

MAY 2024—ISSUE 265

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

NYCJAZZRECORD.COM



THE NEW YORK CITY JAZZ RECORD

*James
Freedom of Sound
Newton*

**DAN
MORGENSTERN**

**MOOR
MOTHER**

**ERNEST
DAWKINS**

**PAUL
SMOKER**

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Letter from the Editor

Rarely, if ever, have we at *TNYCJR* dedicated a Cover Story plugging a musician or event happening the month after the issue at-hand. But we needed to make an exception this time and simply could not let this opportunity pass us (and you, our dear readers) by, given the significance of the second-ever "Eric Dolphy: Freedom of Sound" festival coming to NYC for the first time on the first two days of June. The festival is in celebration and commemoration of Dolphy's birthday and 60-year deathaversary next month. For those of you who attended that inaugural "Freedom of Sound" festival a decade ago (in Montclair, NJ), then you know this is an event not to be missed. Septuagenarian James Newton (Cover), whose most significant influence is Dolphy (and, like Dolphy, a Los Angelean), continues to share his passion, personal history and expertise, and will lead a listening session and symposium. Though he no longer plays, his mere presence and return to the "right" coast is cause for celebration.

Due south of Berlin (where Dolphy died just over a week after turning 36) is Munich, Germany where now 94-year-old Vienna- and Copenhagen-reared Dan Morgenstern (Interview) was born. Moving to the U.S. in 1947, settling in NYC a year later, the rest, as they say, is history: jazz history. His lifelong dedication to jazz includes being an esteemed jazz critic, editor (*Metronome* and *DownBeat*) and author, as well as educator and archivist—not to mention having been close friends with the likes of Louis Armstrong and Coleman Hawkins! This month he receives the "Contributor to the Arts Award" from The Jazz Gallery to add to the many honors and accolades this living jazz legend has received over the course of his long, distinguished career.

Jazz is a history, and we show our appreciation to those whose essential and necessary contributions to its growth, and its documentation and preservation along the way, are integral fibers and factors in its future evolution. Tipping our hat to the past, while acknowledging the present and future directions and possibilities of this music is, in essence, *TNYCJR*'s monthly mission. Happy reading and listening and see you out at the shows...

On The Cover: James Newton (photo by Eron Rauch)

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Nick Driscoll, Sax/Clarinet

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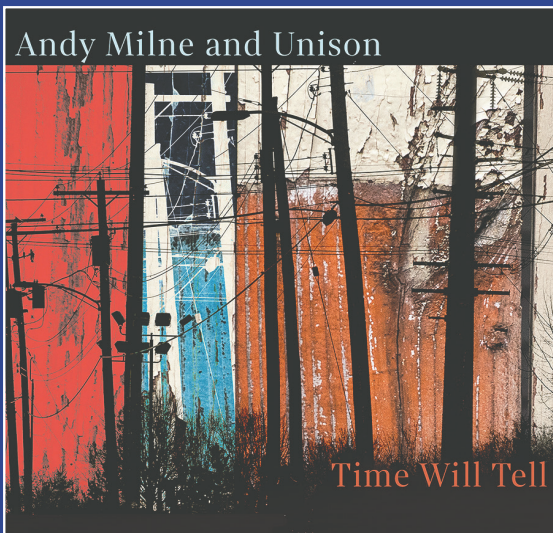
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ANDY MILNE & UNISON



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At his recent appearance (first of two) at Brooklyn Academy of Music's Howard Gilman Opera House (Apr. 3), Bahian Brazilian legend **Caetano Veloso** appeared much younger than his 81 years might suggest. Singing hits of his long career, from 1968's "Baby" to the title track of 2021's *Meu Coco*, his still supple voice easily crossed chest and head registers, finding those sweet notes, then clipping off crisp recitatives. His stage presence was unpretentiously charismatic as he leaned forwards attentively, dramatic hand gestures accompanying his poetic lyrics, often prancing about the stage like a faun in the forest. The tightly-scripted 90-minute show spanned 24 songs, staged before a central neon sculpture that morphed in 3D patterns. Precise lighting cues strobed individual musicians in and out of darkness in sync to the music. Though Veloso probably could have carried the show alone with just an acoustic guitar, his band—Lucas Nunes (guitars), Rodrigo Tavares (keyboard), Alberto Continentino (bass), Pretinho and Thiaguinho da Serrinha and Kainã do Jêje (percussion)—was equally marvelous, bringing the leader's eclectic repertoire to life with tastefully layered rhythms and improvised commentary. When Veloso started "Reconvexo", some fans rose to dance, but had to wait for the encore to really let loose. As he performed "Baby", "Cajuína", "Odara", "A Bossa Nova é Foda" and "Lua de São Jorge", many more sang along in Portuguese. Fittingly, it was the fans who sang the final choruses of the final song: a spirited acapella rendition of the "A luz de Tieta". — *Tom Greenland*



CAROLINE CONEIRO

Caetano Veloso @Howard Gilman Opera House

Now firmly ensconced in their latest home, Drom on Avenue A, the revolving cast of characters that comprise **The Mingus Big Band** have also settled into a new regular night: Wednesdays. On Apr. 3 the band yet again proved how prescient Sue Mingus was to preserve her husband's legacy in one of the hardest-swinging repertory bands in the land. In John Stubblefield's arrangement of "Song with Orange", pianist Arcoiris Sandoval turned Sir Roland Hanna's original introduction into a virtuoso cadenza. As if that wasn't enough, after Craig Handy (tenor), Evan Amoroso (trombone) and Alex Norris (trumpet) got done splashing enough grease to fry bacon, Sandoval came back to finish the job with her own bluesy take on the color orange. "Ysabel's Table Dance", originally from 1962's *Tijuana Moods*, was the long workout of the night. After Dave Taylor's dynamic bass trombone solo, tenor saxophonist Sam Dillon flashed his lightning technique and storehouse of ideas. The closer, as it often is, was Mingus' "Moanin'" from 1960's *Blues and Roots*. Jason Marshall delivered the original Pepper Adams baritone part with enough punch to take down George Foreman (the angry Foreman of 1973, not the nice guy selling grills!). After a remarkable trumpet battle between Norris, Duane Eubanks and Dave Adewumi, Marshall came back for another helping, demonstrating both sterling technique and the lungs of a marathoner. One hundred and two years after his birth, and 45 years after his death, the musical legacy of Charles Mingus lives and breathes anew every week. — *Keith Hoffman*



R.I. SUTHERLAND-COHEN/JAZZEXPRESSIONS.ORG

Arcoiris Sandoval @Drom

Despite Rudyard Kipling's famous dictum, pianist/composer **Charu Suri** has figured out a way to transcend that "never the twain shall meet," the twain in this case being the Eastern component of Hindustani raga and Western to jazz. The first half of her program at Weill Concert Hall (Apr. 5) began with a presentation of six traditional North Indian ragas refashioned as jazz songs. Accompanied by Max ZT (hammered dulcimer), J. Brunka (bass) and Joe Lastie (drums), she used left-hand arpeggios to ape the function of a tanpura by establishing the raga's fundamental tones, added harmonies where (in Hindustani music) normally there are none, and set all but one raga ("Hemant") to three- or four-beat meters. In contrast to the long eighth-note runs germane to jazz, Suri's solos favored tightly-clustered trills and other melodic ornaments (akin to the gamaka of Hindustani vocals) transposed along the raga's tone row, occasionally departing from prescribed pitches via chromatic motion. The most traditional reading was of "Raga Bhairavi" (a morning raga similar to Western Europe's Phrygian mode), begun with a short rubato alap section to set the mood, moving to a loose theme over a boogaloo beat with rapid piano/dulcimer exchanges. A presentation of "Raga Bhimpalasi/Kirwani" (similar to the harmonic minor scale) played in C minor to a funky backbeat, featured Israeli pianist Kobi Arad. The set concluded with "Raga Kalyani", spurred by Sufi vocalist Umer Piracha's song of sweet pain in the Lydian mode, outlined by Suri's tactful rhapsodic touches. (TG)

If you have a big musical appetite, Brooklyn is a nightly "Wonderland of Music." And wonder was revealed at the unpretentious Lowlands Bar (Apr. 2), which hosted the brilliant woodwinds player and modernist composer **Anna Webber**, with Eivind Opsvik (bass) and Tom Rainey (drums). Canadian by birth, Brooklynite by choice, Webber has been a favorite of critics and composing-prize jurists for more than a decade. She demonstrated at Lowlands how to captivate a rapt audience while continuing to storm the musical ramparts, a rare and wonderful gift. During the trio's 25-minute opening piece, an unnamed improvisation in three parts, Webber first stabbed and writhed through short phrases on tenor, working herself into otherworldly space, bringing listeners along with her. As she developed phrases, Rainey thundered and drove the playing forward. The saxophonist's acknowledged influence of Sam Rivers was clear. On "Laughter House", she played long, quiet, momentous lines to pindrop silence, leading to Opsvik's solo, in which he demonstrated his remarkably strong arco technique. In later pure improvisation, the leader blew haunting split tones, while the bassist bowed throughout, all brilliant and moving. The high point of the night came towards the end, when Opsvik bowed into the upper reaches of his instrument, Webber matching (or nearly matching) the timbre of notes, while the endlessly creative Rainey used viciously loud mallet strikes on his toms, creating a clash of soundwaves that could be felt physically. This was a night of exploration and discovery—or just a Tuesday in Brooklyn. (KH)

In this leg of his solo *Dream Box* tour, guitarist/composer **Pat Metheny** held the stage at 92NY (Apr. 7) for over two hours of off-the-chart brilliance, sitting unassuming amid various forms draped in black. Opening with a selection of tunes, Metheny then did something highly unusual: he spoke. What evolved was a real-time, live documentary of the man and his work over a 50-year career of innovation and creative genius. The concert's first half was largely acoustic, with a succession of guitars being wrangled. There were selections from *Beyond the Missouri Sky* as well as a medley of modern standards: "Alfie", "Rainy Days and Mondays" and "Garota de Ipanema", plus Metheny staples such as "Last Train Home" and an abundance of more that tripped easily from his virtuosic hands as honey pouring from a jug. The guitarist waxed poetic about the underappreciated baritone guitar and amazed with his custom-made 42-string Pikasso. In the second half he moved into familiar territory with electronics, demonstrating his skills with looper and bass and rhythm pad. But the climax was the unveiling of all that draping to reveal a steampunk array of gizmos, including an array of percussion instruments: his Orchestrion automated orchestra. As he played several hanging midi guitars, he conducted the robotic, mechanical accompaniment, amazingly triggered by his guitar playing and foot pedals. The 20-time Grammy Award winner is known to continually challenge himself and it's no wonder this magician maintains such an incredible power to continuously amaze.

— Marilyn Lester



Pat Metheny @92NY

RICHARD TERMININE

Dedicating the evening's performance at the Village Vanguard (Apr. 8) to the memory of Albert "Tootie" Heath (who passed away earlier that week), bassist **John Patitucci** with his trio: Chris Potter (saxophones) and Brian Blade (drums), opened up the band's Thursday night second set with a brand new original composition, "Deluge On Seventh Avenue", inspired by the previous day's soaking rainstorm. The bluesy piece began with a soulful unaccompanied acoustic bass solo before Potter and Blade joined in to play the strutting melody, the group recalling the sound of Sonny Rollins' iconic *A Night at the Village Vanguard* pianoless trio record, with Potter digging in, playing tough tenor, quoting Dizzy Gillespie's "Bebop" and Rollins' "East Broadway Rundown" in an extended solo before the leader and Blade stretched out themselves. The set continued with Potter's "Other Plans", a brooding excursion from his recently released *Eagle's Point* (featuring this trio pianist Brad Mehldau), that segued into the bassist's rollicking calypso "Sonrisa". Switching to his custom six-string electric bass guitar, Patitucci credited Chick Corea with turning him on to the Scarlatti piece that he merged with his own "Mali", a North African-tinged outing dedicated to Malian guitarist/vocalist Ali Farka Touré. The mood mellowed with the band's stirring rendition of Billy Strayhorn's "A Flower Is a Lovesome Thing", then ramped back up for the leader's aptly titled "Think Fast", a set closer and ode to his East Flatbush ball-playing youth.

— Russ Musto



John Patitucci @Village Vanguard

ALAN NAHIGIAN

The annual Dizzy's Club concert showcasing **The Yale Jazz Ensemble** (Apr. 8) presented the university's big band in a program titled "Celebrating Max Roach with Nasheet Waits". Hosted by tenor saxophonist (and the Ensemble's director) Wayne Escoffery and honoring the pioneering drummer's centenary, the concert's focal point was the first two sections of Roach's fierce 1960 socio-political musical statement, *We Insist! Freedom Now Suite*. "Driva Man", with vocal bookending (lyric by Oscar Brown, Jr.) and instrumental music in between the uneven 5/4 time signature, created a sense of emotional agitation, underscoring the indignities suffered by the enslaved under a white overseer. The entire segment thundered forward, the band members fully engaged in the execution of the piece. "Freedom Day"'s response to the Emancipation Proclamation reflected the uncertainty of this new reality of liberation; there was both jubilation and hesitation, created through minor-blues segments over fast-paced rhythm. Waits delivered high-octane African drumming beats, with cracking cymbal and stick accents, for a truly powerful feature, as well as underpinning the entire work. Also presented was a solid rendition of Charles Mingus' "Eclipse", with a spotlight solo from Escoffery. Wayne Shorter's joyous, toe-tapping "Yes or No" closed out the ambitious set. Escoffery proved a focused task-master as he led the band through its paces as soloists and as a unit; his deliberate conducting greatly aided the ensemble of young players in producing a bright cohesive sound.

(ML)

The intimate atmosphere of Mezzrow (Apr. 6) proved to be the perfect setting for vocalist **Vanessa Rubin** to mine heartfelt meaning from the lyrics to her set of mostly jazz and songbook standards. She also related personal tales of love lost and found to the wildly appreciative, sold-out house. Backed by a stellar rhythm section of Brandon McCune (piano), Kenny Davis (bass) and Winard Harper (drums), the singer kicked off her second of two nights at the club swinging hard on Duke Ellington's "Love You Madly", propelled by the fiery backing of the trio. The engaging warmth of Rubin's vocal range was in full display on her beautiful interpretation of the Irving Berlin classic "What'll I Do" and the seldom sung Sammy Cahn lyric to McCoy Tyner's "You Taught My Heart to Sing". Her own considerable ability as a songwriter was evident on the original "Once Was Not Enough", an episodic excursion that began as a lilting waltz and then, following an absorbing cymbal-centered Harper interlude, modulated into a pulsating samba that had the vocalist jubilantly dancing in place during McCune's commanding piano solo. The Cleveland native Rubin celebrated her hometown hero, pianist-composer-arranger Tadd Dameron, with a medley of selections from her album *The Dream Is You: Vanessa Rubin Sings Tadd Dameron*, including "Lady Bird", "If You Could See Me Now", "Good Bait" and "Whatever Possessed Me". The vocalist closed by urging her audience members to join her by snapping their fingers to her sultry reading of "Black Coffee".

(RM)

WHAT'S NEWS

The **Jazz Journalists Association (JJA)** has announced its "Jazz Heroes" Class of 2024, saluting over 30 supporters of jazz. The list of activists, altruists, aiders and abettors of the jazz world include community-focused musicians, presenters, philanthropists, club and venue operators, organizers, educators and historians. Among this year's awardees: Marla Gibbs (best known as Florence in *The Jeffersons*, who has used her TV earnings to support African American culture in L.A.'s Watts and Leimert Park neighborhoods), Eugene Uman and Elsa Borrero (who inherited guitarist Attila Zoller's Vermont Jazz Center), Katea Stitt (daughter of saxophonist Sonny Stitt, and WPFW Program Director in Washington, D.C.) and Catherine O'Grady (retiring director of the Ottawa Jazz Festival). The JJA also announces all the nominees for its annual awards at press time. For more info visit jazzjournalists.org.

Brubeck Living Legacy, Inc. (in partnership with Ubuntu Music and The Royal Academy of Music) recently announced "**The Brubeck Living Legacy Prize**" to be awarded each year to one student at The Royal Academy of Music in London. The chosen student will also get the opportunity to record an album for the Ubuntu Music record label. Founded five years ago, the Brubeck Living Legacy supports educational opportunities and live concerts that recognize the contributions of Dave and Iola Brubeck, and others, to modern American music, the civil rights movement and to the community of musicians worldwide. For more info visit davebrubeck.com.

Of news regarding historic NYC venues/institutions... After 45 years, **Roulette** co-founder and the performance space's longtime Artistic Director, Jim Staley, is stepping down from his leadership role after this season. From what started with his Tribeca loft to its current downtown Brooklyn location on Atlantic Avenue, Roulette has served as an oasis for creative and experimental music in NYC. Its 45th Anniversary Gala (Jun. 6) will honor Staley's accomplishments and feature performances by many of his colleagues who have been associated with him and Roulette over the decades, including John Zorn, Ikue Mori and Zeena Parkins. For more info visit roulette.org.

The NYC Department of Cultural Affairs (DCLA) and NYC Department of Design and Construction (DDC) recently announced a \$24+ million city-funded renovation of the legendary performance space **Nuyorican Poets Café**, which celebrated its 50-year anniversary in 2023. The historic venue and cultural institution (home to Rome Neal's Banana Puddin' Jazz, which celebrated its 20th anniversary last year, plus poetry slams, hip hop and theater) is located on the Lower East Side (236 E. 3rd Street), in a 100-year-old tenement building; it will be closed during the renovation, but will continue with offsite events. For more info visit nuyorican.org.

The **Louis Armstrong House Museum** has been named a finalist for the 2024 IMLS (Institute of Museum and Library Services) National Medal for Museum and Library Service. LAHM is among 30 finalists and the only institution represented by NY State. For 30 years, the National Medal has become the nation's highest honor bestowed to museums and libraries that have demonstrated a significant impact in their communities. The winner will be announced later this month. For more info visit louisarmstronghouse.org.

In jazz camp news... Registration deadlines for the **Brooklyn Conservatory of Music's** Summer Jazz Camp (Jul. 8-12, 15-19), Jazz Instrumental Lab Summer Intensive (Jul. 15-19) and Suzuki Strings & Guitars Camp (Jul. 29 - Aug. 2) have been announced. The summer camp is for all instruments and vocalists and pairs students with world-class artists. The Summer Intensive is headed by lead instructor, saxophonist and multi-instrumentalist Peter Apfelbaum (who has worked with everyone from Harry Belafonte to Don Cherry to the Grateful Dead). And the weeklong Suzuki Strings & Guitars camp, for ages 6-11, includes faculty such as NYC-based bassist Shayna Dulberger (frequent collaborator of William Parker, Joe Daley, Daniel Carter, Darius Jones, Warren Smith and many others). For more info visit bkcm.org.

Now in its 28th year and directed by saxophonist Don Braden, Connecticut's **Litchfield Jazz Camp** (Jun. 30 - Jul. 26) will host six musicians this summer, each who recently received the 2024 WDNA (Miami, FL) Music Scholarship Award (which includes roundtrip air travel from FL to CT, room and board, tuition, a complimentary recording session, etc). For more info visit litchfieldjazzcamp.com.

To submit news to What's News, email ldgreene@nycjazzrecord.com

HANK O'NEAL



DAN MORGENSTERN

CONTRIBUTOR TO THE ARTS

BY SYLVIA LEVINE

Dan Morgenstern's career as an advocate of jazz spans more than 70 years. Former Director of the Institute of Jazz Studies at Rutgers University for more than 30 years (1976-2012), he already had a well-established and impressive career as a journalist, including as Editor of *Metronome* and *DownBeat* as well as author of two award-winning books (*Jazz People* and *Living with Jazz*). This month he will be honored at The Jazz Gallery with the "Contribution to the Arts Award", the latest in a long string of well-deserved prestigious awards, including the A.B. Spellman NEA Jazz Masters Fellowship for Jazz Advocacy, plus eight Grammys for some of his brilliant and thorough liner notes.

The New York City Jazz Record: You're going to receive the "Contribution to the Arts Award" from The Jazz Gallery in a few weeks for your lifetime of promoting this music and its future... Do you recall when you first started listening to and loving jazz?

Morgenstern: It was in Copenhagen. My mother and I were living there as Jewish refugees from Austria. Fats Waller was touring Scandinavia in 1938—my mother thought this might be something I would enjoy. And I surely did! I had never seen anything or heard anything like Fats Waller. He was a bundle of joy. Everything about him moved. He was tapping his feet, moving his eyebrows: top to bottom he was a fabulous communicator. I became a fan (and) we got some Fats Waller records right away.

Just before the war broke out, I also got to see the [Quintette du] Hot Club de France with Django (Reinhardt). Django was wonderful—he impressed me more than (Stéphane) Grappelli. I saw The Mills Brothers, too. One terrific musician from Denmark who was an influence on me was violinist Svend Asmussen, also a great entertainer. The big deal before I left Europe, though, was the visit of an American big band. Timme Rosenkrantz, the Danish baron who was a huge jazz fan, collaborated with the American Armed Forces to bring jazz to Europe, to the soldiers. They had all kinds of entertainment but not any real jazz. So, the famous arranger Don Redman brought a big band—the first real American live jazz band I got to see. The star was Don Byas—the great tenor player. It was a big thrill to see and hear this extraordinary group.

TNYCJR: And when did you move to the States?

Morgenstern: Eventually we wound up in the U.S. in 1947. My father had gotten here and brought us and I was able to become a citizen very quickly because I was under 18. Not too long after that I found myself in New York. Still legally too young to go to clubs, I managed to sneak in anyway. Clubs were expensive for someone like me, but you could go to the bar usually and get by with just buying a couple of drinks. This is how I was able to hear live jazz and meet musicians. Trombonist Wilbur de Paris, who had a successful band, took me under his wing and through him I got to see and

become friendly with people like tenor saxophonist Coleman Hawkins and trumpeter Roy Eldridge.

TNYCJR: Can you describe how you met them?

Morgenstern: I think it had something to do with girls.

TNYCJR: What do you mean!

Morgenstern: It's peculiar to that time. There was still a lot of prejudice. So if a Black musician had a white girlfriend, it was not *comme il faut*, so to speak, to bring her to the club and be seen together. I was in the position of being a "cover." And that began with Coleman Hawkins and led to others. I became friendly with some great musicians that lasted a lifetime.

I used to go the Metropole. It was unusual in that it was a very large space with the longest bar I ever saw and had continuous music. Small groups in the afternoon and two bands at night. (Trumpeter) Henry "Red" Allen was the permanent fixture there. He had the opening band, with drummer Cozy Cole and trombonist J.C. Higginbotham. This place was like a history lesson for me. An introduction into the whole range of music. That was the first time I saw Miles Davis; he came in to check out Eldridge because Roy had been to Europe and came back with a flugelhorn. Miles wanted to see and hear what that was all about. And trumpeter Charlie Shavers, a regular, once sent Dizzy (Gillespie) as a substitute. Here was Dizzy, playing with a group of semi-Dixielanders.

TNYCJR: ...And he could do it.

Morgenstern: This was a wonderful education because it taught me that much of what you learn from books or from critics about the music is wrong. [laughs.] And what is wrong is the divisions they make between styles, beboppers and moldy figs and all that. The musicians, with a few exceptions, get along fine. Critics put those brands in.

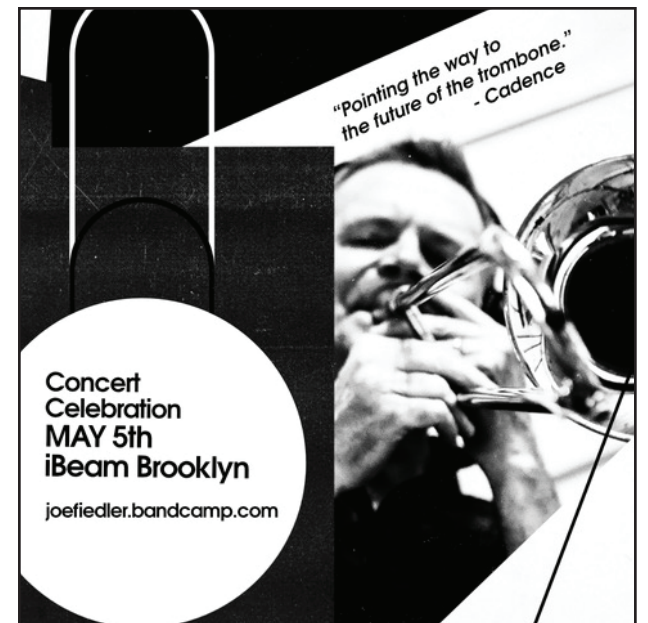
TNYCJR: So, how did you become a jazz writer?

Morgenstern: I was very lucky. Leonard Feather, probably the most prominent of jazz critics, helped me get started. I sent him a letter and something I had written. I think it was about vocalist Dinah Washington, just a sample, never printed, and he responded, "This is pretty good and you should go for it." The British writer Stanley Dance came to New York to make a bunch of records for the Felsted label. When Stanley was in New York he frequented the Copper Rail, and I went there. He said to me, "Dan, you seem to get around a lot to hear the music and you seem to know all of the musicians... there is a British magazine, *Jazz Journal* and they need a New York reporter. Would you be interested?"

TNYCJR: That was a significant break.

Morgenstern: Of course (and) I said yes. Then he said, "They won't be able to pay you. But they will send you books and records." I was happy that it gave me a chance to plug the musicians and to establish myself. The magazine was read by some American critics, including Nat Hentoff. And Nat liked what I was writing. He recommended me to *DownBeat*, so, then I started writing for *DownBeat*. Meanwhile, since I had been in the army, I was able to enroll in Brandeis University on the G.I. Bill. It was a young school and they had a classical faculty, but no representation of jazz at all.

(CONTINUED ON PAGE 38)



THE VILLAGE VANGUARD
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★ MAY 7TH - MAY 12TH ★
DONNY MCCASLIN QUINTET
GREGOIRE MARET - BEN MONDER
SCOTT COLLEY - JOHNATHAN BLAKE

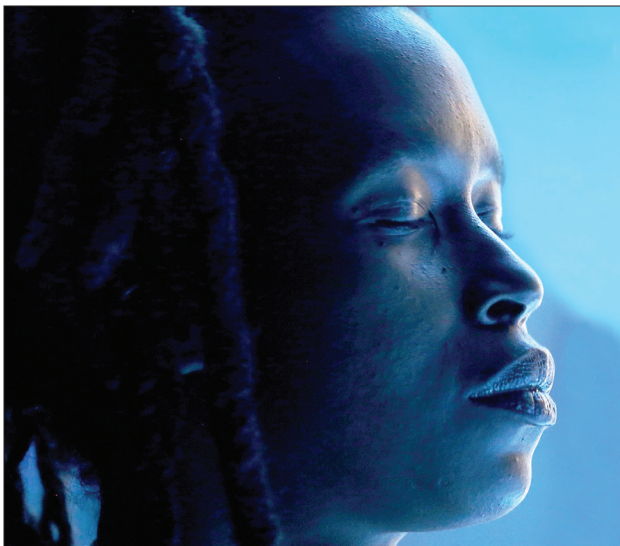
★ MAY 14TH - MAY 19TH ★
KURT ROSENWINKEL QUARTET
MARK TURNER - BEN STREET - JEFF BALLARD

★ MAY 21ST - MAY 26TH ★
DAVID MURRAY QUARTET
MARTA SANCHEZ - LUKE STEWART - RUSSELL CARTER

★ MAY 28TH - JUNE 2ND ★
BRAD MEHLDAU TRIOS
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MOOR MOTHER

A VOICE TO SPEAK OUTSIDE OF TIME

BY SOPHIA VALERA HEINECKE

The body of work developed by poet, musician and activist, Moor Mother (the cryptonym of Camae Ayewa) begins with oral tradition and African languages amid a refusal to embrace the confines of Eurocentric linguistics, all the while fiercely challenging the cultural impressions implied. Understanding how her creativity exists starts with her immersion in Henry Threadgill, cutting to the time she saw Travis (of the band ONO) perform in a wedding dress, then jumping to her fascination with monks, woven together by her mother's love for Bruce Lee. She remembers reading freely from a book of Joseph Jarman poems that inspired her to speak these words that felt like hers: "It felt like looking in a mirror, like 'oh, this is why I'm here'. Making that connection."

In the pluriverse of Moor Mother, time is not dictated by the hands of the clock, but by the voice. With voice, time can be reclaimed, uncovered, slipping through signatures, minutes, albums and ages. The instrument of the voice carries a tone that makes physical objects vibrate at its frequency, the phenomenon of sympathetic reverberation. When an emotional chord is struck, information echoes down the nervous system, which can stir memories that once carried that same feeling. "I just have to ensure the technology is there," Ayewa says. In the final moments of the crestal track "South Sea" on her latest album, *The Great Bailout* (Anti-Records), we hear Moor Mother's voice: "And you be, and we are, the first technology in which man carried far and wide to finance to torture and control. I am the first form of time travel discovered, a massive change in evolution... with each visit."

Moor Mother's just-released new album immerses listeners in the story of reparations for chattel slavery paid by the British Government to the British aristocratic class, not to the people who were trafficked into decades of labor, their culture violated, their dignity stripped away. The songs hold these entities accountable: "They keep keeping the temporal rhythm of the earth's biological clock devoid of memory." The tone and words warn us that if we do not remember, we will not learn. These ideas are not newly manifested in the Moor Mother canon but deepened on this new recording. "The sound and impact of her words catalyze us to a feeling of 'right now,'" says flute player Nicole Mitchell, her collaborator on the 2020 live show and album *Circuit City*. "Her sound is an envelopment of alternative possibilities for new futures, while her words open space for timelessness." *Circuit City* grapples with a poverty of time and centers displacement using Ayewa's Black Quantum Futurism: "praxis as a critical framework, fusing Afrodiasporan philosophies and rituals with quantum physics, [in] recovering artifacts of Black temporal consciousness."

An exemplary track exploring this idea is "Clock Fight" from the 2021 album release *Black Encyclopedia of the Air*. Listeners experience an incantation of acceptance and perseverance, building from a whisper to inform that its speaker will not be fighting time

anymore. The surrounding soundscape of a building breath, with hand drum and violin, help us question: how does it feel when your time has been stolen, and you cannot benefit from what you generated in that duration? On the album *Jazz Codes*, the song "Blues Away" balances multiple voices, overlapping rapping, casual in its delivery and tone, with another voice that wails and pines for the satisfaction of a life without the weight of the blues. Blues songs are characterized by their enciphered lyrics and emotional intensity, so the form elevates the content as the second voice becomes circular, pacing above an easy beat and echoing calls from vocalist Fatboi Sharif.

