to 125th Str. 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
- **Blue Note** 131 W. 3rd Str. at 6th Ave. (212-475-8592) Subway: A, C, E, F, V Grand Str. Shuttle to W. 4th Str. bluenotejazz.com
- **BRIC House Artist Studio** 647 Fulton Str. (718-683-5600) Subway: 2, 3, 4, 5 to Nevins Str. bricartsmedia.org
- **Brookfield Place's Waterfront Plaza** 230 Vesey Str. (212-978-1673) Subway: 2, 3 to Park Place bfplny.com
- **Brooklyn Bowl** 61 Wythe Ave. (718-963-3369) Subway: L to Bedford Ave. brooklynbowl.com
- **Brooklyn Museum of Art** 200 Eastern Parkway (718-638-5000) Subway: 2, 3 to Eastern Parkway brooklynmuseum.org
- **Cellar Dog** 75 Christopher Str. at 7th Ave. (212-675-6056) Subway: 1 to Christopher Str. /Sheridan Sq. cellardog.net
- **Chelsea Table + Stage** Hilton Fashion District Hotel, 152 W 26th Str. (212-434-0499) Subway: C, E to 23rd Str.; R, W to 28th Str. chelseatableandstage.com
- **Children's Magical Garden of Carmen Rubio** 129 Stanton Str. Subway: F to Second Ave. artsforart.org
- **Christ and St. Stephen's Church** 120 W. 69th Str. Subway: 1, 2, 3 to 72nd Str.
- **Christ Church Riverdale** 5030 Henry Hudson Parkway (718-543-1011) Subway: 1 to 231st Str.
- **Church Street School For Music and Art** 41 White Str. (212-571-7290) Subway: 1, 2 to Franklin Str. churchstreetschool.org
- **Cut by Wolfgang Puck** 99 Church Str. (646-880-1995) Subway: E to WTC; A, C to Chambers Str. wolfgangpuck.com
- **The DiMenna Center** 450 W. 37th Str. (212-594-6100) Subway: A, C, E to 34th Str. -Penn Station dimennacenter.org
- **Dizzy's Club** 33 W. 60th Str., 11th floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle jazz.org
- **The Django** 2 Sixth Ave. (212-519-6600) Subway: A, C, E to Canal Str. ; 1 to Franklin Str. thedjangonyc.com
- **Downtown Music Gallery** 13 Monroe Str. (212-473-0043) Subway: F to East Broadway downtownmusicgallery.com
- **Drom** 85 Ave. A (212-777-1157) Subway: F to Second Ave. dromnyc.com
- **e-flux** 172 Classon Ave., Brooklyn Subway: G to Classon Ave. e-flux.com
- **The Ear Inn** 326 Spring Str. at Greenwich Str. (212-246-5074) Subway: C, E to Spring Str. earinn.com
- **First Street Green** 33 E. First Str. near Second Ave. Subway: F, V to Second Ave.
- **Flushing Town Hall** 137-35 Northern Blvd., Flushing (718-463-7700) Subway: 7 to Main Str. flushingtowhall.org
- **Fort Greene Park** Myrtle Ave. at Cumberland Str.
- **Freddy's Backroom** 627 5th Ave., Brooklyn (718-768-0131) Subway: R to Prospect Ave. freddysbar.com
- **Greenwich House Music School** 46 Barrow Str. (212-242-4770) Subway: 1 to Christopher Str. greenwichhouse.org
- **Harlem Stage Gatehouse** 150 Convent Ave. at W. 135th Str. (212-650-7100) Subway: 1 to 137th Str. harlemstage.org
- **Hunter College** 695 Park Ave. at 68th Str. (212-772-5207) Subway: 6 to 68th Str. hunter.cuny.edu
- **Ibeam Brooklyn** 168 7th Str. btwn. Second and Third Ave. Subway: F to 4th Ave. ibeambrooklyn.com
- **Inwood Hill Park** Subway: A train to 207 Str.
- **Iridium** 1650 Broadway at 51st Str. (212-582-2121) Subway: 1,2 to 50th Str. theiridium.com