Part of the truth is in how you tell it; Moor Mother's truths are told in a cadence you cannot learn. This can be observed ascending in a notably rich way on the song "Celestial Pathway" from *Protect Your Light* (Impulse!), created with the free jazz band Irreversible Entanglements (IE). The voice is that of a preacher absolved of proselytizing, punctuated by a captivating anchor of bass notes from Luke Stewart, sinking you down to a "deeper past." Enunciated vibration on consonants lets the sound linger, bringing awareness back to the technology of the voice as it relates to the body; the vibrations resonate in the eardrums before traveling through the vagus nerve. These moments activate our organic technology to bring us into calming connection. Moor Mother's work rejects the scarcity mindset that the reward for surviving should be a small refuge. Her world is expansive and inclusive, where voice relates to the whole of the community. Early in her artistry, she recalls a formative series she facilitated in Philadelphia called Rockers. "That helped me develop my voice. It was interdisciplinary, any genre. This was refreshing for so many people. Developing your voice alongside others, seeing so many people shine together."

When asked about the iconic voice of Lonnie Holley that begins *The Great Bailout*, Ayewa simply states, "Lonnie reminds me of home." Presenting *The Great Bailout* this month at Park Avenue Armory is a homecoming of a different kind, a reckoning sure to enliven the audience. "In a place like the Park Avenue Armory, there are lots of connections to be made about the extension of European power that bridges British hegemony," says IE bassist Stewart. "*The Great Bailout* is the culmination sonically of what she started during lockdown. It is so ethereal. Ethereal music is more accepted partially because Camae is helping to get everyone free." While *The Great Bailout* is, in some ways, a culmination of questions about time, more than that, it is a continuation, an evolution of awakening championed by Moor Mother, which challenges us all to choose integrity over fear, to stand in that fear with integrity, and to move together into the unknown.

Moor Mother's voice is one of cultural change taking hold in our minds through our ears, through repetition and innovation, calling us back to acknowledge the ancient and calling us forth to envision the future.

For more info visit moormother.net. Moor Mother is at Park Avenue Armory with Irreversible Entanglements May 18. See Calendar.

Recommended Listening:

- Irreversible Entanglements—*Who Sent You?* (Don Giovanni-International Anthem, 2019)
- Moor Mother—*Circuit City* (Don Giovanni, 2020)
- Moor Mother—*Jazz Codes* (Anti-Records, 2022)
- Irreversible Entanglements—*Open The Gates* (Don Giovanni-International Anthem, 2021)
- Irreversible Entanglements—*Protect Your Light* (Impulse!, 2023)
- Moor Mother—*The Great Bailout* (Anti-Records, 2023)

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James Newton

Freedom of Sound

BY TERRELL K. HOLMES

When James Newton plays the flute, one can hear Sunday afternoon praise shouts, birds chirping at sunrise, classical elegance, or the gutbucket blues. He can move quickly from zenith-scraping high notes to guttural harmonics, tapping into inexhaustible sources of intelligence and experience to create music that is innovative, memorable and frequently arresting. Regarded as an essential and influential flutist and composer in jazz, classical music, ballet, modern dance, electronic music and world music, he has spurned labels by using ensembles with uncommon instrumentation and sonic textures.

Born May 1, 1953, in Los Angeles, CA, Newton started off as a teenager playing R&B, jazz, blues and gospel on electric bass, alto saxophone and clarinet. He eventually studied jazz with legendary saxophonist, clarinetist and flute player Buddy Collette, a founding member of drummer Chico Hamilton's legendary quintet, plus a renowned educator whose students also included Eric Dolphy, Charles Lloyd, Frank Morgan and Sonny Criss. After taking lessons on classical flute, Newton decided to settle on that instrument. "The flute was really my voice, and a lot of people had told me that if I really wanted to make a living at that time, coming up in the '70s, that I was going to have to double because that's what most great flutists of the day did," Newton said during a recent phone interview. "But I looked in the classical world, and at that time there were people like Jean-Pierre Rampal making a living, and my attitude was: If he doesn't have to play soprano and tenor saxophone, well then why should I?"

When Newton moved to New York City in early 1978, he met several influential jazz flutists who mentored and influenced him, including Frank Wess, Hubert Laws, Henry Threadgill, Yusef Lateef and James Moody. "(Moody) taught me so much. One night I went to go hear him play and he played only flute the whole set, and I was trying to hide under the table! That man played so much music on the flute." But it was the sound of Dolphy that ultimately captured Newton. When he speaks of Dolphy, his tone shifts into the key of reverence. "The first thing that grabbed me was the depth of expression and his boundless imagination. At that time, I was sort of coming out of R&B and rock, and listening to Jimi Hendrix, electric Miles Davis and things like that. But Eric's voice kept calling me more and more, and I would listen to his flute playing all the time. I would branch out to other masters, but it was like Eric's voice was always the most important, and I think it was an emotional attachment I had to his playing. But I also think it was just his brilliance and having this unbounded virtuosity and ability to express the finer nuances of the human condition in a way that his art kept drawing you back to it again and again, and you would always find more and more from it, and it would keep feeding you."

Dolphy once said that he would sometimes listen to birds for inspiration, something that Newton also understands. The flute is the instrument of choice for imitating birds because it's a higher pitched instrument, allowing flute players to access those pitches between

flutes through various fingerings or adjusting blowing intensity to make a pitch rise (i.e. microtonality). "For me," Newton says, "it also connects to the way I heard people singing as a child in rural Arkansas. There was a kind of moaning that you would hear the women do, you know, when the preacher's going, and those moans are microtonal. When they're singing, they're sliding up to pitches and sliding down to pitches to get that extra feeling. And with bird song the other thing is, they sing it different ways at different times of the day. And they improvise. You can take the way that Eric used bird song on "You Don't Know What Love Is" [which is] to me one of the greatest solos not only for the flute but in the music, period, because it just points so far into the future and the set of possibilities that could be done."

Over the years, Newton exposed himself to flute playing from all over the world, which has informed both his playing and composing. "I was so fascinated with how flute playing developed in different parts of the world. The West African Fulani flute tradition grabbed me (and) I got to play with one of the greatest flute players from that tradition, Yacouba Moumouni. There seems to be a real serious connection with using the flute and the voice together, and man, that took me somewhere." In addition to his studying in college of European classical music, flute playing from Bolivia and Japanese shakuhachi players also influenced and informed Newton's sound. "If you walk through a bamboo forest you can hear the wind blowing, feel the vibration, an evenness from the wind, that is something that one can take and use as a model." He would get different things from each tradition and bring them into the black music tradition he came out of. "So, it's like all that stuff becomes a personal gumbo, you know?" As drummer and musical colleague Andrew Cyrille recently said of Newton, "[He is] one of the greatest flute players ever. James could play that instrument (and) he wasn't taking any prisoners!"

Despite the many valuable contributions made by Newton, and his peers as well as predecessors, he was once concerned that the flute hadn't been embraced as a "standard" jazz instrument. That view has arguably changed, to a degree. "You had so many women that did not have the opportunities that they should have had, respective of their talents and their gifts," he said. "And so, we've still got a long way to go. I'm a gigantic fan of Nicole Mitchell, as a flutist, as a bandleader, as a composer. I just really love what she's doing. She took the voice and the flute and just did something so different with it! I'm amazed when I listen to it." And Mitchell, who was mentored by Newton, returns the compliment in her admiration and respect for him: "As a flutist and composer (he) is a living legend (and) set the bar really high for originality, style, soulfulness and technique."

Newton continues in his respect of contemporary flute players: "There's so many flutists, like Elena Pinderhughes, who are doing interesting things. And their vocabulary is expanding and changing. I think composers have always been wise about all of

the things the flute can offer in an ensemble, so I'm more encouraged right now." In recent years, he has concentrated exclusively on composing as he had to stop playing in 2009 after developing focal dystonia in his left hand. "I couldn't play at the level that I felt like the people in the audience deserved," Newton explained. "They deserve the best that I can possibly do, and I couldn't do it, but I thank God that I'm a composer." And that's what he's been doing ever since. Currently Newton is writing for an eight-piece ensemble, John 17 in the Bible, Christ's prayer in Gethsemane to the Father. He wrote a string quartet entitled "Compassion and Mustard Seeds in Perilous Times" that will be recorded by the Los Angeles-based Lyris Quartet. He's also done some revisions to a *St Matthew Passion* he wrote a decade ago, which premiered in Italy. It was two hours long, for four vocal soloists, chorus and symphony orchestra, utilizing Negro spirituals in responding to the Scripture, and incorporates jazz elements that come out of the Negro spiritual.

An early and longtime collaborator, vibraphonist Jay Hoggard remarked that "James Newton is one of the greatest composers and instrumentalists in music history (and) his brilliant compositional contributions, in terms of melodic, harmonic and rhythm conceptions, have yet to be fully appreciated." Newton will continue his commitment to the life and the music of Dolphy by participating as a panelist in a symposium and listening session during the upcoming SEED Artists-produced two-day tribute to Dolphy's life and music, "Eric Dolphy: Freedom of Sound," at The New School of Jazz. "I'm so excited about this festival because Dolphy fans are *incredibly* passionate about [what] he's given to all of us individually. That, to me, is the mark of a grand artist that will live through time. And he had the courage to be an individual."

When asked what advice he would offer to anyone starting out as a musician, Newton said, simply: "Slow down and listen. And be humble." Newton's words affirmed an equally simple thing Chris Napierala (SEED Artists Creative Director) said about him: "He is Zen."

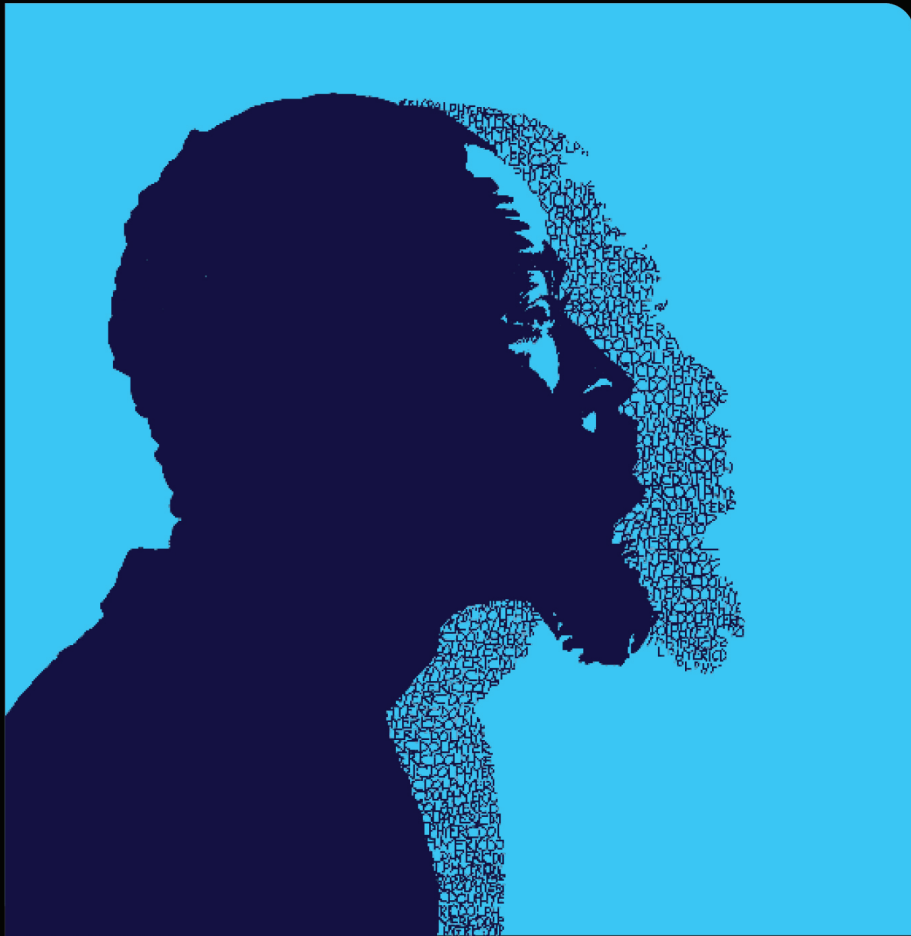
For more info visit jamesnewtonmusic.com. Newton is at The New School of Jazz (part of "Eric Dolphy: Freedom of Sound" presented by SEED Artists) Jun. 1-2. For tickets and further info go to seedartists.org.

Recommended Listening:

- James Newton — *Paseo Del Mar* (India Navigation, 1978)
- John Carter Quintet — *Night Fire* (Black Saint, 1980)
- Anthony Davis, James Newton, Abdul Wadud — *I've Known Rivers* (Gramavision, 1982)
- James Newton — *Romance and Revolution* (Blue Note, 1986)
- David Murray/James Newton — *David Murray/James Newton Quintet* (DIW, 1991)
- Andrew Cyrille Trio — *Good to Go, with A Tribute to Bu* (Soul Note, 1995)

ERIC DOLPHY

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NOORA DLAMINI

ERNEST DAWKINS

NEW HORIZONS

BY JEFF CEBULSKI

A child of Chicago's South Side, septuagenarian saxophonist and composer Ernest Dawkins has developed an ethos within the community's creation of Black music and art for the better part of 50 years. After hearing one of his father's Charlie Parker records and encouraged to practice, he made the saxophone his main instrument by the early '70s. The aspiring musician woodshedded in a local park, where he eventually was discovered by James Johnson, a member of the recently-formed Association for the Advancement of Creative Musicians (AACM), which included Muhal Richard Abrams, Anthony Braxton, Chico Freeman, Joseph Jarman, Malachi Favors and Fred Anderson. In a 2015 podcast interview by the National Endowment for the Arts, Dawkins remembered that within a year of joining he was asked to distribute flyers as well as compose his own music and produce recitals and other concerts. As concert education was a key element at AACM, Dawkins attended many of them, including all-night jam sessions led by Anderson on Chicago's North Side.

But the night music eventually moved south, where neighborhood jams began to crop up with some of modern jazz' finest, including Joe Henderson and Freddie Hubbard, who would first play downtown and then make late-night appearances. It was a rich time, both in seeing veteran performers and in learning about the breadth of the jazz world. Dawkins remarked, "When Muhal and them came around and gave us workshops, he said 'Look, man, play EVERYTHING, don't just be limited to one thing,' because he knew that you have to work in different areas in this music... (for example) Threadgill performed in marching bands because he played many instruments." The spirit of the AACM never wavered, but the momentum for local gigs did. Artists grow and want to progress, of course; so, despite the city's Delmark Records introduction of these musicians to contacts around the globe, the Chicago audience wasn't enough to support them. In the mid-to-late '70s, many of the founding artists began to move east, to NYC and Europe, where business prospects were more plentiful.

Deciding to remain in the Windy City, Dawkins and his cohorts were left to pick up the mantle. Due to the saxophonist's own projects, he was noticed by fellow Chicagoan Kahil El'Zabar and subsequently asked to join the acclaimed percussionist's ground-breaking Ethnic Heritage Ensemble (EHE). The EHE became both a vehicle for young musicians' compositions and a way to help the next generation find their place in the performing arts. Dawkins eventually formed his New Horizons Ensemble and became known for his advocacy of "the collective cultural memory of the American jazz aesthetic." In that spirit, his creations came to address cultural, political and social issues. "I've been composing a long series addressing African Americans and the African diaspora," he explained, having been commissioned to compose suites about Emmett Till, Fred Hampton, The Chicago Seven, Nelson Mandela, Martin Luther King and others, in "paying tribute to my Long Lost Southern Roots." He plans to finish a composition honoring John H. Johnson, the late owner of *Ebony* and *Jet* magazines and the publication *Black World*.

Dawkins' last cultural exploration was "Redefining Frederick Douglass", a suite that incorporated narrative rhetoric within broad stylish segments, meant to counter historical myth with robust rejoinders. The saxophonist/composer points out, though, that he doesn't mean to come across as cynical or righteous. "I think sometimes we get too serious about the music...sometimes I tell people you can scream, you can shout, you can dance. Just don't hurt nobody." Two years after that notable performance of the Douglass suite, Dawkins decided to alter his New Horizons Ensemble to pair two horns and two drummers. "The Jazz Institute of Chicago asked me to perform an event," he said "in light of it being the 44th anniversary of the New Horizons Ensemble. I came up with this concept, a subset of the larger 10-piece groups. It's almost like a double trio but with the emphasis switching from one subset to the next...down in relationship to bottom, so it's actually from the bottom up." This "reiteration," as he calls it, The Double Down Project, will have its NYC debut at the Brooklyn Music School this month in what will be a rare local concert under Dawkins' name (his last NYC performance was as part of the Winter Jazzfest in 2018). With players that reflect the AACM's generational depth, both its drummers have worked with the saxophonist for many years: Reggie Nicholson was the New Horizons' original drummer and Isaiah Spencer came along later (following legendary Chicago drummer Avreeayl Ra). Added are three notable new-generation musicians: Kevin King (saxophone, oboe), Steven Bowman (bass) and rising

star Thaddeus Tukes (vibes). As Dawkins says, "We (will) inspire the intellect as well as the body and soul."

Dawkins is very serious about the development of new musicians. His Live the Spirit Residency has been instrumental in developing some of the more vibrant musicians and composers from Chicago, including Jeff Parker (guitar), Marquis Hill (trumpet), Greg Ward (alto), Nicole Mitchell (flute), Junius Paul (bass) and Spencer (drums). It's his way of giving forward: "I was mentored by great musicians such as Wes Cochran and Douglas Ewart. In turn I mentor young musicians on how to become professional, how to make a living in this music, how to compose."

And more are on the way, from multi-instrumentalist Isaiah Collier, Alexis Lombre (piano, vocals), Micah Collier (bass), Jeremiah Collier (drums) and Herbie Hancock Institute of Jazz International Piano Competition winner Jahari Stampley, as well as Devin Shaw (piano). All are musicians Dawkins believes will be turning heads soon. As befits a "Jazz Hero," (the title, honor and award bestowed on him by the Jazz Journalists Association in 2022), Dawkins has never rested on his laurels. In his own music and through his students, this longtime jazz provocateur seeks to appeal to the mind and spirit in reaching audiences with the essence of Black music.

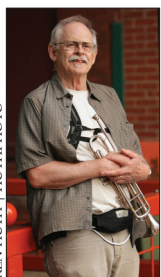
"TOUCHING all of the chakras is an immersive experience," he emphasizes. "Yes, I want the music to touch [listeners]...we want music to be inviting and participatory, not as if the musicians are museum artifacts or relics to be viewed. My music is diasporic experience; the audience is a participatory partner in the creation of the event."

For more info visit ernestdawkins.com. Dawkins' Double Down Project is at Brooklyn Music School (presented by Blank Forms) May 14. See Calendar.

Recommended Listening:

- Ernest Dawkins New Horizons Ensemble — *Chicago Now - Thirty Years of Great Black Music, Vol. 1-2* (Silkheart, 1994)
- Ethnic Heritage Ensemble — *Ka'Real* (Silkheart, 1997)
- Ernest Dawkins' New Horizons Ensemble — *Jo'burg Jump* (Delmark, 2000)
- Ernest Dawkins' New Horizons Ensemble — *Mean Ameen* (Delmark, 2004)
- Chicago Trio — *Velvet Songs (To Baba Fred Anderson)* (RogueArt, 2008)
- Ernest Dawkins New Horizons Ensemble (featuring Vijay Iyer) — *Transient Takes* (Dawk Music, 2016)

LEST WE FORGET



KEN HUTH | HUTHPHOTO

PAUL SMOKER

BOP SHOP'S SMOKER CELEBRATION

BY ROBERT IANNAPOLLO

It would be reasonable to assume that trumpeter, composer and educator Paul Smoker was not known to the world at large when his first album, *QB* (Alvas) came out under his own name in 1984. But an album of avant garde-slanted music by a little-known trumpeter from Iowa upon which Anthony Braxton was guesting, made the jazz world sit up and take notice. Smoker was born in 1941 in Muncie, IN. His family moved to Davenport, IA (birthplace of the great cornetist Bix Beiderbecke) within a couple of years. Smoker grew up immersed in music and eventually gravitated to the trumpet. According to his widow Beverly, "He heard Harry James and that was it. He had to play trumpet."

It's been said Smoker encompassed the history of the horn in his trumpet playing. And while his style always looked forward, what he brought from the past is notable. Besides Beiderbecke, Duke Ellington's legendary early trumpeters Bubber Miley and Cootie Williams echo in Smoker's deft manipulation of the mute; also Louis Armstrong, Doc Severinsen (the dedicatee of his composition "Blues For Doc") and Al Hirt (in honor of whom he composed "Taurus Borealis"). Long-time collaborator, drummer Phil Haynes, also cites Miles Davis as an influence on Smoker both as a player and composer. His style also incorporated contemporary classical trumpet technique with bop and post-bop stylings at the forefront. Improvisationally, he took his influences from two prime sources: John Coltrane and Anthony Braxton. Haynes notes Smoker said to him: "After you record an album and listen to it, then put on a Coltrane album, any Coltrane album. You'll realize just how much further you have to work." While he's cited all of these sources, Smoker said the trick is to not sound like any of them. And in that he succeeded.

Smoker worked as a composer and educator throughout his musical career. The processes seemed

to go hand in hand with his musical philosophy. His first recorded group from the early '80s was comprised of two of his students at Coe College: bassist Ron Rohovit (who left the band after 10 years for a career in museum curating) and drummer Haynes who began a lifetime affiliation with the trumpeter that lasted until Smoker's passing in 2016. Haynes recalled meeting Smoker who said to him, "You know, I'm going to ruin your life. The harder you work at this music, the harder it will be to make a living." Essentially what he was saying was they were making difficult modern music that most people tend to reject off-handedly. But Haynes persevered and while maintaining his music making with the trumpeter, also pursued his own muse and has documented his own vision, another crucial message he learned from his mentor. (Next month Haynes releases *The Complete American Recordings* by 4 Horns & What?, a reissue of the early '90s group's two albums with Smoker, Herb Robertson, John Tchicai, Andy Laster, Ellery Eskelin and Joe Daley.)

(CONTINUED ON PAGE 39)

ECLIPSE MUSIC

OUT OF THE SHADOWS

BY FRANCESCO MARTINELLI

Established in 2007 by guitarist and composer Tapio Ylinen, Tampere, Finland's Eclipse Music quickly became an essential platform for distribution of Finnish contemporary jazz bands and progressive musicians (as well as singer-songwriters), its role acknowledged when the founder was given the Yrjö Award by the Finnish national broadcaster YLE for his work in promoting Finnish jazz. As a musician, Ylinen led his own band, Eclipse, before taking a degree in Musicology in 2007. "I started Eclipse Music with the purpose of getting my own music out there," said Ylinen. "(And) I had a lot of friends, top notch musicians, who were interested in getting support. So the catalogue started growing quickly and, ironically, I had to wait for my turn to release my own music on my own label." Early on Eclipse got branded as a "jazz" label, even though the original concept was to have a wide palette of non-mainstream music.

The label's first release was *Taistelu Pahoja Kelloja Vastan (The Battle Against Evil Clocks)* by avant garde band Kauhukakara. "It was weird, jazzy stuff," Ylinen said. "And I thought, 'Okay, maybe we can try to find our little niche with this kind of weird, marginal music...'" The catalog grew steadily in its 15+ years

and now includes more than 200 titles in a variety of formats, from vinyl to digital. "It all led to some of my best work as a composer," he continues, "namely the *Mortality* project. It's something I never would have considered if things had gone differently." In 2015, after the premature death of his wife Vuokko, and while in the process of grieving, Ylinen recorded a few demos that were later arranged for *Mortality*. The album features a Finnish jazz superband with Verner Pohjola (trumpet), Aki Rissanen (keyboards), Jori Huhtala (bass) and Mika Kallio (drums). "At first I thought of making an album like *Tubular Bells* in which I'd play all the instruments myself. But it turned out to be too heavy a task emotionally." Ylinen appears mostly as composer, leaving the guitar duties almost integrally to Jere Haakana and Teemu Viinikainen. Predictably, the music has a somber, meditative atmosphere. The listener is struck by the originality of Ylinen's melodic imagination, the effectiveness of the arrangements and free-ranging improvisations that infuse the music with life-affirming vitality. The tribute album became one of the best-selling jazz records in Finland in 2019-20 (the sequel release comes out in September.)

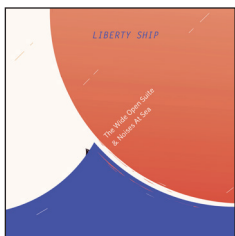
Saxophonist Pauli Lyytinen, who contributed to the *Mortality* album, leads the band Elifantree (with vocalist Anni Elif and drummer Olavi Louhivuori), which is a constant success at European festivals. An Eclipse regular, his talents are on full display in *Machinery* (the 2016 solo CD/DVD set), featuring the expressive possibilities through multiple sounds and harmonics

on soprano and tenor saxophones, accompanied solely by vintage electronics. Another of the saxophonist's projects for the label is Magneta Orkesteri (a quartet with Pohjola, Eero Tikkanen and Kallio). Its *Hypnosis* is an extremely successful exercise in balancing freedom and control, with the four musicians carefully creating a detailed and varied sound landscape.

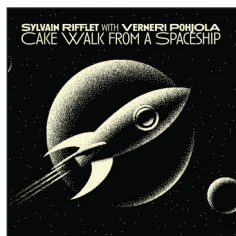
Then there's saxophonist/composer Esa Pietilä, a mainstay of Finland's music scene who leads Liberty Ship, the quartet with Rissanen (piano), Antti Lötjönen (bass) and Louhivuori (drums). This long-standing, remarkable project started over a decade ago, releasing their debut album *Approaching*, followed by an ambitious double album, *The Wide Open Suite & Noises at Sea* (2015). The latter, an acoustic recording played with live electronics, comprises the first of the two-disc set being written sketches, while the other is totally improvised. Pietilä moves comfortably in the post-Coltrane, post-Ayler continuum, with an extremely pliable instrumental voice, whispering or thundering, tender then abrasive.

Saxophone/flute player Juhani Aaltonen, one of Finland's founding fathers of modern jazz, has a career well represented in its more explorative bent. Eclipse duly documented one side of his immense creativity on *Awakening*, on which he performs on flute exclusively in duo with Finland's electric guitar star, Raoul Björkenheim (perhaps best known for his

(CONTINUED ON PAGE 39)



The Wide Open Suite & Noises at Sea
Liberty Ship



Cake Walk From A Spaceship
Sylvain Rifflet with Verner Pohjola



In The Key of K
Kaisa's Machine



Music of Haarla, Heimilä, Kasurinen & Rönkä
UMO Helsinki Jazz Orchestra



Awakening
Juhani Aaltonen & Raoul Björkenheim

VOXNEWS

FEVER DREAMS

BY SUZANNE LORGE

Singer/songwriter **Norah Jones** titled her newest release *Visions* after those bouncing, hypnagogic impressions that thwart sleep. This studio album (her ninth for Blue Note) rides on the insistent pop-rock grooves of drummer Leon Michels, who co-produced and engineered the record. But its appeal derives from the vocalist's dream-inspired musical imaginings.

Jones opens the disc with "All This Time", a sultry slow-tempo that boasts a beseeching, neo-soul chorus. She not only provides the tune's candy-sweet vocals but their harmonic backing too, playing some combination of guitar, piano, organ and keyboards on each of the album's dozen tracks. The close rapport with Michels in this comping effort lends a casual warmth to the tunes: it's easy to imagine Jones and Michels as just a couple of garage band buddies crafting a major release in their spare time.

The opener's vamping outro fades into bird calls, a reminder of the dawn that dispels the phantasms of the night. In a reverse move, Jones introduces "On My Way" with this same chirping effect and some off-key whistling—it's a happy device that heralds the tune's simple construct. Such simplicity is deceptive, however, as the bridge delves into darker changes and the psychological complexity of the lyrics.

Jones uses this same contradictory simplicity throughout to deliver her sympathetic messages (e.g. a buoyantly retro rhythm guitar on "Staring at the Wall" that challenges her lament about getting through the night). A strong, hopeful hook offsets the country blues of "Queen of the Sea" and a clean horn section reprises the head on the bittersweet title track. As always, her raspy vocals charm completely, especially on tunes including the soul-steeped "I'm Awake" and the longing-filled "Swept Up in The Night". Jones' *Visions* tour takes her to several New York spots: The Capitol Theater in Port Chester (May 10), Brooklyn Paramount (May 16-17) and the Apollo Theater (May 19).

Singer/composer **Andrea Wolper** tackles every note on *Wanderlust* (Moonflower Music), her fourth album as leader, with an infectious confidence. She devotes nearly half of the album (her first in 13 years) to jazz covers of known tunes: Ray Charles' "Light Out of Darkness" is tinged with spot-on vocal blues interjections; Abbey Lincoln's "Music Is the Magic" takes a seductive turn; and Carole King's "Been To Canaan" is surprisingly intense in the mid-tempo range. But it's Wolper's own writing on seven originals that distinguishes this album (aptly titled "for her peregrinations down the byways of improvisatory vocal jazz," as she writes). Just listen to her wordless vocals on the baião air "Sobe e Desce", the thinly veiled pathos on "Still Life", the elevating free vocal solos on "The Nature of Life" and the swinging lilt of "The Winter of Our Content". Wolper's album release concert is at Pangea (May 22), but you can catch her before that at North Square Lounge (May 5).

Bassist/composer **Meshell Ndegeocello** follows last year's smashing success, *The Omnichord Real Book* (Blue Note), with *Red Hot + Ra: The Magic City*, a self-produced paean to avant gardist Sun Ra. Though wholly Ndegeocello's creations, these nine experimental jazz originals derive from Sun Ra's "ideas, words and melodies", Ndegeocello says. Using a variety of tools—sampled spoken word ("El-soul The Companion, Traveler"), ghostly choral sections ("Solipsistic Panacea (Black Antiques)") and pointed lyrics ("Bedlam Blues")—Ndegeocello again renders sound designs of tremendous ingenuity. Like Sun Ra, she imparts wisdom through auditory images of surprising relevance.

The Jazz Gallery will grant a Lifetime Achievement Award to singer **Dianne Reeves** at its annual gala (May 13), before she joins the esteemed pianist Chucho Valdés and master saxophonist Joe Lovano at 92NY (May 16). Next, the vocal "super group" **MOSS**, featuring **Theo Bleckmann**, **Peter Eldridge**, **Jo Lawry**, **Kate McGarry** and **Lauren Kinhan**, brings its "unique sonic art" to Joe's Pub (May 26). Then, **Teri Roiger** offers her tribute to Abbey Lincoln at Zinc Bar (May 28).

Finally, in an exciting batch of gigs, open-spirited vocal artist **Fay Victor** sings in Benefit for Gaza at Nublu (May 4), plays Roulette with International Contemporary Ensemble (ICE) and PRISM Quartet (May 16), and joins ICE and Either/Or in co-presenting works by Talib Rasul Hakim (Society of Black Composers co-founder) at Bruno Walter Auditorium (May 18).



Partial Custody
Max Kutner (Orenda)
by Elijah Shiffer

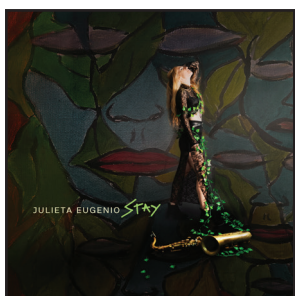
Guitarist Max Kutner almost always makes fascinating choices as a composer and bandleader. On *Partial Custody*, he returns to the unlikely lineup of electric guitar, tuba and percussion, an instrumentation he explored in two previous releases (also on Orenda) with his Evil Genius trio. This time around, Kutner is joined by Ben Stapp (tuba) and James Paul Nadien (drums, glockenspiel), like-minded improvisers who share the leader's playfulness.

As with most of Kutner's music, it is impossible to assign *Partial Custody* to a specific genre. This album draws on influences as far-flung as prog rock, free jazz, minimalism and trad jazz, with the latter often spurred by Stapp. Several tracks are full of quirky shifts between styles, including the Frank Zappa-esque "Exaggeration Holmes". Electronic effects expand the trio's capacity of tone colors with space-age quonks and skronks. However, despite all the textural twists and turns, the album has a focused sonic palette throughout—a dark and close-up vibe, often a bit sinister. This focus is particularly apparent on the final track, "Jet Plane", an epic 24-minute rager in which the trio vamps relentlessly over the simplest of themes.

The seven tracks have a subtle story arc in their harmonic material. The first three are more tonally ambiguous, but the others, including a glitched-out version of Brian Eno's "Bone Jump", trend gradually toward more stable key centers. The narrative reaches its inevitable conclusion in "Jet Plane", with its three-note vamp, a starkly obvious riff that seemingly threatens to break into "Hot Cross Buns" at any moment (or perhaps Ornette Coleman's "Theme from a Symphony").

The physical format of *Partial Custody* is a casino chip with a QR code. This is not only a nod to the leader's Las Vegas upbringing but also a fitting indicator of the album's individualism. Kutner creates a musical world all his own by recombining familiar elements in unexpected ways.

For more info visit orendarecords.bandcamp.com. The album release concert is at Mama Tried May 15. See Calendar.



Stay
Julieta Eugenio (Cristalyn)
by Mike Shanley

Julieta Eugenio's 2022 album *Jump* was a debut that bypassed the young-player-with-potential trappings of such releases, revealing instead a tenor saxophonist who had already developed a strong

voice after nearly a decade of performing in New York City. The Argentina native boldly worked in the trio format with just bass and drums, and mastered the chordless setting. Her second-round features basically the same instrumentation, and marks continued growth as a writer and leader. *Stay* (Eugenio prefers command words as titles) isn't billed as a concept album specifically, but several track titles ("Stay", "Trapped", "Out There"), and an original poem included in the liner notes, point toward what she calls "an inward spiritual journey." Perhaps that inner turmoil is felt by most improvisers, but that searching quality manifests in her playing. The minor key title track finds her lengthy phrases unfurling over steady bass and drums. Bassist Matt Dwonszyk straddles a pedal point with upper register licks, working so deftly with drummer Jonathan Barber that it isn't immediately apparent that they're flowing easily in 5/4.

Throughout the album, Dwonszyk slides up and down the neck of his instrument and plucks fifths to deepen the group sound. "Blue" begins with the saxophonist alone, sounding pensive before really stretching out; "Sunday Stranger" builds on a line that begins high and soulful before dipping into the low register of her horn. Two of the four vignettes, entitled "Breathe" (a reference to her poem), include Leo Genovese (Fender Rhodes). His appearance adds a dreamlike quality to the set and serves as a worthwhile break from the acoustic dynamics of the rest of the album. The third and fourth "Breathe" tracks consist of free-flowing tenor/drum duets. Duke Ellington's classic "Sophisticated Lady" is the album's sole non-original. Eugenio uses the standard to prove her skills of musical exploration, as she delivers a smoky performance that gives a slight hat tip to Archie Shepp's breathy trio version from 1968, minus his cathartic embellishments.

If ever internal thoughts were making it difficult for Eugenio to find her musical path, *Stay* proves that eventually it revealed itself.

For more info visit julieta-eugenio.com. The album release concert is at Bar Bayeux May 29. Eugenio is also at Down and Out May 19. See Calendar.



Tender Mercies
Frank Gratkowski/Simon Nabatov (Clean Feed)
Verbs
Simon Nabatov 3+2 (Clean Feed)
by Ken Waxman

Tender Mercies and *Verbs* both offer a micro and a macro view of Russian-American Simon Nabatov's piano and improvisational skills in sessions recorded less than nine months apart in Cologne, Germany's LOFT. *Tender Mercies* is a free-form dialogue with longtime associate, German Frank Gratkowski (alto, flute, clarinet, bass clarinet) while *Verbs* expands Nabatov's trio of Stefan Schöneegg (bass) and Dominik Mahnig (drums), augmenting the program with two slightly younger locals, Leonhard Huhn (alto, clarinet) and Philip Zoubek (synthesizers.)

As Gratkowski moves among his horns in *Tender Mercies*, the duo's sounds are alternately meticulous and madcap. Proving that free music can be temperate, "Turn Of Events" and especially "Cagey" depend on gentling piano strums evolving in tandem with clarion clarinet swells. Midway through the former, as Gratkowski switches to

alto saxophone, deconstructing the melody with triple tonguing, aviary twitters and banshee wails, Nabatov responds with pedal point accents and key clanks. These storytelling inferences play a lesser role on other tracks with some sequences as belligerent as others are calm. The focus shifts to Gratkowski's flatulent snorts and reed shrills, challenged by the pianist's processional and percussive chording. On the title tune, Nabatov literally smacks piano wood like a drum top to counter his playing partner's bass clarinet snarls. As the piece accelerates, rasping reed timbres intersect with the pianist's blues sensibility, climaxing as Nabatov lays down a carpet of perfectly round notes, mute reed output and strangled squeaks.

Verbs is almost completely improvised, yet still confirms the pianist's compositional skills. "Breathe" contains as many tonal ambiguities and multiphonic hooks as any free jazz improv. Sparked by keyboard sparkles and saxophone flutters, the track builds to a crescendo of the synthesizer's organ-like pulses and drum beats. Yet this accentuated groove avoids monotony as Nabatov interpolates swift swing. Pointedly, saxophonist/clarinetist Huhn's playing is more orthodox than Gratkowski's, a plus on a track like "Race", whose lively evolution is based around Mahnig's back beat, Schöneegg's pacing on bass, and saxophone honks. As a result, the number comes across as the session's most jazz-like tune. There are other measured outpourings on the release, but the definition of the quintet's ability are tracks such as "Converge" and "Evolve" that forge novel paths. The synthesizer's ability to replicate both a steel guitar and an accordion distinguishes "Evolve". An obtuse exposition, these textures evolve alongside

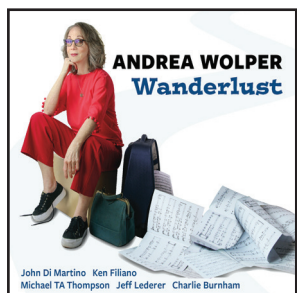
RECOMMENDED NEW RELEASES

- Melissa Aldana – *Echoes of the Inner Prophet* (Blue Note)
- Arild Andersen/Daniel Sommer/Rob Luft – *As time passes* (April)
- Brian Bromberg – *LaFaro* (Be Squared Productions)
- Alice Coltrane – *Carnegie Hall Concert* (Impulse!)
- Natalie Cressman & Ian Faquini – *GUINGA* (GroupUP Music)
- Elephant9 – *Mythical River* (Rune Grammofon)
- James Emery – *Inside Outlier* (Solos & Duos) (s/r)
- GinmanBlachmanDahl – *What's To Come!* (Storyville)
- Alex Harding/Lucian Ban – *Blutopia* (Sunnyside)
- Fred Hersch – *Silent, Listening* (ECM)
- Mathias Landæus – *Path* (SFAR)
- NAOM (Nazareno Caputo/Omar Cecchi) – *RADICI* (AUT)
- Sam Newsome/Max Johnson – *Tubes* (Unbroken Sounds)
- Ken Peplowski – *unheard bird* (Arbors)
- Sonny Rollins – *Freedom Weaver* (*The 1959 European Tour Recordings*) (Resonance)
- Joana Sá – *A Body As Listening* (Clean Feed)
- Soft Machine – *Høvikoden 1971* (Cuneiform)
- Louis Stewart Trio – *Louis The First* (Livia-Hawk)
- Void Patrol – *Live @ Victo* (Les Disques Victo)
- Stephane Wrembel – *Triptych Phase III* (feat. Jean-Michel Pilc) (Water Is Life)

sour clarinet flutters, irregular bass string pops and Nabatov's faux percussion—banging wood and slapping internal piano strings. As the synth's cosmic vibrations undulate underneath, low-pitched piano creeping doubled by sax smears define the dusky theme of "Converge". When crammed oppressive textures from all reinforce the narrative, climax is finally reached with reed warbles and full keyboard sweeps.

Nabatov's originality has been highlighted over the years. These discs showcase his newest idiosyncratic turns.

For more info visit cleanfeed-records.com. Nabatov is at Michiko Studios May 20. See Calendar.



Wanderlust
Andrea Wolper (Moonflower Music)
by Anna Steegmann

Andrea Wolper is an actress, writer, vocalist, arranger, composer and improviser. Her long-anticipated fourth album, *Wanderlust*, follows the highly-acclaimed *Parallel Lives* (Jazzed Media), released over a dozen years ago. For this project, Wolper again assembles a group of gifted musicians: John di Martino (piano), Ken Filiano (bass), Michael TA Thompson (drums), Charlie Burnham (violin) and Jeff Lederer (clarinet, flute and co-producer). Everyone gets ample room to shine in their respective solos and, together, they demonstrate great chemistry as *Wanderlust* takes us on an adventurous musical journey.

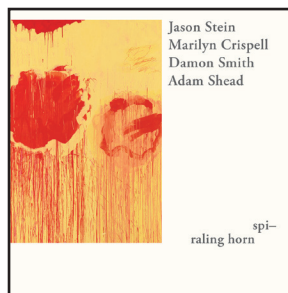
Wolper characterizes her music as "modern jazz improvised," and is a brilliant musical storyteller. She is expressive (especially in her lower vocal register) and flawless in her phrasing: she can sound sensual, bluesy, joyful, even sinister through the album's twelve tracks, which include seven originals plus covers of songs by Abbey Lincoln, Carole King, Sting, Ray Charles and Wayne Carson.

Her creative interpretation of "Light Out of Darkness" (Ray Charles, Rick Ward) is noteworthy for its outstanding instrumentation, including violin and clarinet, and the leader's voice, which soars above the music. Sting's "I Burn for You" is slow and sensual; violin, flute and bass create the mood of all-consuming longing. Two tracks stand out as vocal/instrument duos. "Still Life" is taken at a slow, deliberate pace, the vocalist's captivating and poetic lyrics accompanied by di Martino's gorgeous playing; the instrumental sparseness accentuates the melancholy and yearning expressed in the song. "Nevermore", with bassist Filiano, is similarly gripping: bass and vocals create a dark, unsettling, ominous mood. In contrast, the joyful and upbeat "Sobe E Desce" and "Eventide" feature wordless vocals (violin and bass lead the melody on the latter selection). Wolper recites Charlie Parker's words in the freely improvised "Cisluna", a composition credited to the full band. In "The Nature of Life", the leader plays the shruti box and borrows phrases from Austrian poet Rainer Maria Rilke. "The Winter of Our Content", which includes words and lines from Shakespeare plays and sonnets, would lend itself well to a Broadway musical.

This delightful album is full of surprises and worth waiting 13 years for. All tracks are gems in

their unique way and listeners may well concur with Wolper "that a little musical wanderlust isn't such a bad way to roll."

For more info visit andrewolper.com. The album release concert is at Pangea May 22. Wolper is also at North Square Lounge May 5. See Calendar.



spi-raling horn
Jason Stein, Marilyn Crispell,
Damon Smith, Adam Shead
(Balance Point Acoustics/Irritable Mystic)
by Stuart Broomer

The Chicago-based trio of Jason Stein (bass clarinet), Damon Smith (bass) and Adam Shead (drums) released its debut album, *Hum*, in 2023—a brilliant exercise in three-way improvisation as well as a profound exercise in multi-directional rhythmic coordination. *spi-raling horn* picks up from there with the substantial addition of guest pianist Marilyn Crispell. Crispell is not just a great improvising pianist, she is also a great *band* pianist, making her own contribution as well as interacting and melding with the other elements in the music. She first achieved prominence in a very special band, the long-running Anthony Braxton Quartet of the '80s-90s, when Braxton was distributing multiple scores to the members of the group, synthesizing a compound music. In another brilliant quartet adventure, Crispell appeared as special guest with the Evan Parker-Barry Guy-Paul Lytton Trio on *Natives and Aliens* (Leo), adding further dimension and a different cohesion to one of the world's great improvising bands. Like other gifted improvisers, the pianist hears in surround sound, but more importantly, she also plays that way, responding simultaneously to multiple parts, and making connections everywhere, as can be heard on this project. The Stein-Smith-Shead trio are optimum partners, the group, here with Crispell, often playing at maximum output while still listening.

Each track signals a different kind of interaction, from the subtle balance of "a song paid by singing" to the aggressive "a universe of otherwise" or the jagged, rampaging "back and back out". There are also different kinds of delicacy evident. The balladic "the ground laid open" and "so close it cut my ribs" are distinguished in part by Stein's rare mastery of the bass clarinet's lyrical possibilities, while the nocturne "saturant moon water" is so evanescent it sounds like the instruments are being played by strong winds, falling leaves and woodland creatures.

spi-raling horn is a forceful aesthetic statement in every detail, from the untitled Cy Twombly painting that graces the cover (reference to a discussion of the painter's work between Crispell and Smith) to sequencing in the exact order of its recording and the inclusion of all the music recorded. That sense of aesthetics extends to titling: drawing evocative phrases from Nathaniel Mackey's "Adumbrating the Band We'd Be", a poem from his Mu series that appears as the album's liner note.

For more info visit irritablemysticrecords.bandcamp.com. Marilyn Crispell is at The Jazz Gallery with Angelica Sanchez May 8. See Calendar.

DROP THE NEEDLE



A World of Piano!
Phineas Newborn Jr.
(Contemporary-Craft Recordings)
by Tristan Geary

When you attain Phineas Newborn Jr.'s level of mastery (this month marks the legendary pianist's 35-year deathaversary), only avian metaphors are appropriate. In this 180gr vinyl reissue of his 1962 Contemporary album, *A World of Piano!* (part of Contemporary Recordings' "Acoustic Sounds Series"), you'll hear him *fly* across the keyboard, *soar* over the changes and *swan dive* into the blues. The album's title, with its exclamation point, is obviously intentional. Every track on the recording sounds as if there should be an exclamation point after it!

Often played with a fierce duality, even frantic at times, each of the pianist's hands seem to take on a mind of its own. There are blistering tempos throughout, quite at home in any part of the keyboard, with Newborn seeming to relish the ambidextrous counterpoint as if it were child's play. A tag-team rhythm section of Paul Chambers (bass) and Philly Joe Jones (drums) on side one, and Sam Jones (bass) and Louis Hayes (drums) on side two, each provide a tightly-wound springboard from which the pianist launches.

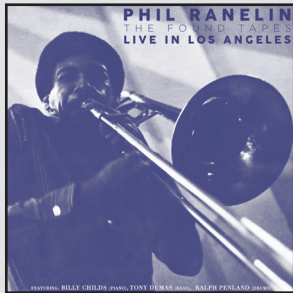
It's an album of standards, contemporary and classic, with each made fresh through creative intros and red-hot improvisations. The album-opener is a blues in disguise: an arrangement of Charlie Parker's "Cheryl" first drenches the listener in bebop before quickly pivoting to blues-soaked solos by Chambers and Jones. The rhythmic duo tilt the tune on its axis of swing, surging ahead of the beat to a point where the tune feels like it just might tip over. Billy Strayhorn's "Lush Life" upholds a sweeping solo piano intro in a style that Hungarian virtuoso Franz Liszt would have found appealing. It's the only slow burner on the album, but still showcases crystalline licks and punchy ideas while still maintaining its identity as a ballad.

A rendition of Sonny Rollins' "Oleo" raises the temperature, upping the tempo to a heady degree, while Newborn's silvery lines remain shimmering, even singable. The sweet anticipation of the reentry of drums, a fan-favorite characteristic of the tune's identity, is still the adrenaline rush it promises to be. "For Carl", in 3/4, blankets the listener in double-hand piano lines, Jones and Hayes buoyantly sauntering along in time, on bass and drums. "Manteca" applies the same fire in a Latin setting, and "Daahoud" stands out with a suspenseful drum solo by Philly Joe Jones.

For all eight tracks, any practicing piano trio will find a veritable masterclass of swing. And from Newborn's relentless waterfall of piano artistry, any budding pianist will no doubt find a world of ideas in improvisation.

For more info visit craftrecordings.com

UNEARTHED GEM



The Found Tapes: Live in Los Angeles
Phil Ranelin (Org Music)
by Brad Cohan

Phil Ranelin (soon to celebrate his 85th birthday later this month) is a visionary trombonist and beloved cult titan whose forward-looking virtuosity and affinity for experimentation proved transformative to both the jazz avant garde and underground rock. Who but Ranelin can boast a jaw-dropping list of feats stretching back to the '70s? He was a cofounder of The Tribe, an artist collective and musician-run record label, created for musicians to take charge of their own careers in producing, publishing, managing, marketing and distributing their own music. Within The Tribe, Ranelin also helped make indelible marks in socially conscious Black music. As a sideman he had a stint in legendary hard bop trumpeter Freddie Hubbard's influential groups. In sum, a player in the style of the J.J. Johnson tradition, Ranelin's five-decade career includes eleven records as a solo artist, four with Hubbard, session recordings for Motown and work with

artists ranging from Stevie Wonder and Ella Fitzgerald to the Red Hot Chili Peppers and Telefon Tel Aviv. Long out-of-print recordings as leader were reissued in the early 2000s and those works ushered in the trombonist's talents to a new audience (those re-releases are how this writer was introduced to Ranelin's music). In 2001, while contributing to an indie rock fanzine, two Ranelin recordings wound up in my hands: *The Time Is Now!* (1974) and *Vibes From The Tribe* (1976), on the now-defunct Hefty indie label. From there, this writer-listener was hooked.

In recent years, the L.A.-based Ranelin has forged ahead at a highly creative clip, as evidenced in 2021 when the outstanding *Infinite Expressions* was released (the same year he suffered a stroke). The transcendent, spirit-lifting epic of a record found the trombonist sounding as though he had a new lease on life in leading a pliable and potent quintet. It remains a set deserving of attention and well-worth seeking out. Now, thanks to the folks at Org Music, Ranelin has enjoyed a latter-career resurgence, first with the release of *Infinite Expressions*, now punctuated by *The Found Tapes: Live in Los Angeles*, an essential document of the trombonist's history that captures three separate live in-concert performances. This sprawling recording (available as a four-LP boxed set, three-CD set and in digital formats) epitomizes an "unearthed gem." The tapes were literally "found," as the title suggests: Ranelin had stored away the cassettes for decades and so, of course, they were never heard until now. The release, with audio restored, shows Ranelin and his powerhouse group of talented youngsters—Billy Childs (piano), Tony Dumas (bass) and Ralph Penland (drums)—in truly mind-

blowing form in all 13 live tracks, recorded (1978-81) at L.A.'s Maiden Voyage, Sound Room and Two Dollar Bill's.

As Ranelin recounts in the album liner notes, "The night captured at the Maiden Voyage was probably one of the last gigs, and by then the trio felt comfortable interpreting my loose but tight concept and added their youthfulness and adventuresome mood." No more is that manifest than on the first two discs and nine tracks that make up the stunningly eclectic Maiden Voyage set. Ranelin and company pull out all the stops during this momentous concert. The element of surprise is what makes the set something to behold. On the 16-minute opener, the quartet delves into some heady experimentation before changing gears into insistently rhythmic hard-bop with Ranelin's warm-as-butter tone and deeply lyrical phrases leading the mellifluous charge. The next tune sounds like a completely different group. "Vibes From The Tribe" is 20 minutes of blissed-out, sweaty funk goodness of Childs' trippy electric piano lines and stabs; the slinky bass grooves of Dumas and Penland's monster beats will incite a big dance party. Later on, they offer an improbable and pleasing take of Billy Joel's 1977 hit, "Just the Way You Are", followed by a marathon-length "A Night in Tunisia".

Ranelin was already a musician ahead of his time and *The Found Tapes: Live in Los Angeles* cements his legacy as a trailblazer with a revolutionary sound and vision that effortlessly hurdled from post-bop, avant garde jazz and funk to psychedelia.

For more info visit orgmusic.com

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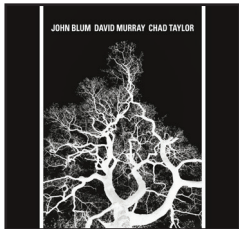
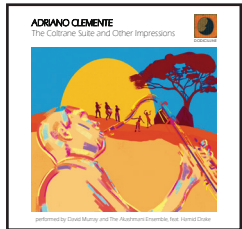
Artists, programs, dates, and ticket prices subject to change. © 2024 Carnegie Hall. Photos: Prieto by Henry Lopez.



David Virelles



Dafnis Prieto



The Coltrane Suite and Other Impressions
Adriano Clemente (featuring David Murray & the Akashmani Ensemble) (Dodicilune)
The Recursive Tree
John Blum, David Murray, Chad Taylor
(Relative Pitch)
 by George Kanzler

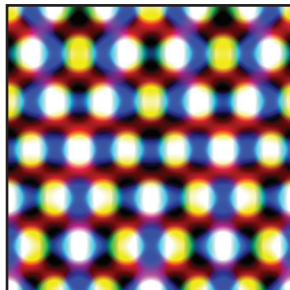
New recording projects offer two distinct sides of tenor saxophonist/bass clarinetist David Murray: the inside Murray and the “out there” Murray. As a featured artist on *The Coltrane Suite and Other Impressions*, he is more in a lead player role than soloist, applying his commanding tone to the intricate conceptual musical designs of a savant of world music and jazz, Adriano Clemente. The other project teams him with pianist John Blum and drummer Chad Taylor in a free-wheeling, free jazz trio wherein he can be his most openly expressive.

Italian Clemente is a voracious polymath of a musician whose interests have ranged from classical music to jazz, Middle Eastern, Indian, Cuban and African; along the way learning to play multiple instruments including Asian horns to African and Middle Eastern percussion, Venezuelan harp, pocket trumpet and piano. *The Coltrane Suite and Other Impressions* features his Akashmani Ensemble, a band with two reeds, two brass, a rhythm section and various added occasional musicians, from percussionists to horn players and cellists—plus his own (sometimes overdubbed) panoply: piano, brass, reeds, percussion and non-Western instruments (winds and percussion). His imagining of “Coltrane’s spiritual awakening in 1957”, and subsequent jazz journey, begins with a five-part “Mother Africa” suite, Murray’s commanding tenor saxophone reigning over African and Afro-Cuban rhythms and horns. Very much the protagonist throughout the Coltrane suite, the saxophonist fashions some of his most tradition-drenched soloing. A tender caress of the melody on “Shine” is memorable and historically-grounded in the tone of the tenor. Clemente incorporates sonic references to Coltrane’s *oeuvre*, most prominently on “All Praise”, which rides on the “A Love Supreme” riff from that iconic recording. And a definitive Elvin Jones rhythm fuels the suite’s finale: “Saint John”. Murray appears on about half of the 13 tracks on the second of the two-disc set (*Other Impressions*), for the most part staying definitely “inside” with solos in the mainstream tradition. Most notable are his Sonny Rollins-esque solo on the Cuban rhythm “Havanera”, a joyous romp on the Afro-beat “Afro Funk” and indelible turns on two versions of one of Clemente’s most moving compositions, “Afghan Child”.

The Recursive Tree, if not listened to carefully, could be dismissed as an earnest but derivative extension of earlier work by tenor saxophonist David S. Ware and pianist Matthew Shipp. But more careful, intent listening reveals a tenor-piano with drums trio exploring a much more varied path of free jazz. For one thing, the music is divided into nine distinct tracks totaling less than an hour. And each track, although largely improvised and “free”, is distinctive and explores a different aspect of “playing without a net,” although there often is a “net” of sorts in a defining concept. That is most clear on the album’s middle track, “Monk’s Door”. Blum seeds the proceedings with Thelonious

Monk gestures and quotes, while Murray responds in the time-honored way of Monk’s many tenor saxophone collaborators. Other distinctive selections include “Kinetic Crawl” with its almost steady time; “Creatural”, taking off from Taylor’s tom toms, and the engagingly low tones and hypnotic repetitions of “Passages”.

For more info visit adriano.clemente.net and relativepitchrecords.bandcamp.com. David Murray is at Village Vanguard May 21-26. See Calendar.



fLuXkit Vancouver (i≠s suite but sacred)
Darius Jones (Northern Spy/We Jazz)
 by Mike Shanley

The Fluxus movement maintained the idea that art can exist anywhere. By extension, a fluxkit combines pieces of both creative and everyday objects in a small container. Therefore, anyone who opens this package can experience an art event. These ideas fueled the latest project by saxophonist Darius Jones, who composed and recorded a four-part composition during residencies at Western Front, the Vancouver-based multidisciplinary center with a similar “art is life” credo. Along with the music, *fLuXkit Vancouver (i≠s suite but sacred)* aims for an immersive experience, with a cover design created and manipulated by visual artist Stan Douglas and liner notes by poet Harmony Holiday. (The album’s Bandcamp page also features a link to a video that animates the graphic score to the movement “Zubot”.)

Even without the visual addition, Jones has created a masterpiece full of absorbing passages that blur the lines between notated rhythmic structure and freedom, with frequent collaborator Gerald Cleaver (drums), joined by Jesse and Josh Zubot (violins), Peggy Lee (cello) and James Meger (bass). Both violins get a hard pan away from one another, bringing more clarity to their contributions, such as their percussive additions to the passage titled with their surname. In the same track, Cleaver’s direct hits start to feel like gunshots, while his counter rhythms in “Rainbows” go up against Meger’s quarter note vamps, giving the music a Sun Ra feel. On top of the ever-shifting settings, Jones proves that he possesses one of the most joyous and immediately recognizable alto saxophone voices today. He often steps back and gives his collaborators space in longer pieces, but things get more electric any time his brawny tone interacts with the band. From the flowing three-note figure that launches “Fluxus V5T 1S1” to the ballad-like conclusion of “Damon and Pythias”, Jones’ delivery incorporates a down home, beefy sound that can shift into fiery wails or the crisp tone of a classical player, depending on the passage at hand. Even a slight bit of vibrato at the end of a phrase reinforces the drama of the music. Whether the sextet reaches turbulence or finds a groove, their performances offer deep discoveries at every turn.

For more info visit nothernspyrecs.com and wejazzrecords.bandcamp.com. This project is at Roulette (part of Bang On A Can’s Long Play Festival) May 4. See Calendar.

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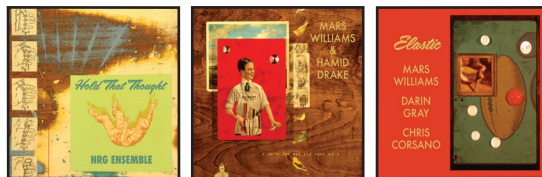
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Hold That Thought
NRG Ensemble (Corbett vs. Dempsey)
I Know You Are But What Am I?
Mars Williams/Hamid Drake
(Corbett vs. Dempsey)
Elastic
Mars Williams, Darin Gray, Chris Corsano
(Corbett vs. Dempsey)
by Ken Waxman

Chicago saxophonist Mars Williams' death at 68 last year (he would have turned 69 last month) ended the peripatetic career of a player embedded in the pop and jazz worlds. Touring with The Waitresses and The Psychedelic Furs, Williams still maintained his jazz chops. A member of Hal Russell's NRG Ensemble (which he kept going after its leader's death), Williams also mixed Albert Ayler compositions and Christmas tunes in a series of releases and regular holiday-time touring and worked with numerous international improvisers. These three archival releases demonstrate his skill as a composer, improviser and organizer.

The 1996 NRG Ensemble's *Hold That Thought* is a fierce blow-out showcasing the multiple skills of Brian Sandstrom (trumpet, guitar), Kent Kessler (bass) and Steve Hunt (drums, vibraphone), plus the reeds of Williams and Ken Vandermark. From the same year, *I Know You Are But What Am I?* is a dialogue between Williams' decisive saxophone timbres and the propulsive power of another Chicago world-traveler, drummer Hamid Drake. Demonstrating the saxophonist's rapport with younger players, 2012's *Elastic* has Williams interacting with bassist Darin Gray and drummer Chris Corsano.