- **Issue Project Room** 22 Boerum Pl. (718-330-0313) Subway: 2, 3, 4, 5 to Borough Hall issueprojectroom.org
- **Jamaica Center for Arts and Learning** 161-04 Jamaica Ave., Queens (718-658-7400) Subway: E to Jamaica Center jcal.org
- **Japan Society** 333 E. 47th Str. (212-832-1155) Subway: 4, 5, 6 to 42nd Str. japansociety.org
- **Joe's Pub** 425 Lafayette Str. (212-539-8770) Subway: N, R to 8th Str. -NYU; 6 to Astor Pl. joespub.com
- **The Keep** 205 Cypress Ave., Queens (718-381-0400) Subway: L to Jefferson Str. thekeepny.com
- **Knickerbocker Bar & Grill** 33 University Pl. at 9th Str. (212-228-8490) Subway: N, R to 8th Str. -NYU knickerbockerbarandgrill.com
- **Kostabi World** 225 W. 22nd Str. Subway: C, E to 23rd Str.
- **L'Amico** 849 6th Ave. (212-201-4065) Subway: N, Q, R, W to 28th Str. lamico.nyc
- **Le Poisson Rouge** 158 Bleecker Str. (212-228-4854) Subway: A, B, C, D, E, F, V to W. 4th Str. lepoissonrouge.com
- **LeFrak Hall, Queens College** 65-30 Kissena Blvd, Flushing (718-793-8080) Subway: 7 to Main Str., The n bus
- **Lowlands** 543 Third Ave., Brooklyn (347-463-9458) Subway: R to Prospect Ave. lowlandsbar.com
- **Main Drag Music** 50 S. 1st Str. between Kent and Wythe Ave. (718-388-6365) Subway: L to Bedford Ave. maindragmusic.com
- **Marcus Garvey Park** 120th Str. btwn. Mt. Morris Park and Madison Ave. (212-201-PARK) Subway: 2, 3, 4, 5, 6 to 125th Str. jazzmobile.org
- **Mezzrow** 163 W. 10th Str. (646-476-4346) Subway: 1 to Christopher Str. smallslive.com
- **Miller Theatre** 2960 Broadway and 116th Str. (212-854-7799) Subway: 1 to 116th Str. -Columbia University millertheater.com
- **Mise-En Place** 341 Calyer Str. (929-400-3636) Subway: G to Greenpoint Ave. place.mise-en.org
- **Mount Morris Ascension Presbyterian Church** 15 Mount Morris Park West (212-831-6800) Subway: 2, 3 to 125 Str.
- **National Jazz Museum in Harlem** 58 W.129th St. (212-348-8300) Subway: 2,3 to 135th Str. jmih.org
- **National Sawdust** 80 N. 6th Str. (646-779-8455) Subway: L to Bedford Ave. nationalsawdust.org
- **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
- **Nublu** 151 1st Ave C Subway: L to 1st Ave. nublu.net
- **Ornithology Jazz Club** 6 Suydam Str., Brooklyn (917-231-4766) Subway: J, M, Z to Myrtle Ave. ornithologyjazzclub.com
- **The Owl Music Parlor** 497 Rogers Ave. (718-774-0042) Subway: Subway: 2 to to Sterling Str. theowl.nyc
- **P.I.T.** 411 South 5th Str., Brooklyn (347-763-0333) Subway: J, M to Hewes Str. propertyistheft.org
- **Pangea** 178 Second Ave. (212-995-0900) Subway: L to First Ave. pangeanyc.com
- **Patrick's Place** 2835 Frederick Boulevard (212-491-7800) Subway: B, D to 155th Str. patrickspplaceharlem.com
- **Perelman Performing Arts Center** 251 Fulton Str. (212-266-3000) Subway: N, R, W to Cortlandt Str.; E to WTC; 2, 3 to Park Place pacnyc.org
- **Pioneer Works** 159 Pioneer Str., Brooklyn (718-596-3001) Subway: Bus: B61 pioneerworks.org
- **Public Records** 233 Butler Str. (347-529-4869) Subway: 2, 3, 4, 5, B, D, N, Q, R to Atlantic Ave. publicrecords.nyc
- **Rizzoli Bookstore** 1133 Broadway (212-759-2424) Subway: R, W to 28th Str. rizzolibookstore.com
- **Room 623 at B2 Harlem** 271 W. 119th Str. (212-280-2248) Subway: B, C to 116th Str. b2harlem.com
- **Rose Theater** Broadway at 60th Str., 5th floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle jazz.org
- **Roulette** 509 Atlantic Ave. (917-267-0363) Subway: 2, 3, 4, 5 to Atlantic Ave. roulette.org
- **Saint Peter's Church** 619 Lexington Ave. at 54th Str. (212-935-2200) Subway: 6 to 51st Str. saintpeters.org
- **Scholes Street Studio** 375 Lorimer Str. (718-964-8763) Subway: L to Lorimer Str.; G to Broadway scholesstreetstudio.com
- **Shrine** 2271 Adam Clayton Powell Blvd. btwn. 133rd & 134th Str. (212-690-7807) Subway: B, 2, 3 to 135th Str. shrinenyc.com
- **Silvana** 300 W. 116th Str. (646-692-4935) Subway: B, C, to 116th Str. silvana-nyc.com
- **Smalls** 183 W 10th Str. at Seventh Ave. (212-252-5091) Subway: 1 to Christopher Str. smallslive.com
- **Smoke** 2751 Broadway btwn. 105th and 106th Str. (212-864-6662) Subway: 1 to 103rd Str. smokejazz.com
- **Sony Hall** 235 W. 46th Str. (212-997-5123) Subway: N, R, W to 49th Str. sonyhall.com
- **SoulBK** 706 Nostrand Ave, Brooklyn (347-240-8440) Subway: S to Park Pl.; 2, 5 to President Str. soulbk.com
- **Spectrum** 481 Van Brunt Str., Door 7A, Brooklyn Subway: F, G to Smith-9th Str. spectrumnyc.com
- **St. Paul's Chapel** 209 Broadway (212-233-4164) Subway: 4, 5, A, C to Fulton Str. trinitywallstreet.org
- **Starr Bar** 214 Starr Str. (718-821-1100) Subway: L to DeKalb Ave. starrbar.com
- **Stern Auditorium at Carnegie Hall** 881 Seventh Ave. (212-247-7800) Subway: N, Q, R, W to 57th- Seventh Ave. carnegiehall.org
- **The Stone at The New School** 55 West 13th Str. (212-229-5600) Subway: F, V to 14th Str. thestonenyc.com
- **The Sultan Room** 234 Starr Str. (612-964-1420) Subway: L to Jefferson Str. thesultanroom.com
- **Sundown Bar** 68-38 Forst Ave., Queens (917-966-6078) Subway: M to Forest Ave. sundownbar.com
- **Superfine** 126 Front Str., Brooklyn (718-243-9005) Subway: A, C to High Str. superfine.nyc
- **Swing 46** 349 W. 46th Str. (646-322-4051) Subway: A, C, E to 42nd Str. swing46.com
- **Symphony Space Peter Jay Sharpe Theatre** 2537 Broadway at 95th Str. (212-864-5400) Subway: 1, 2, 3 to 96th Str. symphonyspace.org
- **Tribeca Performing Arts Center** 199 Chambers Str. (212-220-1460) Subway: A, 1, 2, 3 to Chambers Str. tribecapac.org
- **Two E Lounge** 2 E. 61st Str. (212-940-8113) Subway: N, R, W to Fifth Ave. thepierreny.com
- **Village Vanguard** 178 Seventh Ave. South at 11th Str. (212-255-4037) Subway: 1, 2, 3 to 14th Str. villagevanguard.com
- **York College** CUNY, 94-20 Guy R. Brewer Blvd., Queens Subway: E to Jamaica Center york.cuny.edu
- **Zankel Hall** 881 Seventh Ave. at 57th Str. (212-247-7800) Subway: N, Q, R, W to 57th Str. carnegiehall.org
- **Zinc Bar** 82 W. 3rd Str. (212-477-8337) Subway: A, C, E, F, V, Grand Str. Shuttle to W. 4th Str. zincbar.com