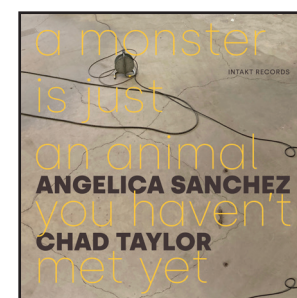
Exhibiting organization is rare in free jazz, but on *Hold That Thought* Williams shepherds the NRG through tunes that splatter, scream, yelp and rattle at different pitches and tempos, while still retaining forward motion. Adding sampled mumbling voices, melody snatches and crackling static on the extended "In the Middle of Pennsylvania", Williams' breathy sax and Vandermark's clarion clarinet flutters are fragmented into multiphonics, while consistency is maintained by Kessler's walking bass. Other tunes allude to cha-chas, Carnatic drones and march cadences, as the players vary performances with unexpected solo interludes that interrupt the groove. Besides guitar frails and horn vamps, the saxophonists mirror each other's evolution as do Hunt's vibes and Sandstrom's guitar on "Automatic Platinum", with a slinky exposition presaging the harsh theme. Tracks such as "Wire Money" and "Cut Flowers" are driven at supersonic speed by the drummer.

In contrast to Hunt's bellicosity, Drake eschews intensity for ingenuity on *I Know You Are But What Am I?*. Although creating thrashing ruffs and prestissimo pops, Drake's pulse also verges on lyrical without power loss. Equally adaptable, Williams' reeds veer into textures that resemble military bugling, bagpipe drones and flute trills. This is accomplished by lip buzzing, triple tonguing and staccato flattement, while maintaining horizontal movement and lyrical asides. The album's climax is the concluding "What Am I", as Williams blows two saxophones simultaneously creating an exposition that sounds like Ayler playing "In the Land of France". Attuned to that singsong, Drake elevates its simplicity with sophisticated rolls and pings as

the saxophonist scales the theme with prestissimo whistles.

Combining Hunt's power and Drake's resourcefulness, on *Elastic* Chris Corsano creates a prototypical free jazz session with thickened rumbles plus interludes of quiet shuffles. Until the end, Gray isn't as audible as Kessler. However, on "Set One 3" he propels his strings with spiccato shakes and kalimba-like pings. The saxophonist follows his lead with brawny projections and a concluding moderato dissolve. Before that conclusion, it seems that the three never stop playing, with Williams cramming so much squeaking reflux and fragmented honks together that the interface becomes claustrophobic. The drummer's ruffs and rolls take up equivalent space. There are reflective moments with Williams creating kazoo-like snarls and brief melody inferences, completed by a defining bass string thump. Overall, the tonal shading display defines creative music. Williams provided the same sort of invention every time he played. That's ended, but these discs serve as a fine legacy.

For more info visit corbettvsdempsey.com



A Monster Is Just an Animal You Haven't Met Yet
Angelica Sanchez/Chad Taylor (Intakt)
by Alex Henderson

Avant garde jazz has long had its firebrands as well as its more restrained and nuanced improvisers. Pianist Angelica Sanchez clearly favors the latter approach on *A Monster Is Just an Animal You Haven't Met Yet*, forming an intimate duo with drummer Chad Taylor.

That's not to say that Sanchez has escaped the influence of the firebrands altogether. Her more forceful side comes out on "Animistic" and "Threadwork", both of which draw on pianist Cecil Taylor's intensity.

Sanchez, however, is far from a by-the-book Cecil disciple, and her style of outside expression is no less mindful of Paul Bley, Myra Melford or Muhal Richard Abrams. The latter, a founder of Chicago's trailblazing Association for the Advancement of Creative Musicians (AACM) in the '60s, had a more subtle approach to the avant garde, which stood in sharp contrast to the ultra-dense, ferocious free jazz coming out at that time. The AACM influence here on this album is alive and well on Sanchez/Taylor's probing duets, particularly in "Tracers of Cosmic Space", "Liminal" and "Holding Presence in Time". The pianist and drummer make extensive use of space, giving "Myopic Seer" and other selections an avant garde flavor that is pensive and reflective rather than confrontational.

The improvisers take a break from their piano/drums format on the title track, which finds Taylor switching to the mbira (African thumb piano), an instrument (along with its more modern cousin the kalimba) that a variety of jazz musicians have featured on their recordings over the years, including bassist William Parker, tenor saxophonist Pharoah Sanders, Cameroonian saxophonist Manu Dibango, banjoist Béla Fleck, trumpeters Wadada Leo Smith and Jon Hassell,

percussionist Ruben Dantas (with Chick Corea) and drummer/percussionists Billy Martin, Susie Ibarra, Cyro Baptista, Adam Rudolph and Kahlil El'Zabar. This traditional instrument works perfectly alongside Sanchez' acoustic pianism.

If anything, one wishes that Taylor played the mbira more often on this album. That said, Taylor serves Sanchez well throughout the session. The two of them are very much in sync when the pianist turns up the heat on "Animistic" and "Threadwork"; he obviously appreciates the nuance and subtlety that often goes into her playing.

Jazz purists tend to think of free jazz in general as harsh and abrasive, but Sanchez and Taylor show how outside musical improvisation can be on this album of memorable duets.

For more info visit intaktrec.ch. Angelica Sanchez is at The Jazz Gallery in duo with Marilyn Crispell May 8; Chad Taylor is at Public Records with Chicago Underground Duo (part of Bang On A Can's Long Play Festival) May 5. See Calendar.



Inner Light
Mike DiRubbo
(Truth Revolution Recording Collective)
by Phil Freeman

Alto saxophonist Mike DiRubbo has been on the NYC scene for over a quarter century, leading his own bands and popping up as a sideman here, there and everywhere. He not only adapts his approach to the needs of the moment but always adds something vital to the music. DiRubbo's latest, *Inner Light*, his first release since *Live at Smalls* (2018), features longtime collaborator Brian Charette (DiRubbo appears on three of the organist's albums) and drummer Jongkuk (JK) Kim, both of whom appear on the saxophonist's prior release. *Inner Light*, however, is the more plugged-in session of the two, with scorching guitar solos by Andrew Renfroe who rounds out the quartet here (acoustic bassist Ugonna Okegwo played on *Live at Smalls*).

Most of the 11 tracks are originals, with the exception of jazz standards "Straight Street" and "Dearly Beloved". The action kicks off with a high-speed bebop burner, "JK in NYC", which features DiRubbo and Renfroe throwing lines back and forth; eventually they step back and Charette and Kim embark in some explosive interaction of their own, the drummer soloing wildly as the organist plays a repetitive three-note figure. Tracks "Scrollin' and Trollin'", "The Muse" and "Inner Light" have audible bluesy grit, while "Love the Same" is a sharp right turn into '70s smoothness, DiRubbo playing like a David Sanborn acolyte as the rest of the band lays down a "quiet storm" groove, perfect for late-night radio play. "Brand New" is a satisfying ballad, and the "Dearly Beloved" album closer swings hard, and also heads into challenging territory thanks to Charette's willingness to go off the beaten track à la Larry Young.

For more info visit truthrevolutionrecords.com. DiRubbo is at Smalls May 3-4. See Calendar.

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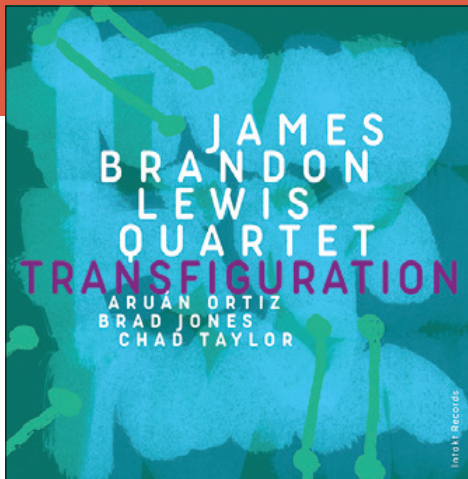
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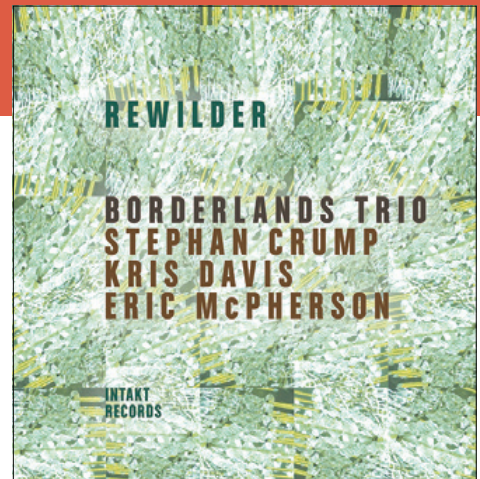
James Brandon Lewis: Tenor Saxophone, Composition
Aruán Ortiz: Piano · Brad Jones: Bass
Chad Taylor: Drums



Intakt CD 422

DAVID MURRAY QUARTET
FRANCESCA

David Murray: Tenor Saxophone and Bass Clarinet
Marta Sanchez: Piano · Luke Stewart: Acoustic Bass
Russell Carter: Drums



Intakt CD 416

BORDERLANDS TRIO
STEPHAN CRUMP – KRIS DAVIS –
ERIC MCPHERSON REWILDER

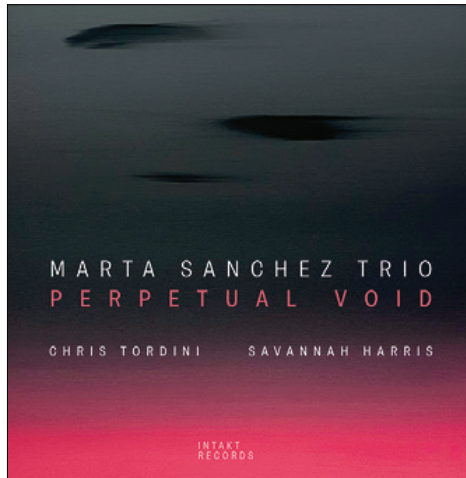
Stephan Crump: Acoustic Bass · Kris Davis: Piano
Eric McPherson: Drums



Intakt CD 419

SIMONE KELLER
HIDDEN HEARTACHE

Simone Keller: Piano · Abathar Kmash: Oud
Valeria Curti: Bassoon · Michael Flury: Trombone
Philip Bartels: Arrangements & Toy Piano



Intakt CD 421

MARTA SANCHEZ TRIO
with Chris Tordini and Savannah Harris
PERPETUAL VOID

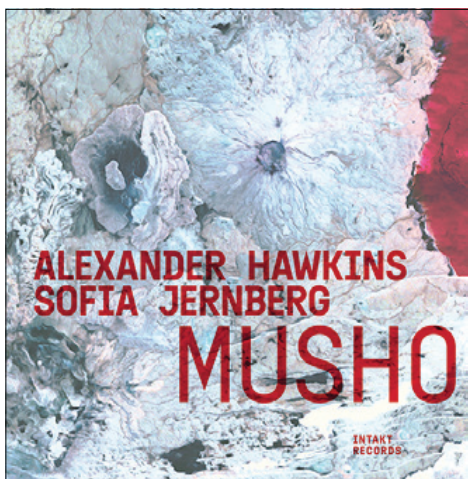
Marta Sanchez: Piano, Composition
Chris Tordini: Acoustic bass · Savannah Harris: Drums



Intakt CD 418 COMING IN JUNE

ELLIOTT SHARP
with Sally Gates and Tashi Dorji
ERE GUITAR

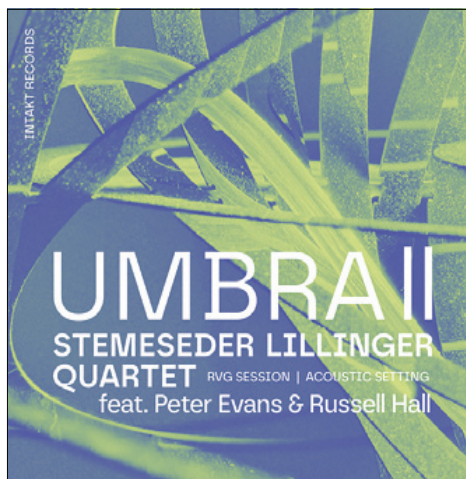
Elliott Sharp: Guitar · Sally Gates: Guitar
Tashi Dorji: Guitar



Intakt CD 420

ALEXANDER HAWKINS – SOFIA JERNBERG
MUSHO

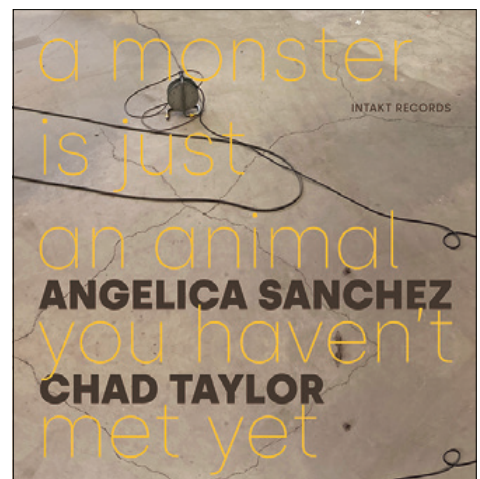
Sofia Jernberg: Voice
Alexander Hawkins: Piano



Intakt CD 423 COMING IN JUNE

STEMESEDER LILLINGER
QUARTET feat. Peter Evans and Russell Hall
UMBRA II

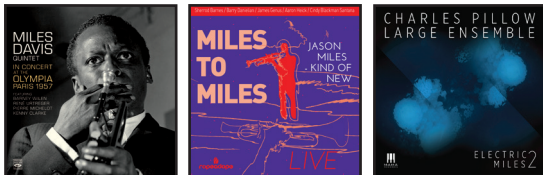
Peter Evans: Trumpet, Piccolo Trumpet
Elias Stemeseder: Piano, Lautenwerk, Compositions
Russell Hall: Double Bass
Christian Lillinger: Drums, Compositions



Intakt CD 413

ANGELICA SANCHEZ – CHAD TAYLOR
A MONSTER IS JUST AN ANIMAL YOU
HAVEN'T MET YET

Angelica Sanchez: Piano
Chad Taylor: Drums



In Concert at The Olympia Paris 1957
Miles Davis Quintet (Fresh Sound)
Miles To Miles Live
Jason Miles' Kind of New (Ropeadope)
Electric Miles 2
Charles Pillow Large Ensemble (MAMA)
 by Scott Yanow

May marks Miles Davis' birthday (May 26, 1926), as we inch closer to the trumpeter's 2026 centennial. Under review here, we look at an archival release plus two recent tributes to his fusion period.

New reissues of Miles Davis recordings from the '50s have been a rather rare occurrence during the past decade, so the album from the Spanish Fresh Sound label is quite noteworthy. Half of the performances on *In Concert at The Olympia Paris 1957* have never been released before, and the remainder was put out previously but with inferior sound. Fortunately, the original reel-to-reel tapes were recently discovered and used here for this release. At the time of his visit to France in 1957, Davis was temporarily without a working band. His classic quintet of 1955-56 was on hold, with John Coltrane working with Thelonious Monk. Shortly after recording *Miles Ahead* (with the Gil Evans Orchestra), Davis went overseas where during December 4-5 he was improvising the music that would be used prominently in the soundtrack of the French film *Ascenseur pour l'échafaud* (*Elevator to the Gallows*). This concert from November 30, 1957 (not to be confused with one from December 8 that came out years ago as a double-LP from the Celluloid label) was broadcast on radio and used the same group as heard on the soundtrack. Davis is joined by a 19-year-old Barney Wilen (tenor), Rene Urtreger (piano), Pierre Michelot (bass) and bebop architect Kenny Clarke (drums) who had moved to France. Davis is in top form on such numbers as "Solar", "Four", "What's New", "Tune Up", "Now's The Time" and "Walkin'", playing fresh and often-lively solos while sounding relatively happy with the excellent unit.

The other two releases in this review pay tribute to Miles Davis' music from his fusion years. Keyboardist/producer Jason Miles worked with Davis on several projects, including *Tutu* (Warner Bros., 1986), one of Jason Miles' first recordings. The music on his most recent *Miles To Miles Live* (with his Kind of New group) is filled with the type of grooves that the trumpeter often utilized in the '80s. Four of the five songs (three originals plus an electronic and spacey rendition of "Flamenco Sketches") feature the leader with Aaron Heick (alto, soprano), Barry Danelian (trumpet), Sherwood Barnes (guitar), James Genus (bass) and Cindy Blackman Santana (drums), while the one-chord vamp "Voices On The Corner" has a similar group that includes Barnes and Genus. The dense ensembles, funky vamps, Heick's solos (mostly on alto), electronics, and danceable rhythms will certainly appeal to fans of Miles Davis' later years.

While Davis' music of 1969-75 originally sounded so dangerous, forbidding, innovative and somewhat eccentric, a half-century later in the large ensemble setting arranged by saxophonist Charles Pillow for *Electric Miles 2*, it almost seems conventional at times, but not quite. Some of the pieces explored were originally little more than bass lines or brief riffs, but Pillow's inventive arrangements make each number sound significant and quite complete. It is fair to say that not too many bands explore such pieces

as "Rated X", "Yaphet", "Agharta" and "Willie Nelson". The big band here has an infectious group spirit and a variety of world-class players including soloists Clay Jenkins, Tim Hagans and Scott Wendholt (trumpets); Mike Davis and Alan Ferber (trombones); Pete McCann (guitar); Henry Hey (piano, keyboards); Alexa Tarantino, Michael Thomas, Jimmy Greene, Dave Rieckenberg and Pillow himself (saxophones). The results seem similar to how a Gil Evans-Miles Davis project might have sounded if it had taken place in the '70s. *Electric Miles 2* shines fresh light on the once-controversial music, the rather dramatic "Great Expectations" being the album's high point.

For more info visit freshsoundrecords.com, ropeadope.com and summitrecords.com



Alliance
Alliance (Sharel Cassity + Colleen Clark)
(Shifting Paradigm)
 by George Kanzler

Alliance is a quartet co-led by accomplished jazz artists Sharel Cassity (alto, soprano, flute) and Colleen Clark (drums), both of whom have over twenty years of professional experience. Rounding out the band are two twenty-something recent college grads, Hannah Mayer (piano) and Carmani Edwards (bass). The four mesh well and have honed a group identity through gigging often together, which yields a crisp, bright ensemble sound on this self-titled release. Adding to the band's appeal is its judicious choice of repertoire: five familiar and not so familiar jazz compositions plus four member originals. The band's uptempo dexterity is aptly displayed on the album opener, the late pianist Mulgrew Miller's "Wingspan", a deft, nostalgic evocation of a bebop flag waver. Cassity's exuberant, pure-toned alto saxophone audibly reveals her big band lead alto experience (e.g. DIVA Jazz Orchestra, Dizzy Gillespie All-Star Big Band, Darcy James Argue's Secret Society), as she spins out a convincing bop tale, while Mayer changes up the mood with her understated piano solo. Clark and Edwards lock in to a fleet beat, the drummer favoring crisp heads to push the time. Faster tempos also fuel the pianist's original, "Something New", a snappy tune in blues form notable for four-bar trades by the co-leaders. Album closer, Harold Mabern's "There But for the Grace Of...", is a buoyant swinger given a hard-bop quintet treatment with the appearance of another twenty-something, guest trumpeter Kellin Hanas.

There's a welcome degree of rhythmic and tonal variety to the album as a whole, particularly with Cassity who is a triple-threat on alto, soprano and flute. Mayer also turns to electric keyboards, as heard on Edwards' evocative chart of Herbie Hancock's "Maiden Voyage" (Cassity featured on soprano). Among the varied time signatures, a 3/4, 6/8 on Jimmy Heath's "Gemini", featuring Cassity's pellucid flute, and the New Orleans-inflected rhythms of Clark's "Caro-li-na", impress. Likewise, the metronomic pulse beat given to Mary Lou Williams' "Syl-O-Gism", makes the tune a gem well worth reviving. Two ballad originals

display the band's ability to weave an unbroken legato line at a slow pace. Edwards' "Linger" features ethereal alto saxophone in a processional stroll over elastic bass notes and cymbals. The drummer's "La Tristeza" proceeds semi-rubato, Cassity musing on alto over embracing bass and soft brushes. *Alliance* proves on this album that a multi-generational, and in this case, all-female band, can forge a distinct group identity as a quartet that is definitely more than the sum of its parts.

For more info visit shiftingparadigmrecords.com. The album release concert is at Smalls May 23-24. See Calendar.

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Catch The Groove: Live At The Penthouse 1963-1967

Cal Tjader (Jazz Detective/Elemental Music)
Huracán
Cal Tjader (Liberation Hall)
by Ken Dryden

Over four decades since Cal Tjader's death in 1982 (this month marks his 42-year death anniversary), his legacy deserves further consideration. The late vibraphonist and bandleader was so closely associated with Latin jazz that fans commonly have overlooked the acoustic jazz he continued to play well into the late '60s.

The rewarding two-disc set, *Catch The Groove*, documents previously unissued performances from six different engagements played at Jazz at the Penthouse in Seattle between 1963-67. The earliest show features Tjader with Clare Fischer (piano), Fred Schreiber (bass) and Johnny Rae (drums), with Bill Fitch (percussion) added for the Latin arrangements. A swinging treatment of "Take The 'A' Train" is a nice surprise, as is his extended exploration of Dave Brubeck's "In Your Own Sweet Way", sharing the solo space with Fischer. The Latin vibe begins with a breezy rendition of Jobim's "Manhã de Carnaval" and continues with Fitch's lively Afro-Cuban work "Insight" (which

unfortunately fades out).

The second band features Lonnie Hewitt (piano), Terry Hilliard (bass) and Rae (drums), with Armando Peraza (percussion). Claus Ogerman's works have often been ponderous, but Tjader's driving approach to "Sunset Boulevard" is an ear opener, as is the lyrical, whispering arrangement of the standard "Here's That Rainy Day". Peraza is added on Hewitt's engaging "Pantano" and Tjader's gently swaying "Leyte" conjures images of a gorgeous beach sunset. The third show includes a leisurely exploration of "On Green Dolphin Street" and showcases the vibraphonist's lyrical side, while Peraza's effusive "Maramoor Mambo" would get any audience on its feet. Tjader's band for the next two shows includes Al Zulaica (piano), Monk Montgomery (bass), Carl Burnett (drums) and Peraza (percussion). The lush treatment of "The Shadow of Your Smile" is a highlight, as is the unusual choice of Milt Jackson's "Bags' Groove". Peraza kicks into high gear for "Mambo Inn" and Ray Bryant's "Cuban Fantasy". The last set has yet another surprise, an arco introduction by bassist Stan Gilbert on Billy Strayhorn's "Lush Life", not a typical song expected from Tjader. The extensive liner notes, vintage photos and excellent audio restoration of the time-worn tapes all add to the value of this historic release.

Tjader's *Huracán* was initially made as a direct-to-disc LP for Crystal Clear when it was first issued in 1976, which required an entire album side to be recorded in one take. Tjader's bands always came prepared to play and this session is no exception, though this has an atypical makeup for the vibraphonist: between nine and a dozen

instrumentalists all on the date, instead of being overdubbed later (which was often done when he recorded for Verve). Tjader's groups also tended to be rhythmically focused, so having the bonus of two reeds, three brass and a guitarist changes the dynamic considerably. The band includes Gary Foster (alto, flute), Kurt McGettrick (baritone), Frank Rosolino (trombone), Alex Rodriguez and Ronald King (trumpets), Clare Fischer (electric piano), Rick Zunigar (guitar), Robb Fisher (electric bass), Poncho Sanchez (congas), Willie Bobo (timbales) and Victor Pantoja (bongos, cowbell). The leader's solos are at a consistently high level, while the brass and reeds make his band seem much larger, such as in the rapid fire "Ritmo Caliente", with its particularly heated solos by Tjader and Zunigar (though it is the rhythm section that gives this piece its high energy). Fischer's easygoing "Desposado" is a feature for Foster (on flute) and the vibraphonist. The pianist additionally contributed "Funquiado" (which may have benefited from a faster tempo), the catchy dance number "Bachi" (built around a repeated riff and the flute of Foster) and the Afro-Cuban title track, which takes time to get untracked from the established groove until the entrance of Rosolino's show-stopping, vocal-like trombone (though McGettrick's squealing baritone proves distracting). The relaxed setting of Osvaldo Farras' "Tres Palabras" features a reflective solo from the pianist, which oddly enough is his only one on the recording.

For more info visit deepdigsmusic.com and liberationhall.com

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Cloudward
Mary Halvorson Amaryllis (Nonesuch)
by Stuart Broomer

Developing various ensemble projects over the past 15 years, from trios to a septet in *Code Girl* (2018), guitarist Mary Halvorson now has found a format that brilliantly integrates improvisation and orchestration in ways at once accessible, varied and highly original. Halvorson debuted her sextet Amaryllis on an eponymous Nonesuch vinyl release in 2022, a special project thoughtfully conceived to neatly balance her qualities as a soloist and clear interest in composition. *Cloudward* has an ensemble dynamic with very specific and distinct timbres: her own mix of traditional jazz guitar and pitch-bending electronics, Nick Dunston (bass), the percussion of Patricia Brennan (vibraphone) and Tomas Fujiwara (drums), and the brass of Jacob Garchik (trombone) and Adam O’Farrill (trumpet). This unit is a vehicle as noteworthy for what’s missing—keyboards, reeds—as what’s present.

The resulting distinctive sonic palette is matched with the ways in which Halvorson the composer organizes the sextet’s music: there are no strings of solos. Instead, each composition is crafted to feature one or two of the group’s individual voices, sometimes simultaneously presenting composed and improvised lines from Garchik and O’Farrill. The leader’s distinctive approach is immediately apparent in the opening “Gate”, its melody emphasizing the timbres of trumpet, vibraphone and electric guitar, before Dunston’s bass line is foregrounded and Fujiwara’s drums have even entered. “The Tower” continues the unexpected, beginning with an extended multi-tracked guitar solo that establishes an almost magical mood, with Halvorson’s subtle electronic mutations of her warm, barely amplified sound. Later, “Incarnadine” begins in absolute mystery, with elusive and isolated sounds from the group’s various members, as well as the presence of the album’s sole guest appearance: violinist Laurie Anderson, whose playing adds another distinctive voice to the divergent character of the ensemble. Much of “Incarnadine” suggests collective improvisation, but its consistency is such that it might equally suggest a mixed methodology including conduction. On “Tailhead” it’s Fujiwara’s turn to be featured, introducing a complex work with a certain Latin tone that links to the counterpoint of trumpet, trombone and guitar, with all six voices ultimately interweaving before Garchik’s rare combination of trombone elegance conditioned by refined bluster.

The concluding “Ultramarine” shifts rapidly from solo bass to a duet with angular insistent guitar, gradually joined by percussion and vibraphone with growing dissonance and ambiguous form. Then a brass melody and a sweeping guitar improvisation arrive, together achieving a carnivalesque multi-dimensionality—another miracle of mood and form.

For more info visit nonesuch.com. Halvorson is at BRIC Ballroom with Sylvie Courvoisier (part of Bang On A Can’s Long Play Festival) May 4. See Calendar.

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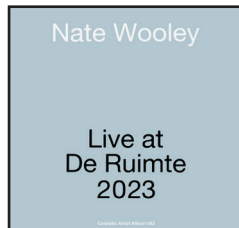
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Live at De Ruimte 2023
Nate Wooley (Catalytic Artist)
Transitions
Transatlantic Five (Nemu)
 by Stuart Broomer

Trumpeter/composer Nate Wooley is increasingly identified with expansive compositional and conceptual projects such as *Seven Storey Mountain*, begun as a trio piece in 2007 and reaching 14 musicians and a choir by its sixth iteration in 2020; likewise, *Mutual Aid Music*, launched in 2021, is an outgrowth of his earlier *Battle Pieces* (2015), which has now stretched to a recent four-disc set, with a range of collaborators. Then there are the extended compositions of his Columbia Icefield quartet. As a prolific improviser and devotee of spontaneous encounters with collaborators from around the world, these two recent releases respectively present Wooley as solo trumpeter and member of an international improvising quintet.

Wooley's exploration of extended solo trumpet techniques is significant, marked by the four-hour, four-disc *Complete Syllables Music* (2017). This practice continues on *Live at De Ruimte 2023*, a recent 32-minute presentation from the Amsterdam performance space. It ranges through a host of techniques (of breath, embouchure, fingering) and messages, beginning in meditative sustained tones and a remarkable range of devices, a brief "Reveille" that turns suddenly to a Bronx cheer. There are moments of meditative long tones and brief bursts, even strange rhythmic patterns over a quietly sustained drone, suggesting an inner voyage, echoes, closures, sudden shifts, an underworld Odyssey... all suddenly exploding into a rumble and torrent of sounds that one might not associate with a trumpet. Then Wooley introduces vocal parts in which the trumpet seems to be singing in its own voice, going beyond the mere notion of extended techniques, suggesting the trumpet has become sentient, that Wooley and trumpet have merged.

Transitions, conversely, presents the Transatlantic Five, an ad hoc quintet of Wooley and Ken Vandermark (tenor saxophone, clarinet) with the European trio of Christopher Dell (vibes), Christian Ramond (bass) and Klaus Kugel (drums), recorded in Cologne in 2022. It's a largely improvised set, with two individually composed pieces included. Ramond's opening "Around Town" draws inspiration directly from Eric Dolphy's *Out to Lunch* (referenced in the notes) with the theme echoing elements of that classic 1964 recording. The trumpeter leads with a brilliant solo, a kind of rapid-fire sputtering, while Vandermark (on tenor) picks up on the same energy. The reedman's "En Attente", arising midway through the program, is somber and mysterious. Initially a feature for Wooley's haunted pitches and muffled half-valves, Vandermark takes up the same mood, carrying it to its conclusion. The collective improvisations take different approaches. "Transition 1" has Wooley and Vandermark (on clarinet) pressing the envelope with high-speed jabbing sounds and sudden shifts in timbre, Kugel matching their animation; "2" has the winds exploring sustained cries and tremolos against Dell's sustained tones, Ramond's abstracted, percussive bass and Kugel's varied cymbal approaches. The horns are expressionists, Dell an impressionist, Ramond and Kugel poised between, some pieces radically

shifting directions mid-stream: "3" is an intense two-horn wall of noise that gives way to relative delicacy, while "4" virtually reverses the pattern (though the horns are closer to an edgy free bop). On "5", Ramond's gritty arco work ties together the different segments.

For more info visit catalyticsound.com and nemu-records.com. Wooley is at The Record Shop May 2. See Calendar.



Closer Than We Think
Dayna Stephens (Cellar Music)
 by Keith Hoffman

Anyone who knows the kind, generous nature of Dayna Stephens will be unsurprised that the saxophonist—himself a gifted and prolific composer—bookended his latest recording with compositions by 21-year-old guitar phenom, Emmanuel Michael. "His playing and his writing are both so soulful, so simple and yet so complex," Stephens recently said, while we spoke about *Closer Than We Think*. Now 45, and with a dozen leader dates behind him, Stephens finds himself the mentor, rather than the mentee. "Now I have to pass on what the OG's taught me," he noted. And what mentors he's had: chief among them Wayne Shorter (Stephens studied with him from 2001-2003 at the then-Thelonious Monk Institute of Jazz). When his working quartet with Michael, Kanoa Mendenhall (bass) and Jongkuk "JK" Kim (drums) went into the studio exactly a year ago to record, it was just two months after Shorter's passing, so Stephens wrote an arrangement of "E.S.P." in tribute to The Maestro. The feel is jagged and funky, to accentuate the intricate harmonic progression. Further illustrating the haunting nature of the tune, Michael uses both a volume pedal to hide his initial attack, and a pedal that allows him to stretch intonation, making his instrument sound almost like a pedal steel or organ, to great effect.

The Michael-penned opener, "Bubbly", is based on a simple five-note motif, first stated on guitar, then taken up by Stephens (on tenor), while Michael provides the achingly strange and beautiful background. The entire album is kept together by the foundational lock between Mendenhall and Kim. The bandleader's three originals all have the moody beauty that marks his best work. "A New Spring" is particularly lovely, with the bassist first stating the melody over the guitarist's pedaled accompaniment, and then Stephens gently enters on baritone. When I told him "Scrutiny" would not have been out of place on Joshua Redman's 2002 classic *Elastic*, Stephens laughed and noted it was not intentional, but hardly surprising, as this fellow Berkeley High alum and Bay Area native was the first jazz musician he saw live, when his dad took him to Yoshi's in Oakland in 1992.

Closer Than We Think is another excellent addition to Stephens' impressive canon, a result of the leader providing creative space to his talented, young working quartet-mates.

For more info visit cellarlive.com. Stephens is at Village Vanguard with Johnathan Blake through May 5 and Dizzy's Club with Sasha Dobson May 21. See Calendar.



Blue Room
Chet Baker (Jazz Detective)
by Pierre Giroux

In 1952, at age 22, trumpeter Chet Baker was hired by Charlie Parker for some West Coast dates, and in the same year, made his first recording as a member of the original Gerry Mulligan Quartet. Although still relatively unknown, he had a warm lyrical approach that was somewhat hesitant and brooding, but fit well with Mulligan's gruff, confident baritone sax style. Their time together signaled what became known as "West Coast jazz." Baker's subsequent life story is one of musical greatness wrapped in addiction and tragedy. Just over 35 years after his debut he died May 13, 1988 (36 years ago this month), having fallen from the window of his second story hotel room in Amsterdam (though the circumstances surrounding his death have never been confirmed).

Zev Feldman, founder, producer and sleuth-in-chief of the archival label Jazz Detective, is always on the lookout for unissued material. In 2021, he approached his Dutch colleague Frank Jockensen of the Netherlands Jazz Archief to check whether there might be some unissued Chet recordings available.

As luck would have it, there were two previously unissued studio sessions (Apr. 10 and Nov. 9, 1979) from the KRO-NCRV archives recorded at VARA Studio 2 in Hilversum.

On the first session, the trumpeter was accompanied by a trio he had worked with before: Phil Markowitz (piano), Jean-Louis Rassinfosse (bass) and Charles Rice (drums). For the second session, Baker arrived late and without sheet music; his sidemen this time: a local trio of Frank Elsen (piano), Victor Kaihatu (bass) and Eric Ineke (drums).

The first set opens with "Beautiful Black Eyes" (Wayne Shorter, Lou McConnell) played as a bossa nova, with Baker's improvising natural and fully at home in the middle register. Markowitz' solo is smooth and straightforward. The Johnny Burke/Jimmy Van Heusen ballad "Oh, You Crazy Moon" features a Baker vocal; his soft and fragile approach changed little over the years (and largely an acquired taste). "Blue Room" (Richard Rodgers, Lorenz Hart) is a 16-minute showcase for the band and does not disappoint. The trumpeter's languid approach, although restricted in range, is nevertheless precise and wonderfully melodic. The pianist gets lengthy solo space and demonstrates his creativity. The Belgian bassist, in his solo, shows off a broad tone and his grasp of the full capabilities of his instrument.

Miles Davis never recorded his composition "Nardis", but it became an integral part of (presumed composer) Bill Evans' playbook. Baker takes the tune at a loping tempo, and while he does not stray too far from the melody, his tone is pure and lyrical with responsive support from Markowitz.

The second set includes four tracks with the Dutch rhythm section: "Luscious Lou", "Old Devil Moon", "Candy" and "My Ideal". The last two feature vocals, and sound as if Baker reached inside himself and discovered a still lurking youthful mid '50s balladeer. On closer "Old Devil Moon" there is some early miscommunication about harmonies, but the band soon finds its footing with Baker's lyrical playing.

This archival release is certainly a welcome addition to the Chet Baker discography.

For more info visit jazz-detective.bandcamp.com

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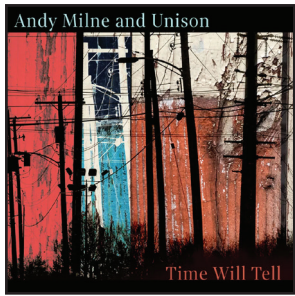
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Time Will Tell
Andy Milne and Unison (Sunnyside)
by Tom Greenland

Time Will Tell makes pianist Andy Milne's twelfth leader release and the second with Unison, which includes John Hébert (bass) and Clarence Penn (drums), his working trio since 2017. In contrast to earlier work with the M-Base Collective, Dapp Theory and more recent collaborations, this particular trio's format allows the Ontario-born, Toronto-raised, and for 30 years, New York-based Milne the freedom to flaunt his compositional, improvisative and interactional prowess.

The first may be heard in his elegantly designed pieces, many based on a short series of harmonies over relatively static base lines—harmonies that don't so much resolve into each (*à la* the chain-linked chords germane to mainstream jazz), but rather unfold into and expand out of each other, suggesting wider, less constrained harmonic horizons. "Beyond the Porcelain Door", "No Matter What" and two versions of "Lost and Found" all embody these qualities. "Kumoi Joshi", performed in a 3+2+2+2+3 beat pattern, recalls the "drum chants" Milne worked with during his tenure in

Steve Coleman's Five Elements. His improvisations are often highly methodical, containing complex melodic sequences, 'mirrors' and rhymes, but also enlivened by delicate but expressive ornamentation, including chordal passages with 'hammered', on-beat grace notes to give his style a certain earthiness.

Milne's interactive prowess is heard throughout in interlocations with bass, drums and guest instrumentalists Ingrid Laubrock (tenor) and Yoko Reikano Kimura (koto). Hébert is a perfect partner, a deft handler of complex forms who also brings a transcendent, horn-like quality to solo spots, as on "Beyond the Porcelain Floor" or "Apart". The pianist's composition "Broken Landscape" is an uncanny mix of chromatic, nonfunctional harmonies and what might be called "Canadiana." Penn shines in the cracks of tracks: in, on and around the main action, boosting where needed, riding where not. The drummer's composition "Papounet" swings smoothly in 4+5 over a pedal point.

Strong as the core is, Laubrock and Kimura add indispensable elements to half the ten tracks. The former infuses an ethos of quiet ecstasy, churning out rapid, wispy lines on "Beyond the Porcelain Door" in a stuttering, husky tone and improvising with immaculate structure on "Kumoi Joshi". Kimura's close-mic'd koto serves as an ideal sonic foil for Milne's piano on "Lost and Found", co-creating an intimate musical haiku. Her poignant melody on the second part of "Kumoi Joshi" forms an important polytonal counterpoint to the other parts.

For more info visit sunnysiderecords.com. The album release concert is at The Jazz Gallery May 16. See Calendar.



Being Human
Lynne Arriale Trio (Challenge)
by Scott Yanow

Since 1993, Lynne Arriale (who celebrates a birthday this month) has led a series of consistently rewarding albums, many featuring her piano playing with a trio. While she has recorded fresh renditions of standards, most of her recent recordings have actually emphasized originals, which in some cases (as is the case on her new album) deal with contemporary social issues.

For her 17th album as a leader, she is joined by two excellent players and partners: Alon Near (bass) and Lukasz Zyta (drums). The former gets the occasional solo, while the latter takes a few drum breaks. Their roles, however, are primarily to support the pianist and offer stimulating interplay, which they convincingly do on ten of the leader's originals ("Love" is played a second time as a reprise). Each selection has a one-word title that symbolizes the way that lives of humans are enriched: the individual pieces are dedicated to seven remarkable people (best known is environmental activist Greta Thunberg), the Ukrainians, humankind, and people of faith.

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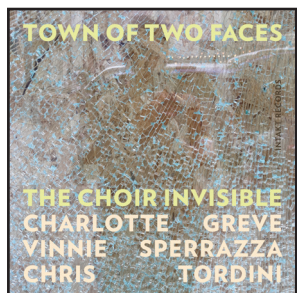
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It's not necessary to know about the dedications or even the meanings behind the song titles to enjoy the music, which simply can be described as forward-looking mainstream jazz that covers a variety of moods. The strong album-opener, "Passion" (a modern post-bop piece), is followed by jazz waltz "Courage", some thoughtful thinking aloud at the piano in "Love", an upbeat piece slightly reminiscent of Keith Jarrett in "Faith" and the adventurous "Curiosity". The second half includes the hard bop strut "Soul" then "Persistence", a modal piece that hints at McCoy Tyner. "Heart" is one of Arriale's strongest compositions, while "Gratitude" is an introspective ballad. "Joy", a happy party tune worthy of Abdullah Ibrahim, precedes the reprise and album closing of "Love".

As is true of all of Arriale's recordings, *Being Human* is well worth several close listens.

For more info visit challengerecords.com



Town of Two Faces
The Choir Invisible (Intakt)
by John Sharpe

For its second outing, *Town of Two Faces*, The Choir Invisible—the *simpatico* threesome of German-transplant Charlotte Greve (alto), Chris Tordini (bass) and Vinnie Sperrazza (drums)—continues in the vein established by its winning eponymous debut. In the liner notes, Tordini characterizes the band's sweet spot as a kind of quiet intensity, and that description is amply met by the ten cuts which make up this 2022 studio session. The shared writing credits signal the predominant communal ethos: three from the pen of each of the principals, alongside one cover. This diverse authorship, an air of wistful introspection, prevails throughout a date that privileges the pastel hues. Yet this coloration does serve to make even the slightest hint of primary color (e.g. a multiphonic flourish here or an assertive drumroll there) assume greater significance. An understated complexity pervades the set, as the carefully-crafted arrangements translate into a wealth of activity happening below the surface. Although Greve's elegant silky alto provides the lead voice, Tordini's muscular counterpoint at the intersection of melody and rhythm and Sperrazza's exquisite shading and tuneful beats immeasurably enhance the overall impression.

Further affirming the collective approach, solos tend to be brief and integrated into the fabric, whether Tordini's rippling intro to "21 Years" or Greve's dances and twirls through "17 East". Coming halfway through the program, "In Heaven" (a song from David Lynch's surreal film *Eraserhead*) offers a cannily-timed change of pace. Guest vocalist Fay Victor's bluesy growl extracts all manner of nuance from the eerie incantatory languor. Other highlights include the hymn-like "Sustained Imagination", where a dirge delicately blooms, and the sorrowful "The Audition", ultimately buoyed by a defiantly twisting final refrain. Mention must also be made of the title track, sung by Greve in an attractively winsome voice (recalling Suzanne Vega in her heyday), which concludes an album that worms its way into your head almost without you noticing, and once there refuses to let go.

For more info visit intaktrec.ch. The album release concert is at Owl Music Parlor May 16. See Calendar.

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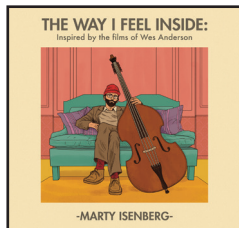
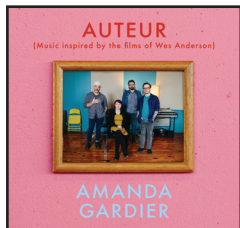
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Auteur: Music Inspired by the Films of Wes Anderson
Amanda Gardier (s/r)
The Way I Feel Inside
(Inspired by the Films of Wes Anderson)
Marty Isenberg (Truth Revolution)
 by George Grella

Two jazz albums released within six months of each other (and the release date of Wes Anderson's latest movie, *Asteroid City*) constitute a cultural moment. But what might this phenomenon mean? The connection between the stylish (and often arch, precious and patrician) films of Anderson and jazz, on the face of it, seems unnatural, except for an ironic use of lounge jazz to heighten some artifice. Perhaps such musical excursions are just a matter of time; musicians coming of age in the 21st century and exposed to the movies would naturally gravitate to what's current, rather than a generation or two ago when releases might have centered around Robert Altman, Bruce Lee or Blaxploitation movies, for instance. But the essence and commonality between these two albums is that the music can be heard as pure jazz without any particular extra-musical narrative, a sign that the inspiration is found as part of the fabric of two lives. Yet, there's a meta-flaw here: the music does not

seem to inspire thoughts of Anderson. That may be a plus or minus for the listener, but it means on the conceptual level these releases arguably don't meet their goals. On the musical level they fully work – good news for those who like jazz and/or dislike Anderson and are unconcerned about his presence or lack of it in these releases.

Alto saxophonist Amanda Gardier's *Auteur: Music Inspired by the Films of Wes Anderson* is easy to hear as just a substantial, enjoyable album from a musician with a warm, elegant sound and flowing improvisational skill. The band is excellent, with Charlie Ballantine (guitar), Jesse Whitman (bass) and Dave King (drums). They are responsive to the leader, even as some elements don't always fit together, most prominently on the opening track, "Coping with the Very Troubled Child", where King's solo and Ballantine's chopping guitar seem to be part of a different tune. The rest of the album improves with attractive themes including "I Wonder If It Remembers Me" and the lovely ballad "The Incarcerated Artist and His Muse". There is, however, an oddness in how the track titles work hard at referring to Anderson's work, while the music seemingly in no way expresses that, or even seems to thematically fit each title. But so what if the text doesn't work? Lop off two of the nine tracks and there's an excellent album here.

Bassist Marty Isenberg's *The Way I Feel Inside (Inspired by the Films of Wes Anderson)* unfortunately includes a musically poor bossa nova take of David Bowie's "Rebel Rebel" – the one track across both albums that is actually Anderson-esque, too, though the worse for it. The intro to "Stephanie Says", the album opener is arch, but then everything locks into

a muscular groove that features excellent playing from guitarist Nir Felder as well as noticeably wonderful tenor saxophone solos by Sean Lowell that channel Ernie Watts and Cannonball Adderley. That's the spirit right there.

For more info visit agardier.com and truthrevolutionrecords.com. Isenberg is at Yale Club May 20. See Calendar.

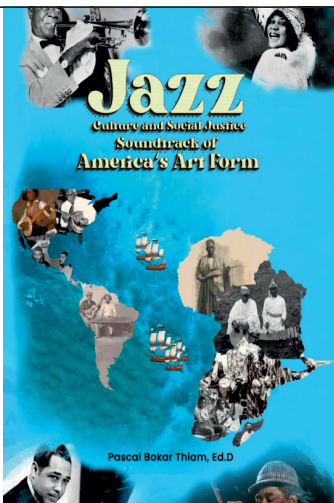


Will Be Fire
Joe Fiedler (Multiphonics Music)
 by Ken Dryden

Joe Fiedler is the kind of musician who is constantly exploring and, even when he develops a unique group, is always thinking ahead to his next project. Fiedler's Big Sackbut and Open Sesame bands display his immense creativity as an arranger but his focus with his new quartet heard on *Will Be Fire* is squarely on his own compositions. The album features the leader on trombone with a Line 6 unit adding electronics for special effects, joined by Pete McCann (guitar), Marcus Rojas (tuba) and drummer Jeff Davis (drums). While Fiedler claims



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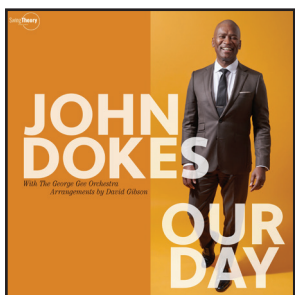
JOYS

to be a newcomer to using electronic effects, he's evidently already a virtuoso with them. Many of these songs have a funky, spirited air, perfect for a party of any size, while the electronics expand the vocal-like sounds of his instrument. The modified trombone almost suggests an electric violin in the introduction to the full-bodied funky title track album opener, though the arrangement sounds so loose that it feels like the musicians were given only the briefest of outlines; in both their rhythm and solo roles, the playing exhibits a great deal of freedom.

The tempo is slower, but the party continues with "Graffiti's", which is highlighted by Rojas' masterful solo. The darker "Merger" opens with a conversational duet between the two brass players, though the mood quickly brightens as the full quartet joins in on the fun. "Song For Coop" takes on a more bluesy, melancholy air as Fiedler's wistful trombone playing is beautifully backed by McCann's haunting accompaniment, a mood that would easily quiet even the noisiest audience. "Squirrel Hill" is raspy, down and dirty, buoyed by the leader's effective singing and playing as he utilizes his mute for effect, while McCann's hard-edged guitar performance delivers a rockish flavor. "Crooked" offers a Caribbean air with its calypso-like rhythm, with engaging solos all around. "W. 21st St." opens with a mysterious vibe and special effects in a quiet setting, before it unfolds into a showpiece for the leader.

Will Be Fire adds another impressive chapter to Joe Fiedler's discography.

For more info visit joefiedler.com. The album release concert is at Ibeam Brooklyn May 4. See Calendar.



Our Day
John Dokes (Swing Theory)
by Jim Motavalli

Old-timers and many other fans of the swinging baritone voice may have had to content themselves most lately with aging Frank Sinatra, Joe Williams, Billy Eckstine and Johnny Hartman records. But in the contemporaneous John Dokes there's a fresh approach to the genre in his lovely *Our Day*, with longtime collaborator, the George Gee Orchestra. With arrangements by trombonist David Gibson, the formula of the overall presentation is relatively simple, but the right pipes are in short supply and the result is very welcome. When he's not attending to his high-level day job in the corporate world, the versatile Dokes is devoting himself to the Great American Songbook—and jazz classics. Both Bobby Timmons' "Moanin'" (which features Gibson's J.J. Johnson-style trombone) and Freddie Hubbard's "Red Clay" are straightforward readings, marinated in tradition, but vibrantly alive.

British singer Billy Ocean's "Suddenly" is beautifully rendered, but is also performed with a commercial slant (think the smooth and very polished style of Michael Bublé). "L.O.V.E." also plays to the stands, but feels a more authentic presentation. It's no surprise to know that Nat King Cole was a major influence on Dokes growing up (note Cole's 1965 recording of this tune). The album is loosely built around songs recorded by the

late singer-pianist, so similarly Dokes' take on the 1933 "Don't Blame Me" (Jimmy McHugh, Dorothy Fields) is laid back in Cole style. The vocalist is on very sure ground with Lerner and Loewe's "Almost Like Being in Love", demonstrating how standards should swing. And is Dokes going to mess up Rodgers and Hart's "This Can't Be Love"? Definitely not: it's slightly down tempo from "Almost" but swings hard enough to bend the hinge. The take on Michel Legrand's "I Will Wait for You" is more relaxed—Dokes is in appealing crooner mode. Bernard Ighner's "Everything Must Change", sampled via a 1974 Quincy Jones album, is a sentimental choice since Dokes' father used to sing it.

Gibson's arrangements kick on *Our Day*, and the soloists dig in admirably. Dokes has the voice to soar over a large band.

For more info visit johndokes.com. Dokes is at Mezzrow May 16. See Calendar.



Ultraviolet
Billy Mohler (Contagious Music)
by Brad Cohan

The compositional breadth that bandleader and muscle bassist Billy Mohler possesses extends all over the map. Are his tight-knit and compact tunes cut from a jazz cloth? Certainly. Can they also be filed under the rock idiom? No doubt. The stylistic guesswork that comes with his work as both an avant jazz-centric leader who was once awarded a full scholarship to the Thelonious Monk Institute of Jazz (now known as the Herbie Hancock Institute of Jazz) and a Grammy-nominated pop and rock bassist (whose long list of credits include recording with Lady Gaga, Dolly Parton, Miley Cyrus and Liz Phair, among others) is what sets him apart from the pack. Mohler incorporates his experiences from both disparate worlds with flying colors.

His long-standing group, comprised of Chris Speed (tenor, clarinet), Shane Endsley (trumpet) and Nate Wood (drums) who prove ideal cohorts, has taken a page from the convergent rock/jazz template having explored it in The Bad Plus and Kneebody, respectively. Under the bass-dominant stewardship of Mohler, this unit is a topflight, well-oiled machine and they've shown exactly that precision from the start. The quartet's 2019 debut (appropriately titled *Focus*) and its 2022 sophomore set (*Anatomy*) were built on the thick and nimble low-end melodic might of Mohler; he's a force of nature as ringleading bassist.

The leader's strapping grooves are front and center yet again on *Ultraviolet*, his third—and very solid—album. Accompanied by his terrific bandmates, the quartet blurs the lines of methodical and elastic. Mohler's compositions are loose and jammy but free-improvisational moments are in short supply. Like a tight rock-oriented group but on a post-bop Ornette-like kick, Mohler and company latch onto an infectious groove, a bright melody and myriad hooks and don't let go and tasty earworms are copious. The title track is a catchy delight, Mohler holding down the emphatically rhythmic fort as Endsley's high-flying trumpet lines pirouette and dance in a glorious solo turn

before Speed takes his. The bassist sticks to that particular formula heard on "Ultraviolet" for the remainder of the set: breezy compositions with lots of pep, and anchored by his omnipresent licks. Salted throughout are a few interludes that slow down the propulsive tempo but the change of pace lends a meditative, albeit brief, vibe. At nine songs clocking in at a mere 32 minutes, Mohler manages to cram enough hooks in to last a lifetime.

For more info visit contagiousmusic.net. Mohler is at Rizzoli Bookstore May 19 and Bar Lunatico May 20. See Calendar.

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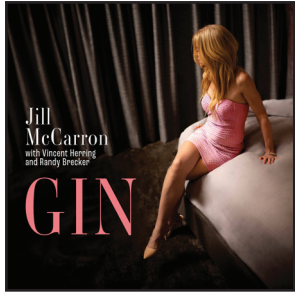
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Gin
Jill McCarron Trio (Jazz Bird)
 by Pierre Giroux

Jill McCarron's second release as a leader, *Gin*, is a testament both to her prowess as a jazz pianist and composer. Though born in the U.S., she moved to Toronto at an early age where she completed her education by attending Toronto's Humber College, majoring in jazz performance, before beginning a professional career performing in Toronto (and Montreal) clubs. After being awarded a Canada Council grant, she moved back to the U.S. and furthered her skills and enriched her style in New York, studying with pianists Richie Beirach, Kenny Werner and Hal Galper.

Gin showcases her versatility and creativity in the company of stellar musicians, including special guests Vincent Herring (alto, tenor) and Randy Brecker (flugelhorn). The 13 tracks are a potpourri of jazz classics, American Songbook standards, and a three-part original suite appropriately titled "The Gin Suite". The session opens with "The Jody Grind" (the title track from Horace Silver's 1966 Blue Note recording). Led by Herring (on

alto), the band remains faithful to the tune's rhythmic antecedents and creates a confident reimagining of the number. "Blues Bells" is a trio chart with bassist Chris Haney and the one track with drummer Chuck Redd (elsewhere it's Andy Watson). It is a stylish swinger as McCarron commands the piano with confidence and finesse. The bassist and drummer are each given solo space to show they are not only passionate but technically accomplished players.

Reaffirming her status as an impressive talent, the pianist dives into the Bill Evans composition "Waltz For Debby" in a solo piano exposition. The result is an expressive, insightful and tastefully restrained rendition. The album centerpiece is the three sectioned "The Gin Suite": "Gin/Bitters/The Luck Of The Draw". These vignettes deliver a fascinating musical journey encapsulating sultry melodies in the first section, intricate harmonies in the second and some up-tempo improvisation in the third, demonstrating McCarron's command not only of composition but of arrangement. Trumpeter Brecker (on flugelhorn) joins the McCarron trio, as does tenor saxophonist Ada Rovatti, for a run-through of Don Grolnick's "The Whisperer", an evocative and thought-provoking number that seamlessly blends each of their unique voices and makes for a dynamic, engaging, creative sound.

Throughout the album, McCarron shows how her musical influences and appreciation for jazz' rich history inform her playing.

For more info visit jillmccarron.com. McCarron is at Knickerbocker Bar & Grill May 18 and Pierre Hotel Thursdays. See Calendar.



Green Lights
Troy Roberts (Toy Robot Music)
 by Keith Hoffman

From its noir-influenced cover shot of a pensive Troy Roberts with a New York City-scape behind him, to its generous helping of more than 70 minutes of music, *Green Lights* is all about space and mood. The saxophonist's 14th leader date is a return to his acoustic-based, straight-ahead approach, following two recordings of his Nu-Jive fusion-based unit. The album is unusual in that it features all leader originals. Although hailing from Perth (like bassist Linda May Han Oh), the only populous area in sparsely inhabited Western Australia, Roberts has been a New Yorker since 2012, and this is an undeniably New York album. Anchored by Brooklyn-born bassist John Patitucci, the project has a hip, dark feel throughout, alternately (or simultaneously) soulful and spacy.

The title track opener is a beautiful, long and languid workout, with master guitarist Paul Bollenback doubling the melody, then providing understated, minimalist voicings under Roberts' tenor. The saxophonist offers new versions of two tunes he previously released on 2020's *Stuff I Heard*.

***Electric Miles 2*, the follow up to the acclaimed *Electric Miles* (2018), is a further exploration of Miles Davis' early electric period. The NYC ensemble features soloists such as trumpeters Tim Hagans, Clay Jenkins and Scott Wendholt; saxophonists Jimmy Greene and Alexa Tarrantino; trombonists Alan Ferber and Michael Davis; guitarist Pete McCann and pianist Henry Hey, backed by bassists Chuck Bergeron and Ugonna Okegwo and drummer Jared Schonig.**



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He wrote an eerie string intro for "Harry Brown", perfectly suitable for a tune that is in the strangest, most challenging four-four you may ever try to follow and on which drummer Jimmy Macbride (a stalwart and experienced Roberts ally) is more than up to the task. The second re-purposed tune, "Solar Panels", also employs jagged, challenging rhythmic figures, before settling into a hard-swinging groove.

The major change, in addition to Bollenback's distinctive voice on guitar, is Roberts' switch from soprano to tenor. On the excellent "Jive Dumpling", Macbride uses a second line drum technique, without actually settling into a second line rhythm. The guitarist again doubles the melody until the reggae bridge, when Patitucci takes up the melody with Roberts. It's a thoughtful and effective approach. The album's high point, however, is the lovely "The Scotsman's Ballad". The leader here wrote a moving melody, then improvised chorus after chorus of variations on that melody, never losing the essential flow and feel. The short solo by Patitucci, one of the most respected bassists in the world, is the cherry on top.

This is an unquestionably fine addition to the straight-ahead side of Roberts' recorded output.

For more info visit toyrobotmusic.com. The album release concert is at *The Jazz Gallery* May 4. See Calendar.



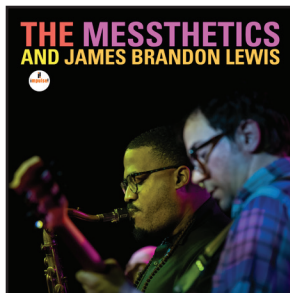
Things Are Looking Up
Queen Esther (EL Recordings)
by Anna Steegmann

Queen Esther defies classification. She's a vocalist, writer, librettist, performer, playwright and producer who has also started her own record label. Her previous albums found critical acclaim, especially her 2021 Black Americana project, *Gild The Black Lily*. Known for collaborating with James "Blood" Ulmer, JC Hopkins Biggish Band and Elliott Sharp, she finds inspiration in the vibrant and diverse African-American culture of the Deep South through jazz, blues, gospel and country. She has been described as a "Billie Holiday-ish singer" and has indeed previously explored Holiday's body of work in theatrical performances. *Things Are Looking Up*, her sixth recording as leader, is a tribute album and features eight lost and rare songs sung by Holiday, in addition to four originals. Through this release, her intention is to transform the image many may have of Holiday as a victim, and to show the singer in a more positive light.

Joined by Jeff McLaughlin (guitar), Jeremy Bacon (piano), Hilliard Greene and Thomson Kneeland (basses) and Shawn Balthazor and Warren Smith (drums), her voice's rich timbre is full-bodied, hearty and captivating, while the musicians are given ample room to shine in instrumental sections within each tune. In "Having Myself a Time" (Robin, Rainger), Queen Esther sounds poised and self-assured as she convincingly delivers its lyrics. This selection is remarkable for Bacon's exquisite piano playing and McLaughlin's steely guitar. "Detour Ahead" (Carter, Ellis, Frigo) finds piano, guitar and bass creating a solid foundation, while the drums are light and feathery. With all the markings of a crowd-pleaser, the vocalist makes this song sound fresh and contemporary. "I'll Look Around" (Cory,

Cross) especially shows off the range of her voice from tender to soaring. The title track (Gershwin, Gershwin) is a charming, feel-good song about overcoming depression and recognizing "the great little world we live in." For the four originals, Queen Esther wrote captivating lyrics. "Paris on the Moon", the most persuasive of her compositions, stands out for its swinging, up-tempo rhythm and its enticing story of the importance of dreams in escaping the confining reality of living in an SRO.

For more info visit queen-esther.com. The album release concert is at *Scarlet* May 6. See Calendar.



And James Brandon Lewis
The Messthetics (Impulse!)
by John Pietaro

Saxophonist and composer James Brandon Lewis has consistently been a fluid heir-apparent to the Coltrane legacy, and his latest foray with the fiery, punk-laced trio The Messthetics, is evidence of that proposition. The band, in essence a quartet now with the addition of Lewis, moves into a genre-defying place, a mélange of classic instrumental music and beyond. The angular, chromatic head of opening number "L'Orso" screams of Ornette Coleman as well as intriguing '70s film scores such as David Shire's *The Taking of Pelham 123*. In this cut, the four members demonstrate a unity generally experienced only by long-term bandmates. Similarly, in "That Thang", Lewis and Anthony Pirog's (guitar) unison flies over the throbbing rhythm section of Joe Lally (bass) and Brendan Canty (drums), besting the tradition of Mahavishnu-inspired fusion (the piece's B-section dances right out of the near-Eastern tradition). Listen for Pirog's guttural, distortion-laden solo, followed by Lewis' own, and uniquely, the saxophonist thrives on this minimalist, radical core of punk.