MAE ARNETTE (Aug. 8, 1931 – Jul. 30, 2023) “Boston’s first lady of song”, Arnette died at 91 in Dorchester, MA, where she lived. Born in NY, the vocalist sang in church and gospel groups before studying classical music and training as a singer at the High School for Music and Art. As a professional vocalist, she started working in NYC before settling in Boston after a visit in 1952. Over the next two decades Arnette became a mainstay in the Boston scene, headlining club dates and working with numerous visiting jazz luminaries. She also performed in theater and on TV while recording several singles (her “Chica Mejicanita” was used on the Netflix series *Stranger Things*). In the ’70s Arnette was on the vocal faculty at the New England Conservatory of Music and officially retired in 2007.

DENIS BADAULT (May 24, 1958 – Jul. 24, 2023) The pianist, composer and bandleader died at 65 in Montpellier, France. Badault was born in Versailles; he founded the 13-piece Bande à Badault in 1982, and led or co-led several groups, including Trio Bado, H3B and the Three Pianos, recording 18 albums along the way. Badault taught at the Toulouse Conservatory and was made a Knight of the Order of Arts and Letter by the French Minister of Culture.

BILLY BROOKS (May 25, 1943 – Aug. 21, 2023) Drummer and flutist Brooks died at 80. Born Billie Lee Lewis, he moved to Europe in 1964, and the following year recorded with Nathan Davis and Tete Montoliu. Later, he worked with Woody Shaw, Sal Nistico, Benny Bailey, Slide Hampton and Philip Catherine. Brooks recorded with Fritz Pauer, as well as with El Babaku, a percussion group he founded, which released one album, *Live at the Jazz Galerie* (1971). He taught at the Swiss Jazz School Bern from 1972 until retiring in 2008.

JAMES CASEY (Nov. 22, 1982 – Aug. 28, 2023) A widely admired saxophonist known for his work in the Trey Anastasio Band and Bill Kreutzman’s Billy & the Kids, Casey died at 40 from colon cancer. Raised in Phoenix, AZ, he began playing sax at 9 years old. He studied at the Berklee College of Music and played with Soulive and Lettuce before moving to NYC, eventually working with many major artists and acts, including Roy Hargrove, Dave Matthews Band and John Legend. He released a collection of holiday music, *A Little Something for Everyone* last year, while serving as an advocate for early detection testing for colorectal cancer.

CURTIS FOWLKES (Mar. 19, 1950 – Aug. 31, 2023) A trombonist and vocalist who was a fixture in NYC’s downtown music scene for four decades, Fowlkes died at 73 in Brooklyn from congestive heart failure. A Brooklyn native, he attended Samuel J. Tilden High School and Borough of Manhattan Community College, where he learned to play trombone. While playing in the Big Apple Circus band, he became friends with a fellow bandmate, saxophonist Roy Nathanson and together they founded The Jazz Passengers in 1987 after playing in John Lurie’s Lounge Lizards. The Jazz Passengers went on to record 11 albums, which often featured notable musical artists including Deborah Harry, Jeff Buckley, Jimmy Scott and Elvis Costello. Fowlkes also had significant musical partnerships with Bill Frisell, Steven Bernstein’s Millennial Territory Orchestra, Elliott Sharp, Charlie Haden, Don Byron, Henry Threadgill’s Very Very Circus and Glen Hansard. His sole album as leader, *Reflect*, was released in 1999.

ERNIE GARSIDE (Jan. 3, 1932 – Aug. 1, 2023) The trumpeter and jazz promoter died at 91 in Manchester, England, where he lived. Career-wise, Garside started out a painter and decorator, but his weekly jazz record parties at a Manchester coffee bar led to presenting concerts and then opening Club 43, which became one of northern England’s top jazz haunts, and where he welcomed scores of American jazz artists, including Maynard Ferguson (who moved to Manchester in 1967). Garside managed Ferguson for 10 years, beginning in 1968, and also played in his British big

band. Later, Garside started a concert promotion agency and founded the Wigan Jazz Festival in 1986.