"Emergence" is pure instrumental rock-and-roll, with the tenor saxophonist blasting over the guitarist's poetic lines. "The Time Is the Place" grooves as softly as its ballad-like melody, with Pirog's solo reminiscent of Adrian Belew enough to conjure up '80s King Crimson. Pirog has been melding jazz improvisation into bottom-heavy rock for years; it was at a session for drummer William Hooker's 2018 *Pillars...at the Portal* that the guitarist first encountered Lewis, and both knew synchronicity when it fell upon them. This writer was present some years ago at The Messthetics gig in Brooklyn when Lewis was asked to sit in on a few numbers. Following this fortuitous moment, the saxophonist mentioned he'd never played with the band before. No shock, as improvisational musicians always create in the moment, but the entire house felt something special that night.

Pirog's stance at the crossroads of jazz and latter-day rock is the bridge between Lewis and The Messthetics' rhythm section. The enmeshment of genres was deliriously obvious from the start, but in this quartet format, the band, brandishing an Impulse! album cover caught in a Coltrane-era time warp, speaks to the listener of what's yet to come.

For more info visit impulserecords.com. The album release concert is at *Bowery Ballroom* May 19. See Calendar.

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John Zorn: *The Fourth Way*
Brian Marsella, Jorge Roeder, Ches Smith
 (Tzadik)
 by Tom Greenland

The Fourth Way is the sophomore release of John Zorn's compositions/arrangements for piano trio performed by Brian Marsella (piano), Jorge Roeder (bass) and Ches Smith (drums), a follow-up to Zorn's *Suite for Piano* (2002), which was inspired by the works of Bach and Schönberg. *The Fourth Way*, in contrast, was inspired by Armenian mystic/philosopher/musician George Gurdjieff, whose teachings are compiled in a book of the same name.

The album's six selections are mostly short vignettes of varying design, save one, the opener, an almost 23-minute epic excursion that puts the canny musicians through heroic paces. Titled "Meetings with Remarkable Men", this remarkable track is a study in contrasts. It's both unified and divided, prescriptive and uninhibited, arcane and accessible. The arrangement moves quickly and abruptly through many scenarios, as if we were strolling through a portrait gallery of these men, gazing on a new visage every thirty seconds or so, each a unique

and eccentric personality. Musically, progression translates to incessant montunos, sparse flowery ballads, staccato pinprick attacks, fast looping minimalistic themes, free-form foley artist effects, an Iberian/Middle Eastern meditation, ecstatic outbursts and a stuttering boogaloo, among other themes. An over-arching unifying theme stitches the entirety together: initially in ten beats (4+6), later reprised in eleven beats (3+3+2+3), then seventeen, then in a cycle of sixteen, fourteen and twelve beats. Despite this complexity, the trio navigates the mercurial composition with dexterity, creativity and, most importantly, a sense of humor.

The final five tracks are relatively short. "Journey to the Inaccessible" is tonal yet fluid. "Into the Abyss" is free form and then swinging, showcasing the sinewy thrust generated by Roeder and Smith, strong enough to obviate a melodic lead. "The Book of Pleasure" is lush, romantic, delicate and understated when compared to the rest, while "Sacred Steps" is crisp, incessant and frenetic—like hardbop played 'out,' interjected with moments of pure noise, providing another feature for Roeder and Smith's collective drive. "Matins" functions like an aperitif: a slow, folksy waltz with a nursery rhyme theme, and Marsella's piano plinking like light rain on a thin window pane.

Though specific influences aren't obvious, it's not hard to imagine how Zorn's musical and spiritual imagination found resonance in Gurdjieff's knowledge and awareness outside of conventional scientific and religious thought.

For more info visit tzadik.com. Brian Marsella is at *The Stone at New School with Cyro Baptista* May 23-24. See *Calendar*.



What Times Are These
Jamie Baum Septet (Sunnyside)
 by Jim Motavalli

Flute player/composer/bandleader Jamie Baum's *What Times Are These*, which grew out of her growing interest of reading poetry during the pandemic, melds spoken word with music.

The album gets underway with "In the Light of Day" and its repeated piano note by Luis Perdomo, which is buttressed with hand percussion before broadening into a near-martial, insistent theme. Punctuated by horns, the leader's solo meets the urgency of the moment. Trumpeter Jonathan Finlayson's entrance is as natural as breathing, before the composition comes full circle, returning back to that piano note for the outro. Bass clarinetist Sam Sadigursky joins Perdomo in support of Baum's emotional spoken reading of Marge Piercy's "To Be of Use"; the spare section around the poem opens to an uplifting instrumental section featuring the bass clarinetist and guitarist Brad Shepik's luminous, shape-shifting guitar playing. Tracy K. Smith's post-apocalyptic (yet hopeful) "An Old Story", works as art song. Ricky Rodriguez' electric bass

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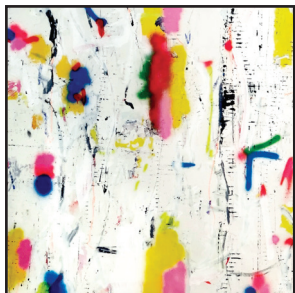
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and Perdomo (on Fender Rhodes) are prominent, with an open horn solo by Finlayson. The multi-tracked voices heard on "In Those Years" features a haunting lead vocal by Theo Bleckmann, while the title track features the instrumental approach of Portuguese vocalist Sara Serpa (who is effectively featured elsewhere on the album, including on Naomi Shihab Nye's "My Grandmother in The Stars" and Piercy's "I Am Wrestling With Despair").

The thematic weave of the chosen readings becomes clear and begins to cohesively focus as the album progresses. Shepik's funky guitar underpins the music, and his lyrical repetition is used effectively. One of the most successful choices on the release is Kokayi's rap-singing recitation of his own introduction to "Sorrow Song", as well as Lucille Clifton's piece, which evokes somewhat of an irritable Gil Scott-Heron meeting '60s spiritual jazz, which actually works out quite wonderfully. Although Baum is not heard much as a soloist on the pieces that include poetry, she is showcased on the last two tracks (both instrumentals): "Dreams (for Ron Wynne)" and "In the Day of Light", the latter an album highlight.

What Times Are These is a challenging departure for Baum, and kudos to her for taking it on.

For more info visit sunnysiderecords.com. The album release concert is at Drom May 7. See Calendar.



Spectral Fiction

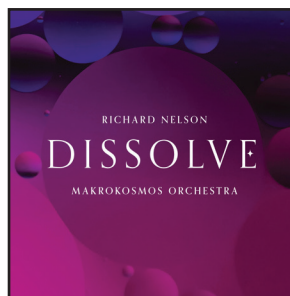
**Rob Mazurek Exploding Star Orchestra/
Small Unit (Corbett vs. Dempsey)**
by Phil Freeman

Rob Mazurek is a composer, bandleader and player of multiple instruments in the trumpet family, but the best term to describe him might be "catalyst." He has spent decades leading, or at least organizing, multiple projects including the Chicago Underground, São Paulo Underground, Exploding Star Orchestra and many others, plus collaborating with legendary figures such as trumpeter Bill Dixon and saxophonist Pharoah Sanders. When Mazurek brings people together, things happen. *Spectral Fiction* documents a performance recorded live at Corbett vs. Dempsey's Chicago gallery space in March 2023, by a stripped-down version of the ordinarily sprawling Exploding Star Orchestra. The musicians were already primed and warmed up for the date by a concert the preceding night, playing music from *Lightning Dreamers* (International Anthem) at Chicago's Adler Planetarium's Sky Theater. Mazurek is joined on *Spectral Fiction* by Damon Locks (vocals, electronics—he samples a young woman's voice, letting a phrase loop over and over, slowing down and speeding up, in a manner that recalls Steve Reich's "Come Out"), Tomeka Reid (cello, electronics), Angelica Sánchez (Wurlitzer electric piano), Ingebrigt Håker Flaten (bass) and the anchor of all the Chicago Underground groups, Chad Taylor (drums). Together they play just two pieces: "Equations of Love in Prismatic Waves of Color" (which lasts nearly 40 minutes) and the Mazurek-penned "Driftless" (13 minutes).

"Equations of Love..." is a fascinating performance. Mazurek never seems to be leading the ensemble; instead, the music swells to life out

of a drone, Taylor setting up a ticking rhythm that allows the others to essay gently exploratory melodies. At times the music brings to mind Herbie Hancock's *Mwandishi* or the late Jaimie Branch's *Fly or Die*, but the leader's solo is a sputtering whirlwind of squeals and squiggles that follows a line laid down in the manner of Lester Bowie, Bill Dixon and Wadada Leo Smith. Reid and Håker Flaten duet, before the cellist takes off on her own; Locks hectors the audience with declamatory poetry. "Driftless", with less time to work its magic, delivers more overt melody and a steadier groove.

For more info visit corbettvsdempsey.com. Mazurek is at Public Records (part of *Bang On A Can's Long Play Festival*) with Chicago Underground Duo May 5. See Calendar.



Dissolve

**Richard Nelson/Makrokosmos Orchestra
(Adhyâropa)**
by Scott Yanow

Guitarist Richard Nelson is a rather adventurous arranger/composer who leads the 14-piece Makrokosmos Orchestra. He has been a longtime member of the Aardvark Jazz Orchestra and has written for other groups in addition to fulfilling commissions. His writing often utilizes overflowing and crowded ensembles, a strong forward momentum, and a variety of sounds and tone colors. One may think of Bob Brookmeyer at times, but Nelson's arranging is quite original. *Dissolve* consists of three lengthy compositions (clocking in between 11:38 and 15:16) that utilize all of the colors possible with the Makrokosmos Orchestra's instrumentation of two trumpets, euphonium, bass trombone, French horn, alto, tenor, flute, bass clarinet, keyboards, bass, drums, percussion and the leader's guitar.

Album opener "Dissolve" has quite a bit going on at one time. It starts with dense ensembles, has a quieter and almost peaceful section that is occasionally punctuated by accents from the full group, and a tenor solo from Adam Kolker over the band before finishing with some otherworldly sounds. "Float" is a bit more conventional in comparison. It finds Tim O'Dell on soprano improvising over the long tones and "clouds of sound" (think Claude Thornhill) supplied by the other horns. Nelson has a solo, with the ensemble sounding closer to a jazz big band, before O'Dell and those clouds return for the last part. The final piece, "Cohere", was written to celebrate the joy of making music together with one's friends. After some rumbling ensembles, Arcoiris Sandoval is featured on electric piano. There is also a conversation between drummer Scott Neumann and Rex Benincasa on bongos, and a statement from trumpeter Jacob Varmus, with musical commentary from the other musicians. The piece and album conclude with Sandoval taking it out on keyboards.

Dissolve is filled with stimulating, unpredictable music.

For more info visit adhyaroparecords.com. The album release concert is at Shapeshifter Lab May 3. See Calendar.



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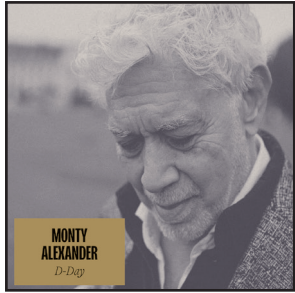
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D-Day
Monty Alexander (MVD Entertainment)
 by Marilyn Lester

On the auspicious day of June 6, 1944, two significant events happened an ocean apart. The greater of these was the World War II Allied invasion of German-held France, the Normandy landing of D-Day. The other event was the birth of Montgomery Alexander in Jamaica, West Indies, the musician who would go on to international fame as a jazz pianist. In homage to the battle that brought World War II to its close, Alexander has released *D-Day*, with a dozen tracks of mostly originals. The short spoken intro by the pianist espouses that now "everywhere is war."

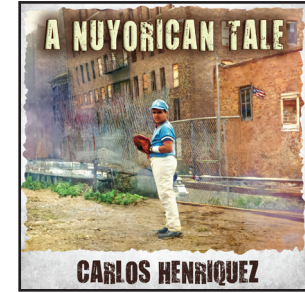
The first musical track "I'll Never Smile Again" (Ruth Lowe) begins with pathos; Alexander's playing then widens to pick up the pace, delivered in his embellished, Art Tatum-esque style. Curiously it ends with a kind of cowboy-riding-the-trail feeling, with drummer Jason Brown applying sticks like hoof beats. The irony of a smile is also captured in Charlie Chaplin's 1936 "Smile". Although lyrics were set later, in 1954,

the sentiment of them, "Smile, though your heart is aching," comes through. Alexander's brisk and light interpretation manages to exude a measure of hope with a forward-pulsing energy.

His style as a player is heavy on harmonic and rhythmic intensity; "Aggression" is a fierce statement of that ethos, and a pointed pianistic comment on militant pugnacity. With defining backing statements from bassist Luke Sellick and Brown, the power of music to agitate is clearly demonstrated. In contrast, Alexander's "River of Peace" is a gentle, flowing tune that finds his trickling notes delivered as healing waters. The jubilation of peace is reflected in "V.E. Swing", the pianist's ode to the Swing era with glissandi and other happy-making embellishments in its jaunty dance party tempo. A bass feature allows Sellick to joyously stretch out. The penultimate track, "D-DayVoices", threads Alexander's statements on war and peace with various vintage radio clips. Underscored throughout by the trio, the piece ends with his statement, "we don't need no more trouble." The album closer is the traditional "Day-o", recorded live, with Alexander vocally leading the audience. A full band and calypso beat showcase a number full of joy, happiness and solidarity.

As a musical statement, a tone poem about war and peace, what better way to end *D-Day* than with a living example of how the world can be when people gather together to, paraphrasing that old '60s chestnut, make love not war.

For more info visit mvdshop.com. Alexander's 80th birthday album release concerts are at Birdland May 28 - Jun. 1. See Calendar.



A Nuyorican Tale
Carlos Henriquez (s/r)
 by Russ Musto

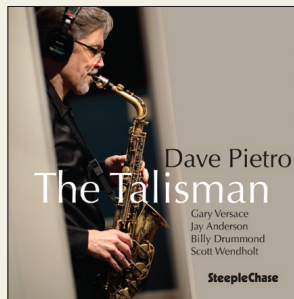
Following in the tradition of his previous effort, *The South Bronx Story*, on this, his fourth album as a leader, longtime Jazz at Lincoln Center Orchestra bassist Carlos Henriquez presents a diverse program that proudly pays homage to his pedigree as a New York native of Puerto Rican ancestry. While the prior release focused on the bassist's personal history and experience growing up, *A Nuyorican Tale* conveys the overall Nuyorican experience and complex history of families who migrated to New York City and the South Bronx from Puerto Rico.

The album features nine original pieces on which he clearly demonstrates his formidable abilities, not just as a virtuoso instrumentalist, but also as an accomplished bandleader and capable composer. The date features the bassist's working nonet (which perennially holds down the fort at Dizzy's Club during New Year's Eve week): Jeremy Bosch (flute, vocals), Michael Rodriguez and Terell Stafford (trumpets), Marshall Gilkes (trombone), Melissa Aldana (tenor), Robert Rodriguez (piano, Fender

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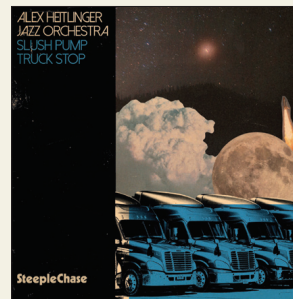
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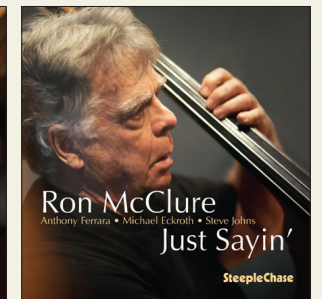
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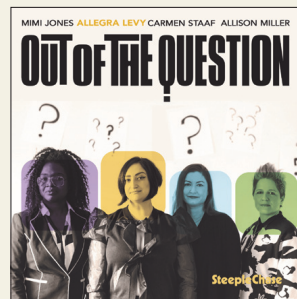
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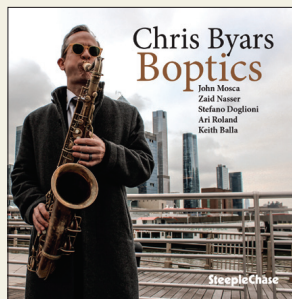
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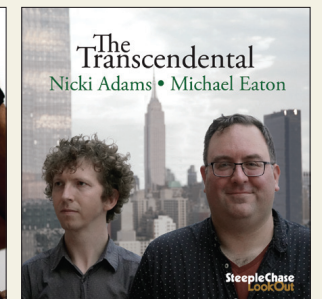
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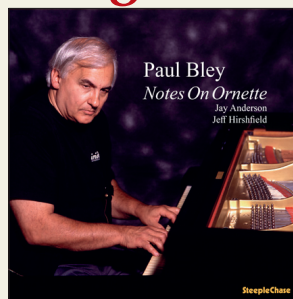


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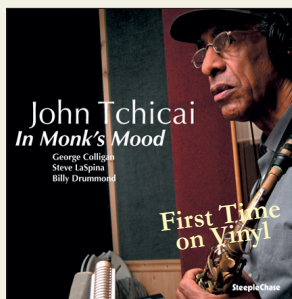
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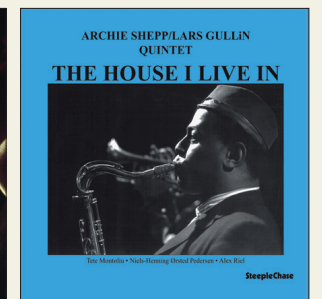
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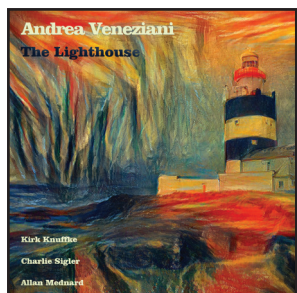


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Rhodes), Obed Calvaire (drums) and Anthony Almonte (congas, vocals). Album opener, "Nuyorican Souls", sets the tone, blending Afro-Cuban, jazz and R&B musical sensibilities with bilingual lyrics that speak to the plight of a Latino people with "rhythm in our blood." The group delivers smooth ensemble playing throughout that often gives it a larger-than-its-size big band sound, laced with plenty of solo power. Henriquez demonstrates his virtuosic bowing on "Bodegas Groove", a funky tribute to the rapidly disappearing establishments that have long been the cornerstones of Latino neighborhoods. An album highlight is "Afro Monk", which pays tribute to the iconic pianist who was a longtime resident of "San Juan Hill," the so-dubbed neighborhood of Manhattan's Upper West Side, razed in the early '60s to make way for the construction of Lincoln Center. Also memorable are the NOLA-flavored throwdown of "Robert's Red Line" (referring to the racist banking practice known as redlining) and the pulsating Afro-Cuban rhythms in "Ritmo's 53".

For more info visit carloshenriquezmusic.com. Henriquez is at Rose Theater with Jazz at Lincoln Center Orchestra's "Duke Ellington at 125" tribute May 3-4. See Calendar.



The Lighthouse
Andrea Veneziani (s/r)
by Fred Bouchard

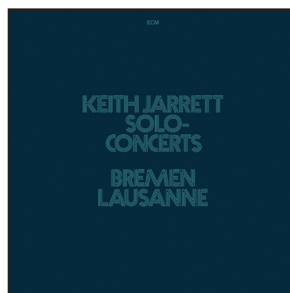
The Lighthouse shines as a beacon on Andrea Veneziani, a firm, gentle leader with a sprightly sense of melody, keen ear for ensemble interaction, and a didactic nose to sniff out and codify instructive lessons. The Tuscan-born bassist arrived in New York in 2009 as a Fulbright Scholar; with a master's degree in music from NYU, he carved out a niche as a sideman (e.g. Ben Monder, Houston Person, Brian Lynch, George Schuller) and also became an educator on the faculty of the New York Jazz Workshop. This new release, a belated sequel to his imaginative 2012 leader debut *Oltreoceano* (with pianist Kenny Werner and drummer Ross Pederson), presents eight originals cut from whole cloth and devoted to highlighting his new band's personalities, including Kirk Knuffke (cornet), Charlie Sigler (guitar) and Allan Mednard (drums).

Telltale hallmarks illuminate Veneziani's compositional style. Melodies favor a series of short, weighted motifs that may call and respond. Poised, subdued themes shift up-tempo into solos. Subtle harmonic progressions may circle back or echo. Except on the opener and closer and one gravid intro, the leader eschews soloing, ostensibly to fix his beam on aural observation, congenial dialogue, aesthetic cohesion and forward impetus. The title track and "In Perpetuum" share twisting structures and sequences that elicit inventive solos from all hands. The dreamlike "Gravity" harkens to a famous ballad by Thad Jones (another stellar cornetist) as Knuffke waxes adventurous. "Bop-Be", suffused with light humor, finds a tip-toe unison line à la Lee Konitz-Warne Marsh, interrupted by a free-for-all, followed by edgy duets and Mednard's snappy fills. Knuffke's yearning lines reminisce of Kenny Wheeler on a peaceful "Rainbows"; Mednard's rimshots set up his own and Sigler's sunny arcs

and group fade. "Twelve Clowns" in sing-song 3/4 evolves from Sigler's Ed Bickert-esque arpeggiations to Knuffke's playful bluesy statement. The wistful "Seasons" and samba-strut of "Shunting Line" wrap this satisfying set, the double-bass' undercurrents of attentive aplomb assuring success.

In a recent *DownBeat* essay on methods and techniques for bebop improvisers, Veneziani exhorts students to master kernels (pockets) of phrasing, control (brake) tempos, loop short sections and stick with eighth notes. Good advice to hear such pros expound.

For more info visit andreaveziani.com. Veneziani is at Café Erzulie May 1. See Calendar.



Solo Concerts: Bremen/Lausanne
Keith Jarrett (ECM)
by Terrell K. Holmes

In 1973, two years after his solo piano debut, *Facing You*, and two years before *The Köln Concert* would ensure his place in jazz history, Keith Jarrett (who turns 79 this month) played a pair of solo piano concerts in Germany and Switzerland in March and July that he viewed as part of his "anti-electric music crusade." The resulting album, *Solo Concerts: Bremen/Lausanne*, is in some ways more accomplished than *Köln*, and is the album that signaled Jarrett's arrival as a master improviser (he also composed all the music).

The Bremen concert begins slowly as Jarrett muses among the chords, trying out different colors and textures. Once he establishes a theme he plays variations on it, then mines new melodies from the variations to create music of stunning depth and beauty. Jarrett lays down waves of arpeggios complemented by bass notes that rumble like the tide coming in. He moves from classical piano, gospel-inflected block chords and barrel house, with some stride thrown in for good measure.

And he was just warming up. The Lausanne concert, performed a few months later, is a *tour de force*, with compositions shifting in creative ideas, such as a garrulous, full-bodied blues rhythm underpinned with crescendos of heavy, full force block chords. This concert includes one of Jarrett's most memorable excursions, a stretch of impassioned, intense playing that continues to build until it ends with a slowly diminishing acquiescence of the bass notes. His opening excursion into prepared piano on the second half of this concert is stark, almost eerie, and pitch perfect. He alternates with more gospel influenced chords, which are the ones that seem to move his soul the most. One section of the concert, towards the end, consists of an all-out assault on the keys. Some might interpret this as a challenge to the audience; others might think that Jarrett had momentarily run out of ideas. Jarrett? No, he was only creating.

Fifty years later, because of Jarrett's creativity and dynamism, *Solo Concerts: Bremen/Lausanne* sounds as fresh as the day it was first released, and this recent vinyl boxed set reissue (part of ECM's "Luminessence" series) will be welcomed by the countless Jarrett fans who wore out their copies long ago.

For more info visit ecmrecords.com

Arts and Letters

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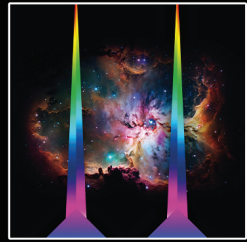
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Discover the Present
Altin Sencalar (Posi-Tone)
by Thomas Conrad

Trombonist Altin Sencalar first got noticed in 2020 with the release of *Realization* by the Sencalar/Glassman Quintet. The band's front line was unusual: Sencalar on trombone and co-leader Chris Glassman on bass trombone. At the time, Sencalar was pursuing a masters degree at Michigan State University, whose Jazz Studies program has been turning out promising talent of late. A case can be made that the appearance of a hot new trombone player is a more noteworthy event in jazz than the arrival of, say, a comparably capable tenor saxophonist or pianist. The reason is simple: there are many more of the latter two than the former. But there are jazz fans (including your correspondent) with a special fondness for the rich sonorities and expressive depth of a trombone in the right hands.

Discover the Present, Sencalar's fifth recording as leader or co-leader, opens with an intriguing cover of Herbie Hancock's "Maiden Voyage". The original version (the title track from Hancock's 1965 Blue Note album) is famous for its mesmerizing moodiness and its subliminal tension. Sencalar's rendition is faster and more extroverted. He introduces new voicings and colors and bathes Hancock's haunting melody in brighter light. The trombonist's solo here comes from deep within the song, then flows free. The album closer, "You're My Everything", features the leader's intricate arrangement, which oversees an eight-piece ensemble with many moving parts. The melody is

passed repeatedly through four horns (the other three are saxophonists Diego Rivera and Markus Howell and trumpeter Anthony Hervey). The four-piece rhythm section makes this Harry Warren song sound like it was always meant to be a bossa nova.

If there is a reservation about this intelligent record it is that Sencalar, like so many current jazz musicians, insists on writing most of what he plays. Eight of the remaining nine tunes are originals. All are competent and professional. All launch solid solos by the leader and his sidemen. But as compositions, none are truly memorable. *Discover the Present* would have been stronger if it had contained more of what Sencalar does best: create fresh jazz interpretations of the works of great composers.

For more info visit posi-tone.com. Sencalar's album release concert is at Barbés May 30. See Calendar.



Slow Water
Stephan Crump (Papillon Sounds)
by Kurt Gottschalk

The Mississippi River has long been a thoroughfare for the migration of music in America. Generations of musicians with sufficient moxie left the factories and fields of the South to make their way north, feeding growing urban centers from New Orleans to Memphis and St. Louis, working barges along the Missouri River to Kansas City and the Illinois River to Chicago. For such a powerful cultural tributary, relatively little music has been written about the river itself. The New York City-born bluegrass

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Can You Hear It?

Mikko Innanen, Stefan Pasborg,
Cédric Piromalli (Clean Feed)

Post Koma

Koma Saxo (We Jazz)

Hietsu

Mikko Innanen Autonomus (Fiasko)

by Daniel A. Brown

Three recent releases here highlight the music of Finnish reeds player Mikko Innanen, a musician who isn't hidebound to tradition yet brings a certain reverence and sophistication to jazz. Equally comfortable with alto, soprano, sopranino, tenor and baritone saxophones (as well as flutes), the recently-turned 46-year-old Innanen has performed with elders including John Tchicai, Han Bennink and Barry Guy, and is a long-established figure in the contemporary Finnish and European scenes. Since his earliest forays 25+ years ago, he relishes in exploring, even upending, ideas of what jazz is and what the music is becoming and his latest releases are all indicative of those very same investigations.

A 21st-century reboot of the jazz-organ trio format, *Can You Hear It?* finds Innanen joined by Cédric Piromalli (organ) and Stefan Pasborg (drums), for a varied nine-song collection. Album opener "Pratsch" is propelled by a rollicking vamp of playful retro-funk; Lori Freedman (the veteran Canadian bass clarinetist) appears as a guest vocalist, interrogating the listener with poetic questions ("What was it? What will it be?") as the band raises "Pratsch" to a scalding groove. "Earth" is a languid gospel number, with Innanen layering burnished bluesy lines over Piromalli's chordal swells. The band delivers "Roy's Message" with evident glee, a prog-leaning showcase for the organist and drummer who goad Innanen to dig even deeper.

The brainchild of Swedish bassist and producer Petter Eldh, his Koma Saxo project is a high-aiming merger of live instrumentation and sampling. *Post Koma* is concise: 13 tracks in 34 minutes play like a cryptic suite. Courtesy of Eldh's digital morphing and production, assembled players—Innanen (alto, baritone), Maciej Obara (alto), Jonas Kullhammar (flute), Otis Sandsjö (tenor), Christian Lillinger (drums)—are, to some degree, presented as indistinguishable, phantom-like presences. "Portal Koma" is an electronic-dub showcase where the horns are tantamount to alarm systems gone awry. Drenched in reverb, "Eka Amok" features horns

playing weeping, cascading lines; the mournful melodies of "Natt Koma" dissolve into a glitched bass-and-drum beat. The risk-taking style of Eldh's aesthetic might be jarring for some, but adventurous listeners will pursue the odd world of *Post Koma*.

The ensemble Mikko Innanen Autonomus' *Hietsu* emphasizes the saxophonist's interest in working with a variety of instrumental tonalities. Available in an attractive vinyl version (and digital format), strings are the prominent players. The forefront of Maija Linkola and Elina Viitasaari (violins); Lotta Poijärvi viola; Antti Lötjönen (bass) and Petri Kumela (contrabass guitar) provide an exciting underpinning to the unpredictable playing of Innanen, pianist Håvard Wiik and drummer Peter Bruun. The manic flow of "Side A" takes a rudimentary, Albert Ayler-like theme that is carried along by Wiik and Innanen, embroiled in a tug of war of ideas and themes, until the performance is snatched away from them by the strings, dissolving into a veritable bramble of plucks, arco runs and gliding squeals. "Side B" boasts a syncopated ostinato line straight from the Sun Ra galaxy, Innanen guiding the group with upper-register melodies into a pure abstraction. *Hietsu* is a demanding listen and wholly worth the challenge.

For more info visit cleanfeedrecords.bandcamp.com, wejazzrecords.bandcamp.com and fiaskorecords.com

master John Hartford is one notable exception, and country singers Johnny Cash and Roger Miller deserve honorable mention for separate efforts, both called “Big River”.

Memphis-born bassist Stephan Crump takes a more granular approach to composing for the mighty Mississippi. There’s no singing on his *Slow Water*, and the subject matter isn’t people working on the river, but the ways rivers work. The 67-minute suite (in 16 continuous sections) takes as its subject the nonhuman lives that depend on rivers to survive. Crump currently lives near Brooklyn’s Gowanus Canal, a 1.8-mile waterway connecting to New York City’s upper harbor. He drew inspiration not only from the canal but from other waterways such as Puget Sound in the Pacific Northwest, the Missinaibi River in Ontario and the Onyar River in Spain, further informed by science journalist Erica Gies’ 2022 book *Water Always Wins*.

That sourcing can be heard in the little ripples and jetties of Crump’s delicate compositions. These works are not literal, sonic renderings, even if the title *Slow Water* suggests quite well the sound and feel. Crump assembled a stellar chamber ensemble for the project: Patricia Brennan (vibraphone), Jacob Garchik (trombone), yuniya edi kwon (violin), Joanna Mattrey (viola) and Kenny Warren (trumpet), along with his own lyrical bass. No drums, no reeds, no piano, and the brass instruments lay low in the mix. The musical currents follow complementary, but not identical paths, more easily felt than discerned through the sometimes murky whole. The mighty Mississippi is known by many nicknames, Big Muddy being the most popular. But such a sobriquet doesn’t take into account the beauty of the sun shimmering on

its wide surface on a clear day. Crump’s lovely suite takes all such river-born phenomena into account.

For more info visit stephancrump.com. The album release concert is at The Jazz Gallery May 15. See Calendar.



Reveal
Micah Thomas (Artwork)
by Marco Cangiano

Micah Thomas’ new outing, *Reveal*, confirms all the promises showed in his previous albums such as *Tide* and *Piano Solo*. Recorded in just one day and without isolation booths, this release is a true piano trio, very much in the Bill Evans tradition. Nowadays, there’s a certain cliché that most such trios are little more than a piano sustained by a rhythm section. But here with *Reveal*, Thomas and his partners—Dean Torrey (bass) and Kayvon Gordon (drums)—perform something special.

Cruising through nine originals, most of which are taken at a deliberate medium tempo, the empathic trio concocts a highly-sophisticated approach to the material by unfolding intricate, melodic lines against complex and ever-evolving harmonic palettes. While perhaps not always memorable, Thomas’

originals mainly follow a similar structure whereby a melodic line opens and is then built upon as it proceeds, leaving ample space for Torrey to display his marvelous sound and cherry-picking of notes. In this style, the bassist reminds one of Evans alum Chuck Israels who never felt the need to show off his technical skills, but rather focused on choosing the right notes. But it is Gordon’s drumming that elevates the trio to another level. His capacity to listen and underline the work of his partners is reminiscent of the great Evans drummer Paul Motian.

As each tune unfolds, it reveals many surprises and turns as the pace accelerates to then slow down again. Perfect examples are two versions of the opener “Little Doctor”, showcasing the trio’s creativity at its best. There are many influences one can hear—virtually the entire piano jazz oeuvre since the late ‘50s—but Thomas’ trio always come out on their own. “Look at the Birds”, though reminiscent of early Keith Jarrett, evolves in a much more complex fashion; “Lightning” revisits but then quickly departs from some post-bop material through an E.S.T. lens; “Troubled Mind” seems inspired by some of Paul Bley’s ethereal atmospheres, with occasional atonal peaks and “Denardirn” ebbs and flows in both volume and pace as in some of Brad Mehldau’s works. A final take-away from Thomas’ piano style is that his is a deep sound combined with an uncommon restraint and focus on each single note and chord.

Reveal may be considered as a step into maturity, but chances are this trio has room to grow even further.

For more info visit micah.io. Thomas is Roulette May 2. See Calendar.



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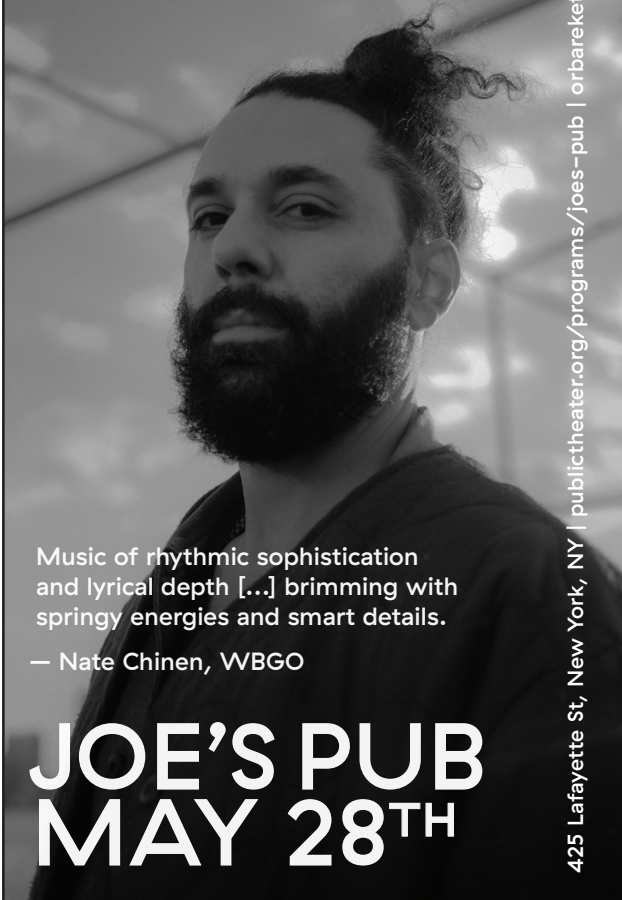


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Lingering
Meg Okura/Kevin Hays Duo
(Adhyâropa)
by Elliott Simon

The poignant finale concluding violinist Meg Okura and pianist Kevin Hays' *Lingering* is the album's title track, which best represents the harmonious unification of two artistic spirits. Hays' delicately tender "Waltz for Wollesen" and Okura's spirited Appalachian fiddle romp, "Again n' Again", also vividly showcase their synergy, the two adventurous improvisations providing each musician with a platform for their individual artistry. But it's inside Okura's musical collection (titled "Seven Short Pieces")— the focus of the album that begins after the first four selections and precedes the last three tracks— where the true enchantment unfolds.

This seven-part cycle, which draws inspiration from Jewish, Eastern and jazz traditions, is a soulfully personal statement created out of diverse cultures and musical styles in the form of a sophisticated rendering of the Jewish concept of ascension via "seven heavens" towards unity within plurality. It begins with "Aleph" (א), the initial letter of the Hebrew alphabet whose structure itself, with hands extending upward and downward, embodies the transition from earthly existence to enlightenment. Based on a subtly intricate but wonderfully uplifting melody, the two musicians delicately converge to buoyantly explore the dynamics and harmonic possibilities of their instruments' timbral union.

"Aleph" also suggests primordial breath or air, and alongside mem (מ) and shin (ש), make up the three Hebrew "mother letters" that together symbolize the interconnectedness of celestial and worldly forces. Mem denotes water and renewal as expressed in the composition "Maim Korim (Cold Water)". This imagery is artfully articulated by a beautifully-crafted arrangement that proceeds with elegant instrumental exchanges. Meanwhile, shin, associated with fire and the divine spark, finds expression in "Shamaim (Heavens)", revealing a solemn and grandiose depiction grounded in sweeping chords and soaring melodies. "Lilah (Night)" is when the heavenly presence is most palpable and the barriers between the physical and spiritual worlds are thin. Here, Asian and Jewish accents merge with Hays' jazz sensibilities for a sincere awe-inspiring moment after which "Hora Tarantella" portrays ecstatic glory.

Okura is perhaps best known for thrilling compositions and expansive soundscapes performed with her Pan Asian Chamber Jazz Ensemble. This duet however, imbued with classical influences and a sacred chamber musical soul, offers the most intimate portrayal yet of her spirituality, compositional mastery and instrumental prowess.

For more info visit adhyaroparecords.com. The album release concert is at Metropolitan Museum of Art May 10. See Calendar.



Reaching for the Stars:
Trios/Duos/Solos
Hasaan Ibn Ali (Omnivore)
by Duck Baker

For over a half a century, the only available recording by the late Hasaan Ibn Ali (who would have turned 93 this month) was *The Max Roach Trio Featuring The Legendary Hasaan* (Atlantic, 1965). The pianist had taped an unreleased follow-up date leading a quartet that featured tenor saxophonist Odean Pope, but the master tape was destroyed in the Atlantic Records warehouse fire in February 1978, a few years prior to when the pianist died in 1980. Persistent rumors that a copy had survived proved true when Omnivore released *Metaphysics: The Lost Atlantic Album* (2021), which proved to be every bit the masterpiece that Ali's fans had dreamed of hearing for decades. Omnivore followed that up with an amazing two-disc set called *Retrospect In Retirement of Delay: The Solo Recordings*, and has now put together a third collection of previously unheard material: *Reaching for the Stars: Trios/Duos/Solos*, which sheds yet even more light on the landscape of this genius' musical world.

The six piano trio tracks are drawn from a demo tape made sometime before *The Legendary Hasaan* sessions, and four of the six pieces appear on both releases. Drummer Kalil Madi, and especially bass master Henry Grimes, bring something different to the table (from Max Roach and Art Davis, the bassist and drummer on *The Legendary Hasaan*) and the pianist's soloing here is terrific. That said, the balance isn't optimal and the performances aren't quite as polished as we might expect from a demo. The other two trio performances, "Viceroy" and "Per Aspera Ad Astra", are in some ways the best of the demo tracks. These are really great pieces, more like usual post-bop tunes than *The Legendary Hasaan* tracks, showing that, like Herbie Nichols, Hasaan could write effectively in very different styles (something that, as Nichols pointed out, Monk didn't really do). Those seeking to apprehend Hasaan's point of departure from the harmonic frameworks of Monk and Elmo Hope will probably return to these two tracks quite often.

There are also three duo tracks with vocalist Muriel Gilliam and two solos, all standards to which Ali applies his unique and challenging harmonic vision, as demonstrated so brilliantly on *Retrospect*. Gilliam (aka Muriel Winston) was a fine singer, and she deserves praise for delivering her vocals without getting completely distracted by all the permutations to which her "accompanist" subjects the tunes (her pitch does wander somewhat in a couple of places—small wonder!). Of the solos, the ferocious version of "After You've Gone" is a standout track (though for most Ali fans possibly not the revelation annotator Ethan Iverson makes it out to be).

Thanks again to Omnivore for their continued efforts to preserve this giant's legacy. Dare we hope for more?

For more info visit omnivorerecordings.com

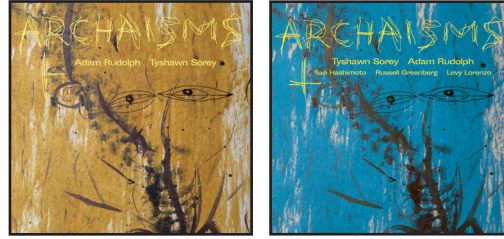


82 Days
Roy Nathanson
(Enja Yellowbird)
 by Jason Gross

After making a name for himself with John Lurie's Lounge Lizards and his own band The Jazz Passengers (which he co-founded with the late trombonist Curtis Fowlkes), few other artists made hay during the pandemic as did saxophonist/actor/educator Roy Nathanson. Encouraged by his son, trumpeter Gabe Nathanson, the album title *82 Days* refers to the time that the elder Nathanson performed on his Flatbush, Brooklyn balcony, attracting others in the neighborhood to join in, raise money for charities and inspire a new music school based on the "porch jams." Motivated by this wonderful turn of events, Nathanson documents some of the music from then, mostly solo or in duets, creating a sad, moving beauty, reflecting the loneliness and search for a semblance of normalcy during the pandemic lockdown.

The song selection reflects the saxophonist's wide ranging tastes: two spirituals, two early '70s pop hits, two WWII-era pop numbers and one latter-day Monk composition, alongside three originals, all full of ambient sounds. "Go Down Moses" and "Amazing Grace" (both done solo) almost bookend the album, with the former featuring a sampled male chorus, wind and thunder alongside Nathanson's melancholy drawn-out baritone. Conversely, "Amazing Grace" is a brief take on solo soprano, high-flying and joyous. In between, Onyx Collective's Julian Soto adds a lovely echo-filled vocal to Simon and Garfunkel's "Bridge Over Troubled Water", while soul singer Nick Hakim brings the heartache to an otherwise comic take (with crowd chatter and broken glass) to "Tennessee Waltz". Son Gabe applies some sweet singing at the end of Bill Withers' "Ain't No Sunshine", while Nathanson senior adds some zany saxophone playing along with bird sounds, cars whizzing by and French dialog. Tenor saxophonist Isaiah Barr (also of Onyx Collective) delightfully weaves around Nathanson's alto on Monk's "Green Chimneys" (also featuring muted dialog and occasional drum beats) and blithely plays off Nathanson (crowd noises included) on the 1936 Charlie Chaplin standard "Smile". Nathanson also adds two interesting originals: the brooding "All The Bones Had Names", featuring Bam Rodriguez' bubbling bass and Aidan Scrimgeour's supple electric piano along with soulful, hushed vocals, and the exotic, modal "Bend in the Night", topped off with Soto's tender, subtle voice. Nathanson/Scrimgeour's "Something Different" ends the album on a hopeful note with Cleo Reed's charming vocals, adding a hint of resiliency to the proceedings.

For more info visit enjajazz.de. Nathanson is at Saint Peter's Church with *The Jazz Passengers* (part of the Curtis Fowlkes Memorial) May 1 and *Roulette* (part of *Bang On A Can's Long Play Festival*) May 5. See *Calendar*.



Archaisms I
Archaisms II
Adam Rudolph/Tyshawn Sorey
(Meta/Defkaz/Yeros)
 by Marc Medwin

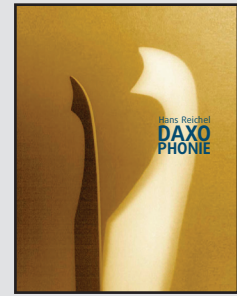
What an impressive complex of webs this fine musical narrative weaves in a new collaborative effort from percussionist/composers Adam Rudolph and Tyshawn Sorey, an astonishing case in point. The concerts sampled and held by this two-volume LP set—one a duo and one a quintet—invite, excite and disorient only to regroup with the redoubled power of the consummate artists' creativity and invention. The duo performance was recorded in New York's East Village in December 2021. It seems that Sorey is largely in the left channel and Rudolph in the right, but when Rudolph's overtone flute enters 1:39 into the second side, a literal interweaving occurs. Moments like that two-note evocation, an organic interruption mirrored a few seconds later and then echoed by Sorey's malleted percussion, place all of the variously shaded preceding and succeeding sounds in stark relief. In retrospect, all of the music on the first side becomes melodic, a study in percussive counterpoint as the piece gains momentum in the raw power of spontaneous creation. The moans and muffled thwacks opening the second side inhabit conjoining spaces; each tone functions as a respite, and each silence gathers energy for the next interjection until the flute establishes a space of high-register introspection.

The second volume, from a Brooklyn concert in February 2023, finds the duo augmented by Sae Hashimoto and Russell Greenberg (of the ensemble Yarn/Wire) and Levy Lorenzo (of International Contemporary Ensemble). A layer of electronics pervades, notably on Sorey's piano, which he plays as Rudolph conducts. That relationship is then reversed. These ambient occurrences are especially powerful on the second side, bolstering rasping staccatos in a hallucinatory environment whose size is as variable as the music inhabiting it. Overtone vocalizations also play a pivotal role, especially in the mystical section beginning at 9:43 with a slowly gargantuan drum roll, building clear through to the cymbal crash at 13:19. The parabolic music glides by with effortless ease, but it is within the minuscule moments of light and shade, of change amidst ebb and flow, that riches are most abundant. The nearly inaudible but humorous bike horns opening *Volume I's* first side anticipate the sudden dash into an excitingly metered dialogue, first serially interactive and then polyphonic as Rudolph and Sorey crescendo. Moments such as this abound throughout both albums, and if more density foregrounds as the second album's sinewy threads intertwine, so much the better!

Archaisms I and *II* form a stunning invention, tension and resolution in every gesture, whether roared or whispered. The superb production ensures ecstatic listening from start to finish.

For more info visit metarecords.com and defkaz.com. Rudolph's *Hu Vibrational* is at BRIC Ballroom (part of *Bang On A Can's Long Play Festival*) May 5. See *Calendar*.

IN PRINT



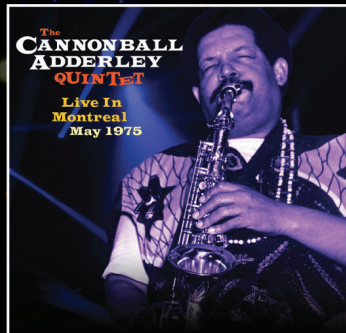
Hans Reichel: Daxophonie
Klaus Untiet/Peter Klassen (Wolke Verlag)
 by Francesco Martinelli

Scarcely known today even in Europe, guitarist Hans Reichel who would have been 75 this month (he passed away almost 13 years ago) was a member of the lively creative scene of Wuppertal, Germany, with bassist Peter Kowald and dancer Pina Bausch. But Reichel was a universal artist, with a strong visual component, beautifully documented in this handsome volume. Traveling his own personal and individual path within European improvisation, he created a music of complex beauty and subtle humor. He was introduced internationally to a larger audience by guitarist Fred Frith in 1976 on his *Guitar Solos 2* (Caroline), after the release of his 1973 debut *Wichlinghauser Blues* (FMP). Reichel carried on his unique solo explorations (*Bonobo* and *The Death of the Rare Bird Ymir*), with variously modified guitars: "A guitar is six strings, all the rest you can make yourself," he said. He worked with equally original musicians from the German scene such as Rüdiger Carl, Ernst-Ludwig Petrowsky and Sven-Åke Johansson, and memorably with Tom Cora, as well.

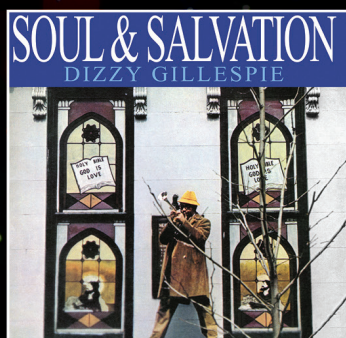
In the late '80s, Reichel presented his invented instrument, the Daxophone, named from the German word for badger (*dachs*), because he had been impressed by the call of the badger recorded on an album of animal sounds. The Daxophone, of the friction idiophones category of instruments, is constructed with a wooden piece called a tongue, fixed to a wooden block, which holds one or more contact mics; a snakewood soundboard is laid on top. This construction, among other functions, changes the resonating length of a sound and hence its pitch (much more detail is in the book). Today, numerous Daxophone makers and ensembles follow on the foundation of Reichel's *Shanghai'd on Tor Road* or *The World's 1st Operetta Performed on Nothing But the Daxophone*. The instrument's sounds need to be heard to be believed, and because of its form is also made to be visually stunning, creating a look that resembles an unknown, mysterious alphabet. And indeed a main source of income for Reichel was his work in creating typefaces, including the well-known, you guessed it, *Dax*. This magnificent book has been issued to celebrate Reichel's legacy. It includes in stunning graphics the catalogue of his works, from sculpture to typefaces as well as his photographs, especially from his extended stays in Japan. The book also covers others of his invented and modified instruments (with full descriptions and history of the Daxophone), a discography with record covers, comments, interviews, anecdotes and documents from his exhibitions. It's a treasure trove, and hopefully will send new generations to discover Reichel's creativity.

For more info visit wolke-verlag.de

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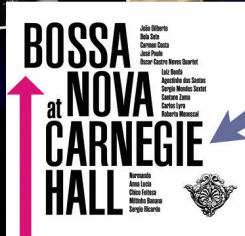
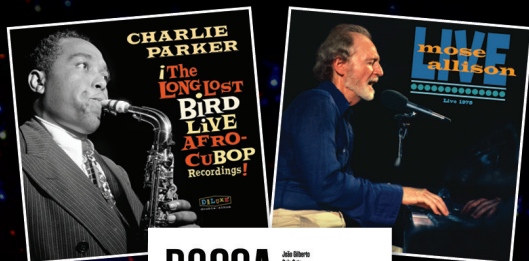


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(INTERVIEW CONTINUED FROM PAGE 6)

TNYCJR: Brandeis was founded by American Jews after the war in response to the quotas many universities had for Jewish students.

Morgenstern: Yes, that was Brandeis. George Wein had a club, Storyville, in nearby Boston, before he was doing the Newport Jazz Festival. I went there and asked him if we could bring some jazz to Brandeis. Our first band was a quintet with Stan Getz and Bob Brookmeyer. I also became editor of the school paper, *The Justice*, and wrote some pieces about jazz. The first musician I wrote about was Louis Armstrong. I made a point of including a photo of him wearing his Magen David [Jewish star]. I had met Louis through a strange set of circumstances. I knew a little-known trumpet player, Nat Lorber, who introduced me to Jeann Faillows who was taking care of Louis' correspondence. Most she handled with a printed sheet: Louis' advice about laxatives, Swiss Kriss (which was) a thing with him. Louis signed the sheet and she just put that in the return envelope.

TNYCJR: I've seen pictures of Louis on the toilet, promoting Swiss Kriss!

Morgenstern: There were serious letters too. He loved to write. And for a guy who never even finished grade school, he was a born writer, with a great vocabulary. So backstage at The Roxy — the biggest movie theatre in Times Square, when movie theaters also had stage shows — Louis was with the All-Stars. Jeann snuck me and Nat into the dressing room where we met Louis and Jack Teagarden... And when the stage manager came in, Louis said, "These are my friends! Take 'em in and make sure they get really good seats!"

TNYCJR: That was nice.

Morgenstern: That was Louis. I got to know him, and he became a lifelong friend. From then on, I started writing professionally. I went from *Jazz Journal* to *Metronome*. After *Metronome* folded, I was the editor of *Jazz*. I was then able to join *DownBeat* as editor. The publisher wanted me there in Chicago, and I ended up liking Chicago. The first thing I noticed was that I walked faster than everybody else.

TNYCJR: You're a New Yorker... Let's take a leap forward to how you took on the leadership of the Institute of Jazz Studies. You were clearly not an academic. You didn't actually graduate from Brandeis?

Morgenstern: You are right about that... So, how did I start in academia? Two people at Rutgers, jazz fans — one was a professor, the other an administrator — had started the afternoon concert series "Jazz: The Personal Dimension" at Carnegie Recital Hall. They came to me and asked if I would be an advisor. I was working on my first book, *Jazz People*, when these guys then asked me out of the clear blue sky if I would consider becoming the Jazz Institute's director. They had an archive there that had been dormant for quite a while. Because I was about to become a father and I was more than a little concerned about that, I was very open to their offer.

TNYCJR: And you were the Institute's director for more than 30 years...

Morgenstern: When I got there, the archive was in a basement collection and was accessible by appointment only. You had to try to find something on your own... a total waste of a great collection.

TNYCJR: What did the archive consist of?

Morgenstern: It was an active research source. Its founder, Marshall Stearns, was a major figure in serious jazz research and writing who started it in a building he owned. When

he died, those same people who approached me had urged the president to acquire the archive for Rutgers and were committed to preserving it. It was already a fairly sizeable collection, a complete jazz resource. But Rutgers had no particular place for it. It went into the basement of the library at the Newark campus. This was when I was hired.

I had a nice title, an office on the same floor as the music department, but no staff. A student, Vincent Pelote, was a big jazz fan and volunteered to help out. And Rutgers faculty member Chris White, a professional bassist, also volunteered. But I needed somebody full time. So, they approved an assistant who turned out to be terrific. At first I wasn't sure how this would work out because his background didn't have jazz in it with a capital "J". But my new assistant — Ed Berger — loved jazz. Professor Berger would write Benny Carter's biography (*Benny Carter: A Life in American Music*). The outcome was a terrific biography, discography and record of arrangements.

We then got the Institute moved to the Newark campus' Dana Library. But it was still just Ed and myself. Ed had the great ability to relate to people who came to consult. He was a terrific help and we became very close. He was my partner more than my assistant. And the student I mentioned, Vincent, continued to help out. He eventually became a formal assistant to us. He was one of the few Black academics interested in jazz at that time. We managed to get him a scholarship to become a Rutgers campus librarian.

TNYCJR: You were able to build the Institute into a world-class collection. Did you have a vision of what you wanted to do with it?

Morgenstern: Yes. First, the thing Ed and I wanted was to get everything organized so it would be accessible to researchers — the people teaching jazz, writing books about jazz, doing jazz on the radio, the whole array and spectrum of people working in jazz. And we were able to do that. Our collection and the student population had grown and the Institute had become cramped and we had made efforts to enlarge it with a budget not only for current stuff, recordings and so forth, but also to approach established private collectors to leave their collections to us. We also were in the process of collecting instruments that had belonged to famous musicians... (So) a new Dana Library was constructed. The architect who was engaged to develop the new library was actually an émigré: Iranian and a jazz fan. A capsule indication of the international spread of jazz: a Dutch librarian, an Iranian architect, and both very much into jazz. The Institute got a radio show on WBGO when it was brand new, called "Jazz from the Archives", based on our library.

TNYCJR: WBGO is now celebrating its 45th anniversary, with no small thanks to you.

Morgenstern: We also made records available to the station. They would come once a week and borrow an armful of LPs, and that's how they got something to play on the air!

Morgenstern will receive the "Contribution to the Arts Award" at The Jazz Gallery (part of its annual Honors Gala) on May 13. For more info visit jazzgallery.org/2024-gala.

Recommended Liner Notes:

- Fats Waller & His Rhythm — *If You Got To Ask, You Ain't Got It!* (Bluebird-Legacy, 1926-43)
- Louis Armstrong — *Portrait of the Artist as a Young Man* (Columbia, 1923-34)
- Art Tatum — *God Is in the House* (Onyx, 1940-41)
- Coleman Hawkins — *The Hawk Flies* (Milestone, 1944-49/1957)
- Clifford Brown — *Brownie: The Complete EmArcy Recordings of Clifford Brown* (EmArcy, 1954-56)
- Louis Armstrong and the All Stars — *The Complete Decca Studio Recordings* (Mosaic, 1950-58)

(LABEL SPOTLIGHT CONTINUED FROM PAGE 11)

collaboration with William Parker and Hamid Drake), who plays a wide variety of acoustic string instruments. The guitarist also can be heard on the 2017 Eclipse release *Beyond* with his band Triad, which followed his successful Scorch trio (with bassist Ingebrigt Håker Flaten and drummer Paal Nilssen-Love). It's not so scorching as the previous band, but his inspiration from Hendrix' classic unit is clear.

Following Eclipse's catalog is a path of discovery into the rich Finnish scene. Eclipse artist, bassist Kaisa Mäensivu, who released her leader debut with her band Kaisa's Machine's *In The Key of K* (2017), has recently been signed by Greenleaf Music and is already a considerable talent. Ylinen first met her at the Tampere Jazz Festival, where he heard one of the first-ever shows by Kaisa's Machine. Says the bassist, "Tapio always keeps his ears open for discovering new things in the scene (and) Eclipse is an indie label that has done great work in the Finnish jazz scene." There's also saxophonist Max Zenger, who won the European Broadcasting Union's (EBU) jazz ensemble competition in 2018 with his band Globus. He began recording for Eclipse in 2016 (Maxxtet's *Chapter 1*) and has since become a permanent member of the prestigious UMO.

About the perspectives of the music, "Jazz and prog fans seem to still want CDs and vinyl, so I see them sticking around," says Ylinen. "But the vast majority of listeners are using streaming platforms, so I'm keeping my eyes open for future developments in that arena." Regarding public support, he adds: "We wouldn't have anything like the active jazz scene that we have if it wasn't for public funding. High-quality music needs public support in all areas of the musical

landscape. Finland is a peripheral place, and it can be very hard to break out from the far north unless there are incentives to at least give it a fair try."

A wide sampling of the Eclipse Music catalog reveals a commitment to excellency in sound and presentation, to artistic freedom and experimentation and to representing at best the plurality of a thriving musical community beyond separations of genre and generation.

For more info visit eclipsemusic.fi

(LEST WE FORGET CONTINUED FROM PAGE 10)

Smoker was always generous with his talent. He made many recordings as a sideman for many musicians, both contemporaries (Oliver Lake, Lou Grassi, Burton Greene, Braxton) and younger players (Haynes, Adam Lane, Harris Eisenstadt). He also co-led groups with them, including the Paul Smoker/Vinny Golia quartet, Joint Venture (with saxophonist Eskelin, Drew Gress and Haynes) and Brass Reality with David Taylor, Robertson and Haynes. When asked why he chose Smoker for his Po Band, leader/drummer Grassi said, "Herb Robertson was the original trumpeter. When he decided to leave, I asked him if he knew a replacement. He suggested Smoker. I barely knew him but when I heard him, I loved his playing. Very disciplined but very free."

Smoker met his wife, pianist/educator Beverly at Coe College in Cedar Rapids, IA, in the '70s, where subsequently both landed teaching gigs. "We taught there from 1970- 90. We were looking for some place closer to New York City since Paul was playing a lot more there. I was offered the piano chair at Nazareth

College in Rochester and we moved there in 1990." The trumpeter also landed a gig there, building the jazz department and forming a student ensemble of some note. The 25 years he spent in the area were productive, but this period was also colored by a massive heart attack (2001) from which he did recover, and wound up playing again, but problems persisted. In 2010 he was given a left ventricular assist device (LVAD), an implant that boosted his heart function. While it did restrict some travel, he was still able to perform including at the Bop Shop in Rochester (where he held his first post-LVAD concert). In the six years since receiving the implant, Smoker continued to play and sit in with visiting bands until he passed away on May 14, 2016 at age 75. His spirit lives on.

For more info visit paulsmoker.com. "Celebrating Smoker: A Celebration of the Life and Music of Paul Smoker" is at *Lovin' Cup* (presented by Bop Shop Records and featuring Ken Filiano, Vinny Golia, Herb Robertson, Damon Short, et al.) in Rochester May 4-5. For further info visit bopshop.com.