DIETRICH GELDERN (Aug. 17, 1937 – Jul. 30, 2023) A versatile clarinetist and alto saxophonist whose work stretched from traditional to modern jazz, Geldern died at 85 in Wiesbaden, Germany. As a side musician, Geldern worked with Mezz Mezzrow and Memphis Slim in Paris, but most of his activity was in different German bands: the Benno Walldorf Blues Combo, New Orleans Jazz Babies, Dixieland Swing Company and Woog City Stompers, as well as his own Swingtet (with whom he recorded) and Theimann-Geldern Quartet. For several years he traveled worldwide in the Lufthansa Jazz Band.

TRISTAN HONSINGER (Oct. 23, 1949 – Aug. 5, 2023) The free jazz cellist and performance artist died at 73 in Trieste, Italy. Born in Burlington, VT, and classically trained at the New England Conservatory of Music, Honsinger moved to Montreal, Canada, in 1969 to avoid the draft, where he fell under the spell of Charlie Parker and Ornette Coleman. Interested in the free jazz movement in Europe, he moved to the Netherlands in 1974, and became a fixture of the Instant Composers Pool orchestra cofounded by Han Bennink and Misha Mengelberg. He made his recording debut on *Duo* with Derek Bailey (1976), and later collaborated for several years with Cecil Taylor (most famously on *The Hearth*, a live recording from 1988 with Evan Parker), as well as with Steve Lacy, Lol Coxhill and members of Italy’s Gruppo di Improvvisazione Nuova Consonanza. His discography includes a live quintet recording with four string players and percussionist Louis Moholo-Moholo, released as *Map of Moods* (1996), and a solo cello album titled *A Camel’s Kiss* (2000). In 2021, Honsinger published a collection of short stories and poems, *Wander and Wonder*.

PETE MAGADINI (Jan. 25, 1942 – Aug. 13, 2023) A jazz and popular music drummer, longtime educator and instruction book author, Magadini died at 81 in Boise, ID. Born in Great Barrington, MA, he grew up in California and Arizona, where he started drumming at 15 and cut singles with Lee Hazlewood while still in high school. He received degrees from the San Francisco Conservatory of Music (where he formed his first group with classmate George Duke) and University of Toronto while working at Tanglewood in the Berkshire Music Festival Orchestra and with the Don Menza Quartet, and touring with Bobbie Gentry and Diana Ross. Magadini recorded several albums as a leader, most notably *Polyrhythm* and *Bones Blues*, while also working as a side musician for Mose Allison and Al Jarreau. His studies with Indian tabla player Mahapurush Misra led to three highly-regarded books on polyrhythms.

SYLVIA MDUNYELWA (Oct. 23, 1948 – Aug. 23, 2023) The much-loved South African vocalist, actress and radio host died at 74 in Cape Town. Born in the Langa township of Cape Town, Mdunyelwa grew up in a musical family listening to Ella Fitzgerald, Sarah Vaughan and Carmen McRae. Her professional singing career began with bassist Victor Ntoni’s sextet in the early ’70s, and in ensuing years worked steadily in Cape Town’s jazz scene while also starring in theatrical productions and then studying acting at UCLA as a result. An international touring artist, she released her debut album, *African Diva* (1988), and a follow-up, *Ingoma*, two years later. For many years she presented a regular jazz program on a Cape Town radio station.

DOM MINASI (Mar. 6, 1943 – Aug. 1, 2023) The guitarist and educator died at 80 following an extended illness. Born in NYC, he grew up in Queens and started playing guitar at 7, studying first with Joe Genelli, and later with Sal Salvador, Dan Duffy and Jim Hall. When he was 14, Minasi saw Johnny Smith perform at Birdland and decided to become a professional musician; a year later he had formed his first trio and joined the musicians union. Signed to Blue Note Records in 1974, he released two albums before deciding to focus on composing and arranging. For many years, Minasi worked in theater bands and

as a music teacher in the NYC public schools (he wrote over 300 children’s songs used to teach literacy), while gigging occasionally. At 47, he earned a music degree in compositional theory at Lehman College in the Bronx, studying with John Corigliano and Dr. Monroe Cooper. In 2000, Minasi launched the independent CDM record label with his wife, vocalist Carol Mennie, in order to release his own recordings without any artistic interference; the first release was Minasi’s *Takin’ the Duke Out*. A committed improviser with a penchant for avant garde settings, he bounced back from quadruple bypass surgery in 2002 to release 17 albums, including 2021’s *Eight Hands, One Mind* with fellow guitarists Hans Tammen, Harvey Valdes and Briggan Krauss.

ROBERT PETTINELLI (Nov. 22, 1926 – Aug. 27, 2023) Recognized as one of the first French bebop saxophonists, Pettinelli died at 97 in Marseilles, where he was born. While studying to be a pharmacist, he won the Jazz Hot Cup for best orchestra and the Selmer Prize for best soloist in the 1949 Paris International tournament. Over the years he starred in the Marseilles jazz scene and worked with many top European and visiting American jazz artists.

MORGAN POWELL (Jan. 7, 1938 – Aug. 20, 2023) The trombonist, composer and educator died at 85 in Champaign, IL, from pancreatic cancer. Born in Graham, TX, Powell grew up in rural West Texas; at age 6 he was picking cotton. A trombone prodigy, he graduated from North Texas State University in 1959, and returned two years later as an instructor, and helped integrate the Two O’Clock Band. Powell also taught at Berklee College of Music and the University of Illinois Urbana-Champaign, where he received a doctorate in music composition and later taught for nearly 30 years. Powell played in several jazz groups, but is best known as a prolific composer of jazz and chamber works. *The Waterclown*, a work for soprano and chamber orchestra, was nominated for the Pulitzer Prize in 2000.

EARL SCHEELAR (Jul. 9, 1929 – Jul. 28, 2023) Primarily a cornet and clarinet player who led traditional jazz groups over the course of 60-plus years, Scheelar died at 94 in Berkeley, CA. Originally from Oregon, Scheelar ran a successful Volkswagen repair shop in Berkeley, where he began hosting jam sessions, which led to his opening Earl’s New Orleans House in 1966, and starting a band there as well. Over the years, he also led the Funky New Orleans Jazz Band in the ’70s and the Zenith Parade band from 1989 to 2020, while also working as a side musician.

MÁTYÁS SZANDAI (Jul. 1, 1977 – Aug. 29, 2023) The bassist, a major figure in the Hungarian jazz scene and best known for his work in the Mihály Dresch Quartet, died at 46 in Paris, France. Born in Balassagyarmat, Hungary, he began playing professionally at 16 and graduated from the Liszt Ferenc University of Music. Szandai worked and recorded with Hungary’s leading jazz artists, and served as a side musician for notables such as Herbie Mann, Chico Freeman, William Parker and Chris Potter. He had lived in Paris since 2010; his debut album, *Sādhana*, was released in 2020.

TOM WILLIAMS (Dec. 4, 1962 – Aug. 7, 2023) The trumpeter and lifelong resident of Baltimore, MD, died at 60 from a heart attack. The son of saxophonist Whit Williams, he began playing trumpet at 6 and drums in high school. While studying music at Towson State University, Williams was offered a spot in the Duke Ellington Orchestra, under the direction of Mercer Ellington, before touring with Ray Charles and the Carnegie Hall Jazz Band under Jon Faddis. While enlisted, he played in several U.S. Army bands, then accepted a position in the Smithsonian Jazz Masterworks Orchestra. As a side musician, Williams worked with Jimmy Heath, Gary Bartz, Larry Willis and Steve Wilson, appearing on over 30 recordings; the trumpeter’s first album as a leader was *Introducing Tom Williams* (1991). Williams was the jazz trumpet professor at the University of Maryland, Baltimore County, and an honor guard bugler for the Maryland National Guard.

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