Recommended Listening:

- Paul Smoker Trio (with special guest Anthony Braxton) – *QB* (Alvas, 1984)
- Joint Venture (Ellery Eskelin, Drew Gress, Phil Haynes, Paul Smoker) – *Ways* (Enja, 1989)
- Paul Smoker/Vinny Golia Quartet – *Halloween, the Sequel* (Nine Winds, 1997)
- Paul Smoker – *Duocity in Brass & Wood* (Cadence Jazz, 2001)
- Oliver Lake, Paul Smoker, Scott R. Looney, Lisle Ellis – *Urban Ruminations* (Metaphysical Media, 2005)
- Phil Haynes/Paul Smoker – *It Might Be Spring* (Alvas/Corner Store Jazz, 2011)

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Wednesday, May 1

- ★James Carney Quartet with Michaël Attias, Chris Lightcap, Allan Mednard
Bar Bayeux 8, 9:30 pm
- Rachael & Vilray
Bar Lunático 9, 10:30 pm \$10
- ★Musics with Ilusha Tsinadze, Gocha Tsinadze, Chris Tordini, Jason Nazary; Andy Statman Trio with Larry Eagle, Jim Whitney; Mamady Kouyate and his Mandingo Ambassadors
Barbès 7, 8, 10 pm \$20
- ★Take 6
Birdland 7, 9:30 pm \$40-50
- ★David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night with Karrin Allyson
Birdland Theater 5:30, 8:30 pm \$25-35
- ★BJ The Chicago Kid
Blue Note 8, 10:30 pm \$30-45
- ★Andrea Veneziani
Café Erzulie 7 pm
- ★Willerm Delisfort Trio
Cellar Dog 7, 8:30 pm \$5
- ★Helen Sung/Geoffrey Keezer Play Ellington
Dizzy's Club 7, 9 pm \$20-50
- ★Champion Fulton Trio; John Hébert Trio
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Mingus Big Band
Drom 7:30, 9:30 pm \$30
- ★David Janeway, Cameron Brown, Victor Jones; Joe Wittman Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Los ALiENS with Sebastian Cruz, Stomu Takeishi, Ricardo Gallo; NoLand with Bentley Anderson, Lucia Hinojosa, Ricardo Gallo
Nublu 7 pm \$15
- ★Emmanuel Michael Duo
One Manhattan West 12:30 pm
- ★Kate Baker Quartet with Jim Ridd, Dean Johnson, Zack Brock
Pangea 7 pm \$25
- ★Rodrigo Bonelli Trio
Red Rooster Harlem 6:30 pm
- ★Harlem Jazz Session with Peter Brainin
Room 623 at B2 Harlem 8, 9:30 pm \$20
- ★Curtis Fowlkes Memorial with Roy Nathanson & The Jazz Passengers feat. Elvis Costello; Steven Bernstein MTO with Catherine Russell; Harriet Tubman; Elliott Sharp
Saint Peter's Church 6:30 pm
- ★Luke Richards Quintet
Shrine 10 pm
- ★Cole Johnson
Silvana 8 pm
- ★Matt Garrison Quartet with Noah MacNeil, Trifon Dimitrov, Joe Abba; Adam Niewood Quartet and Jam
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Charles McPherson Quintet with Terell Stafford, Jeb Patton, Peter Washington, Billy Drummond
Smoke 7, 9 pm \$35-55
- ★Ricardo Gallo/Jessica Pavone
The Stone at The New School 8:30 pm \$20
- ★Johnathan Blake My Life Matters with Dayna Stephens, Jalen Baker, Fabian Almazan, Larry Grenadier
Village Vanguard 8, 10 pm \$40

Thursday, May 2

- ★Terry Waldo's Gotham City Band
Arthur's Tavern 10 pm
- ★Max Light; Sam Newsome/Owen Howard with Adam Kolker, Jeremy Stratton
Bar Bayeux 5:30, 8, 9:30 pm
- ★Ari Hoenig Trio with Gadi Lehavi, Gilad Hekselman
Bar Lunático 9, 10:30 pm \$10
- ★Dolunay with Jenny Luna, Adam Good; Falsa with Umer Piracha, Roshni Samlal, Siddharth Ashokkumar, Tom Deis, Paul Arendt
Barbès 8, 10 pm \$20
- ★Take 6
Birdland 7, 9:30 pm \$40-50
- ★High Society New Orleans Jazz Band; Jenna Esposito
Birdland Theater 5:30, 8:30 pm \$20-40
- ★BJ The Chicago Kid
Blue Note 8, 10:30 pm \$30-45
- ★James Burton Quintet; Clovis Nicolas Quartet
Cellar Dog 7, 8:30, 11 pm \$5
- ★Phony Ppl
David Rubenstein Atrium 8 pm
- ★Bertha Hope/Mike King Play Ellington; Dabin Ryu & Anthony Pearlman
Dizzy's Club 7, 9, 11 pm \$15-50
- ★Rick Germanson Trio; Ben Wolfe Trio
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Raquel Acevedo Klein
Greenwich House Music School 8 pm \$20
- ★Roy Hargrove Big Band
The Jazz Gallery 7:30, 9:30 pm \$40-50
- ★Tim Berne with John Hébert, Tom Rainey, Gregg Belisle-Chi
Lowlands 8, 9:30 pm \$10
- ★Caelan Cardello/Rufus Reid; Ray Gallon Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Mike Young and Soul Guard
Patrick's Place 7 pm
- ★Jill McCarron
Pierre Hotel 6 pm
- ★Eugene Chadbourne, Bill Orcutt, Brandon Lopez; Nate Wooley, Aaron Rubinstein, Kevin Murray
Record Shop 7:30 pm
- ★Lynette Washington
Red Rooster Harlem 6:30 pm
- ★Micah Thomas with Immanuel Wilkins, Kalia Vandever, Thomas Morgan, Lesley Mok
Roulette 8 pm \$25
- ★Michael Veal's Armillary Sphere
Shrine 8 pm
- ★Private Label; JS Band
Silvana 7, 9 pm
- ★Dual 3 with Savannah Harris
Sisters 8 pm
- ★Helio Alves Quartet with Chico Pinheiro, Joe Martin, Alex Kautz; Rico Jones Quartet and Jam
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Charles McPherson Quintet with Terell Stafford, Jeb Patton, Peter Washington, Billy Drummond
Smoke 7, 9 pm \$35-55
- ★Jessica Pavone Trio with Ben Copperhead, Sara Schoenbeck
The Stone at The New School 8:30 pm \$20
- ★Johnathan Blake My Life Matters with Dayna Stephens, Jalen Baker, Fabian Almazan, Larry Grenadier
Village Vanguard 8, 10 pm \$40

Friday, May 3

- ★Denton Darien
449 La Scat in Harlem 8 pm

- ★Johnny O'Neal Trio; Bobby Harden with Off Da Hook
Arthur's Tavern 7, 10 pm
- ★Kenny Warren's Sweet World with Christopher Hoffman, Nathan Ellman-Bell
Bar Bayeux 8, 9:30 pm
- ★Gili Yalo
Bar Lunático 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; Take 6
Birdland 5:30, 8:30, 10:30 pm \$25-50
- ★Shai Maestro Quartet
Birdland Theater 7, 9:30 pm \$25-35
- ★BJ The Chicago Kid
Blue Note 8, 10:30 pm \$30-45
- ★Ehud Asherie Quartet; Miss Maybell
Cellar Dog 7, 8:30, 11 pm \$10
- ★Bertha Hope/Mike King Play Ellington; Dabin Ryu & Lex Kortzen
Dizzy's Club 7, 9, 11 pm \$15-50
- ★Essiet Essiet Quartet; Nick Hempton Band
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Trickster with Miles Okazaki, Paul Cornish, Anthony Tidd, Sean Rickman
The Jazz Gallery 7:30, 9:30 pm \$35-45
- ★Kuni Mikani/Jon Roche
Knickerbocker Bar & Grill 9 pm
- ★Martin Wind Quartet with Ed Neumeister, Jim McNeely, Matt Wilson; Cameron Campbell Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- ★Composers Concordance Ensemble Jazz Influence with Strings
Mount Morris Ascension Presbyterian Church 8 pm \$25
- ★Jazz Jam with Patience Higgins
Patrick's Place 8 pm
- ★Kaz George; Georgia Heers
Room 623 at B2 Harlem 7, 8:30, 10 pm \$20
- ★Jazz at Lincoln Center Orchestra Duke Ellington at 125
Rose Theater 8 pm \$55-200
- ★Makrokosmos Orchestra
Shapeshifter Lab 9 pm \$20
- ★Colin Bharat Quartet
Shrine 9 pm
- ★Mike DiRubbo Quartet with Benito Gonzalez, Ugonna Okegwog, JK Kim; Jason Marshall Quartet and Jam
Smalls 7:30, 9, 10:30 pm, 12 am \$40
- ★Charles McPherson Quintet with Terell Stafford, Jeb Patton, Peter Washington, Billy Drummond
Smoke 7, 9, 10:30 pm \$35-55
- ★Dan Loomis
Soapbox Gallery 8 pm \$25
- ★Matt Nelson, Jessica Pavone, Ches Smith
The Stone at The New School 8:30 pm \$20
- ★Johnathan Blake My Life Matters with Dayna Stephens, Jalen Baker, Fabian Almazan, Larry Grenadier
Village Vanguard 8, 10 pm \$40
- ★Jerry Bergonzi, George Garzone
Zinc Bar 7, 8:30 pm \$35

Saturday, May 4

- ★Denton Darien
449 La Scat in Harlem 8 pm
- ★Helio Alves/Guilherme Monteiro
Bar Lunático 9, 10:30 pm \$10
- ★Alex Asher and Slow Motion with Joel Matteo, Julia Chen, Mike Lavalley; Banda de Los Muertos with Oscar Noriega, Jacob Garchik, Chris Speed, Ben Holmes, Justin Mullens, Curtis Hasselbring, Brian Drye, Rachel Drehmann, Jim Black, Mireya I. Ramos
Barbès 8, 10 pm \$20
- ★Kamasi Washington
Beacon Theatre 8 pm \$60-200
- ★Bill Saxton Harlem All-Stars
Bill's Place 7,9 pm \$30
- ★Caelan Cardello Trio; Take 6
Birdland 5:30, 8:30, 10:30 pm \$20-50
- ★Shai Maestro Quartet
Birdland Theater 7, 9:30 pm \$25-35
- ★BJ The Chicago Kid
Blue Note 8, 10:30 pm \$30-45
- ★Bang on a Can Long Play Festival: Sylvie Courvoisier/Mary Halvorson; Marc Ribot; BlankFor.ms with Jason Moran, Marcus Gilmore
BRIC House Ballroom, Media House and Stoop 4:30, 8:30, 10:30 pm
- ★Noriko Ueda Quartet; Matt Martinez Quartet
Cellar Dog 7, 8:30, 11 pm \$10
- ★Marc Cary/James Hurt Play Ellington; Dabin Ryu & Jacob Hiser
Dizzy's Club 7, 9, 11 pm \$15-60
- ★Ron Jackson Trio; Hector Martignon's Foreign Affair
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Joe Fiedler's New Quartet with Pete McCann, Marcus Rojas, Jeff Davis
Ibeam Brooklyn 7:30 pm \$20
- ★Bang on a Can Long Play Festival: Ekmeles performs George Lewis, Hannah Kendall, Georg Friedrich Haas
Irontale Center 2:30 pm
- ★Troy Roberts with Paul Bollenback, Massimo Biolcati, Joe Peri
The Jazz Gallery 7:30, 9:30 pm \$25-35
- ★Teddy Kingsbury
Knickerbocker Bar & Grill 9 pm
- ★Martin Wind Quartet with Ed Neumeister, Jim McNeely, Matt Wilson; John Chin Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- ★George Young Quartet
Patrick's Place 7 pm
- ★Jazz at Lincoln Center Orchestra Duke Ellington at 125
Rose Theater 8 pm \$55-200
- ★Bang on a Can Long Play Festival: Darius Jones fLuXkit Sextet; Immanuel Wilkins + Jason Moran; Anna Webber Shimmer Wince
Roulette 4, 6:30, 11 pm
- ★Steven Blane Trio
Shrine 7 pm
- ★Jazz Vocal Club; Charley Gordon Sextet
Silvana 7, 8 pm
- ★TC the Third Quartet
Sistas' Place 8, 9:30 pm \$30
- ★Mike DiRubbo Quartet with Benito Gonzalez, Ugonna Okegwog, JK Kim; Jon Beshay Quartet and Jam
Smalls 7:30, 9, 10:30 pm, 12 am \$40
- ★Charles McPherson Quintet with Terell Stafford, Jeb Patton, Peter Washington, Billy Drummond
Smoke 7, 9, 10:30 pm \$35-55
- ★Béla Fleck with Michael Cleveland, Sierra Hull, Justin Moses, Mark Schatz, Bryan Sutton, Zakir Hussain, Bruce Hornsby, Anat Cohen
Stern Auditorium at Carnegie Hall 8 pm \$27-135

- ★Aimée Niemann, Jessica Pavone, Abby Swidler
The Stone at The New School 8:30 pm \$20
- ★Django a GoGo: Stephane Wrembel with Jean-Michel Pilc, Angelo DeBarre, Serge Camps, Franck Anastasio
Town Hall 8 pm \$45-65
- ★Johnathan Blake My Life Matters with Dayna Stephens, Jalen Baker, Fabian Almazan, Larry Grenadier
Village Vanguard 8, 10 pm \$40

Sunday, May 5

- ★Dariada David Jazz Brunch; Jazz Jam
449 La Scat in Harlem 1, 4 pm
- ★Creole Cookin' Jazz Band
Arthur's Tavern 7 pm
- ★Bang on a Can Long Play Festival: DoYeon Kim Quartet; Yacouba Sissoko Duo
BAMCafé 2, 3 pm
- ★Stephane Wrembel Django a GoGo
Barbès 8 pm \$20
- ★Hyeseon Hong Jazz Orchestra; Afro Latin Jazz Orchestra
Birdland 5:30, 8:30, 10:30 pm \$20-40
- ★Lauren Kinhan Band
Birdland Theater 7, 9:30 pm \$20-30
- ★BJ The Chicago Kid
Blue Note 8, 10:30 pm \$30-45
- ★Bang on a Can Long Play Festival: J. Pavone String Ensemble; Hu Vibrational with Adam Rudolph; Rafiq Bhatia with Chris Pattishall; Mivos Quartet Performs Ingrid Laubrock, George Lewis and Henry Threadgill
BRIC House Ballroom, Media House and Stoop 2, 3, 5, 6 pm
- ★Wayne Escoffery Trio
Cellar Dog 7, 8:30 pm \$5
- ★Marc Cary/James Hurt Play Ellington
Dizzy's Club 5, 7:30 pm \$25-60
- ★Tad Shull Quartet; Joe Davidian Trio
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Bang on a Can Long Play Festival: William Parker with Cooper-Moore, Griff Spex, Jason Hwang, Charlie Burnham, gabby fluke-mogul, Melanie Dyer, Eri Yamamoto, Anne Marie Sandy; ICE Plays Courtney Bryan
Irontale Center 12, 2 pm
- ★Welf Dorr with Elias Meister, Dmitry Ishenko, Yuko Togami
The Keep 9 pm
- ★Emily Braden Trio with Joe Block, John Sims; Alyson Murray Polite Jam
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Andrea Wolper Trio with Pete McCann, Boris Kozlov
North Square Lounge 12:30, 2 pm
- ★Jazz Brunch with Boncellia Lewis
Patrick's Place 12 pm
- ★Bang on a Can Long Play Festival: Josh Johnson; Rob Mazurek/Chad Taylor; Raw Poetic and Damu the Fudgemunk
Public Records 3, 4:30, 6 pm
- ★Nate Lucas All-Stars; Sing Harlem Gospel Brunch
Red Rooster Harlem 10 am
- ★Composers Concordance with Ali Baba & The 40 Thieves
Rockwood Music Hall Stage 1 6 pm
- ★Marcus Goldhaber; Mimi Jones and Jam
Room 623 at B2 Harlem 6, 8, 10 pm \$20
- ★Bang on a Can Long Play Festival: Jazz Passengers; Eileen Myles, Steve Gunn, Ryan Sawyer Trio
Roulette 4, 8:30 pm
- ★Juan Carlos Polo, Arturo O'Farrill, Marty Kenney
Saint Peter's Church 5 pm
- ★Shrine Big Band
Shrine 8 pm
- ★Rob Deutsch; The Outside In
Silvana 7, 10 pm
- ★Lezlie Harrison Quartet; Aaron Johnson Boplicity and Jam
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Charles McPherson Quintet with Terell Stafford, Jeb Patton, Peter Washington, Billy Drummond
Smoke 7, 9 pm \$35-55
- ★Johnathan Blake My Life Matters with Dayna Stephens, Jalen Baker, Fabian Almazan, Larry Grenadier
Village Vanguard 8, 10 pm \$40

Monday, May 6

- ★Sabeth Perez with Glenn Zaleski, Yasushi Nakamura, Keita Ogawa
Bar Lunático 9, 10:30 pm \$10
- ★Gabrielle Stravelli Trio
Birdland 7 pm \$20-30
- ★Vince Giordano and the Nighthawks
Birdland Theater 5:30, 8:30 pm \$30-40
- ★World Famous Harlem Gospel Choir; BJ The Chicago Kid
Blue Note 1:30, 8, 10:30 pm \$30-45
- ★Our Delight
Cellar Dog 7, 8:30 pm \$5
- ★Patrick Bartley Trio with Russell Hall, Stefan Klein
Dizzy's Club 7, 9pm \$20-65
- ★Jacob Chung Quartet; Jihee Heo Trio
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Gian Perez, Matei Predescu, Samantha Kochis; Main Drag Conduction Orchestra; Stephen Gauci, Adam Lane, Kevin Shea; Kenneth Jimenez, HeryPaz, Rodolfo Zúñiga; Ayako Kanda, Matt Hollenberg, Patrick Golden
Main Drag Music 7 pm \$15
- ★Spike Wilner Trio; Ed Cherry Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Steph Richards with Joshua White, Stomu Takeishi, Max Jaffee
Nublu 151 7 pm \$22.66
- ★Ahmaya Knoelle
Red Rooster Harlem 6:30 pm
- ★Queen Esther
Scarlet Lounge 7 pm
- ★Press Play
Shrine 7 pm
- ★Jochen Rueckert Quartet with Mike Moreno, John Ellis, Matt Penman; Mike Boone Quartet and Jam
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Duke Ellington Center Big Band Celebrating Duke's 125th Birthday
Symphony Space Peter Jay Sharpe Theatre 8 pm \$45-150

- ★ Vanguard Jazz Orchestra with Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, John Chudoba, Brian Pareschi, Terell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Douglas Purviance, Adam Birnbaum, David Wong, John Riley
Village Vanguard 8, 10 pm \$40
- Adam Levy Trio with Larry Grenadier, Kenny Wollesen
Zinc Bar 7, 8:30 pm \$35

Tuesday, May 7

- Dred Scott, Gary Wang, Diego Voglino
Bar Bayeux 8, 9:30 pm
- Vol. 3.1 with Spencer Zahn Bar Lunático 9, 10:30 pm \$10
- Tamar Korn; Slavic Soul Party with John Carlson, Kenny Warren, Peter Hess, Peter Stan, Tim Vaughn, Adam Dotson, Ken Bentley, Matt Moran, Chris Stromquist
Barbès 7, 9 pm \$20
- ★ Bill Charlap Trio Birdland 7, 9:30 pm \$40-50
- Caelan Cardello Trio Birdland Theater 5:30 pm \$20-30
- ★ Christian McBride Blue Note 8, 10:30 pm \$30-45
- ★ Brandi Disterheft Trio Cellar Dog 7, 8:30 pm \$5
- Julian Lee with Esteban Castro, Gervis Myles, Miguel Russell
Dizzy's Club 7, 9pm \$25-45
- Misha Piatigorsky Quartet; Dave Stryker Quartet
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★ Jamie Baum Septet+ with Jonathan Finlayson, Sam Sadigursky, Chris Komer, Brad Shepik, Luis Perdomo, Matt Clohesy, Jeff Hirschfield, Sara Serpa, Aubrey Johnson, Keita Ogawa; Mike McGinnis +9 with Caroline Davis, Jeff Hermanson, Peter Hess, Justin Mullens, Barry Saunders, Jacob Sacks, Dave Ambrosio, Vinnie Sperrazza
Drom 7, 9 pm \$30
- Jeff Pearrin; Jack Wright/Dave Taylor; Gian Perez, Dylan DelGiudice, Orchid McRae, Michael Gilbert
Ibeam Brooklyn 7:30 pm \$20
- Kevin Sun Trio Plus with Adam O'Farrill, Walter Stinson, Kayvon Gordon
Lowlands 8, 9:30 pm \$10
- Brooks Hartell Trio; Michael Kanan Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Deborah Newallo Experience Red Rooster Harlem 6:30 pm
- Briony Price/Dr. Samuel O. Boateng; Dorian Wylde Quintet
Shrine 7, 9 pm
- Aliya & Javen Sisters 8 pm
- Jordan Young Trio; Tyler Mitchell Quartet and Jam
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ Donny McCaslin Quintet with Gregoire Maret, Ben Monder, Scott Colley, Johnathan Blake
Village Vanguard 8, 10 pm \$40
- Terrell Springer York College 7 pm
- ★ Marc Copland Trio with John Hébert, Billy Drummond
Zinc Bar 7, 8:30 pm \$35

Wednesday, May 8

- Arthur Kell Quartet with Brad Shepik, Nate Radley, Allan Mednard
Bar Bayeux 8, 9:30 pm
- Rachael & Vilray Bar Lunático 9, 10:30 pm \$10
- Mamady Kouyate and his Mandingo Ambassadors
Barbès 10 pm \$20
- ★ Bill Charlap Trio Birdland 7, 9:30 pm \$40-50
- ★ David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night with Bria Skonberg Birdland Theater 5:30, 8:30 pm \$25-35
- ★ Christian McBride Blue Note 8, 10:30 pm \$30-45
- Vanderlei Pereira Trio Cellar Dog 7, 8:30 pm \$5
- Isaiah J. Thompson with Julian Lee, Marty Jaffe, Miguel Russell
Dizzy's Club 7, 9 pm \$25-45
- Loston Harris Trio; James Carney Quartet
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Kinan Azmeh & NDR Bigband Drom 6 pm \$30
- ★ Joe Fonda with Sam Bardfield, Kenny Wessel, Rob Garcia
Ibeam Brooklyn 8 pm \$20
- Janice Friedman Trio; Tyler Henderson, Caleb Tobocman, Hank Allen-Barfield Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★ Chris Dingman Duo One Manhattan West 12:30 pm
- Santiago Leibson/Kazuki Takemura
Ornithology Jazz Club 6:30 pm
- Nancy Kearin Trio with John DiMartino, Yoshi Waki
Pangea 7 pm \$25
- Rodrigo Bonelli Trio Red Rooster Harlem 6:30 pm
- Harlem Jazz Session with Peter Brainin
Room 623 at B2 Harlem 8, 9:30 pm \$20
- Louisa Lee Poster Silvana 8 pm
- Tim Hegarty Quartet; Neal Caine Quartet and Jam
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ Music of Benny Golson with Eddie Henderson, Ralph Moore, Steve Davis, Mike LeDonne, Buster Williams, Carl Allen
Smoke 7, 9 pm \$35-55
- Sasha Argov Project with Uri Gurvich, Uri Caine, Peter Slavov, Rodolfo Zuniga The Stone at The New School 8:30 pm \$20
- ★ Donny McCaslin Quintet with Gregoire Maret, Ben Monder, Scott Colley, Johnathan Blake
Village Vanguard 8, 10 pm \$40

Thursday, May 9

- ★ Terry Waldo's Gotham City Band
Arthur's Tavern 10 pm

- Max Light; Bruce Barth with Adam Kolker, Jeremy Stratton
Bar Bayeux 5:30, 8, 9:30 pm
- Yacouba Sissoko & SIYA Bar Lunático 9, 10:30 pm \$10
- Miss Maybell & The Jazz Age Artistes
Barbès 8 pm \$20
- ★ Bill Charlap Trio Birdland 7, 9:30 pm \$40-50
- High Society New Orleans Jazz Band; Bacha Mdzinarashvili Quintet
Birdland Theater 5:30, 8:30 pm \$20-40
- Christian McBride Blue Note 8, 10:30 pm \$30-45
- Richard Clements Quintet; Carol Morgan
Cellar Dog 7, 8:30, 11 pm \$5
- Juilliard Jazz Orchestra with Ian Munoz, Adam Stein, Nicklas Caldwell, Robert Gilliam, Sion Song, Miles Keingstein, Nathaniel Williford, Ace Williams, James Haddad, James Sarno, Kate Kortum, Siya Charles, Ilai Macaggi, Andre Perlman, Tyler Bullock, Edwin Corne, Daniel Song, Hank Allen-Barfield; Corbin Jones Big Band with Alphonso Horne, Adison Evans, Corbin Jones, Sammy Miller
Dizzy's Club 7, 9, 11 pm \$15-50
- Joe Strasser Quartet; Sam Dillon Quartet
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Dana Lyn with We the Gleaners
Greenwich House Music School 8 pm \$20
- ★ Michael Blake's Chroma Nova with Guilherme Monteiro, Skye Steele, Gili Lopes, Rogerio Boccato
InterContinental New York Barclay's Club 6:30 pm \$55
- Howard Levy 4 Iridium 8:30 pm \$35-40
- ★ Adam Birnbaum Trio with Matt Clohesy, Keita Ogawa
The Jazz Gallery 7:30, 9:30 pm \$25-35
- Steve Sandberg/Gene Pritsker Kostabi World 7 pm
- ★ Tim Berne with Ches Smith, Brandon Seabrook, John Hébert
Lowlands 8, 9:30 pm \$10
- ★ Colin Stranahan Trio; Simon Moullier, Joe Martin, Joe Dyson
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★ Michaël Attias LuMiSong with Santiago Leibson, Matt Pavolka, Mark Ferber
Nublu 151 7 pm \$22.66
- ★ Towner Galaher's Organ Trio Patrick's Place 7 pm
- ★ Jill McCarron Pierre Hotel 6 pm
- Lynette Washington Red Rooster Harlem 6:30 pm
- Nice Brass; Baklava Express Shrine 7, 8 pm
- Jun Iida Silvana 7 pm
- Nick Finzer Quartet with Luther S. Allison, Raul Reyes, Bryan Carter; Greg Murphy Trio and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ Music of Benny Golson with Eddie Henderson, Ralph Moore, Steve Davis, Mike LeDonne, Buster Williams, Carl Allen
Smoke 7, 9 pm \$35-55
- Ricardo Gallo Soapbox Gallery 8 pm \$25
- E-Folk with Uri Gurvich, Elias Meister, Leo Genovese, Panagiotis Andreou, Ronen Itzik The Stone at The New School 8:30 pm \$20
- ★ Donny McCaslin Quintet with Gregoire Maret, Ben Monder, Scott Colley, Johnathan Blake
Village Vanguard 8, 10 pm \$40

Friday, May 10

- Denton Darien 449 La Scat in Harlem 8 pm
- Johnny O'Neal Trio; Bobby Harden with Off Da Hook
Arthur's Tavern 7, 10 pm
- ★ Igor Lumpert with Peter Evans, Jeff Miles, Drew Gress, Kenny Grohowski
Bar Bayeux 8, 9:30 pm
- Armo Bar Lunático 9, 10:30 pm \$10
- Mehnam Rastegari Barbès 8 pm \$20
- Bill Saxton Harlem All-Stars Bill's Place 7,9 pm \$30
- ★ Birdland Big Band; Bill Charlap Trio
Birdland 5:30, 8:30, 10:30 pm \$25-50
- Billy Stritch Trio Birdland Theater 7, 9:30 pm \$25-35
- Mary J. Blige with Robert Gasper Strength of A Woman
Blue Note 8, 10:30 pm \$30-45
- Duduka Da Fonseca Quartet; Ai Murakami Quartet
Cellar Dog 7, 8:30, 11 pm \$10
- Juilliard Jazz Orchestra with Ian Munoz, Adam Stein, Nicklas Caldwell, Robert Gilliam, Sion Song, Miles Keingstein, Nathaniel Williford, Ace Williams, James Haddad, James Sarno, Kate Kortum, Siya Charles, Ilai Macaggi, Andre Perlman, Tyler Bullock, Edwin Corne, Daniel Song, Hank Allen-Barfield; Corbin Jones Big Band with Alphonso Horne, Adison Evans, Corbin Jones, Sammy Miller
Dizzy's Club 7, 9, 11 pm \$15-50
- Tyler Blanton Quartet; Bruce Williams Quintet
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Tyler Bullock The Jazz Gallery 7:30, 9:30 pm \$25-35
- Joe Camardo/Marshall Herridge
Knickerbocker Bar & Grill 9 pm
- ★ Meg Okura/Kevin Hays Metropolitan Museum of Art 6 pm
- Todd Coolman, Jonny King, Billy Mintz; Peter Beets Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- ★ Celebrating Marshall Allen's 100 Years on the Planet with Tyler Mitchell, Chris Hemingway, Nicoletta Manzini, Giveton Gelin, George Gray, Elson Nascimento, Jorge Silva, Marshall Allen
Nublu 151 7 pm \$22.66
- ★ Ahmed Abdullah with Monique Ngozi Nri, Don Chapman, Norbert Marius
P.I.T. 7 pm
- Jazz Jam with Patience Higgins
Patrick's Place 8 pm
- Michael Rosen; Alison Shearer Room 623 at B2 Harlem 7, 8:30, 10 pm \$20
- Jacob Varmus Silvana 8 pm

- Dave Schumacher and Cubeye with Josh Evans, Peter Brainin, Silvano Monasterios, Alex "Apolo" Ayala, Joel Mateo, Yusnier Sanchez; Corey Wallace Dubtet Smalls 7:30, 9, 10:30 pm, 12 am \$40
- ★ Music of Benny Golson with Eddie Henderson, Ralph Moore, Steve Davis, Mike LeDonne, Buster Williams, Carl Allen
Smoke 7, 9, 10:30 pm \$35-55
- Madeleine Peyroux; Jill Sobule Sony Hall 8 pm \$49-85
- NUBIA with the Bergamot String Quartet with Uri Gurvich, Ledah Finck, Sarah Thomas, Amy Tan, Irène Han, Leo Genovese, Peter Slavov, Ronen Itzik The Stone at The New School 8:30 pm \$20
- ★ Blank Forms 8th Anniversary with HiTech; Joe McPhee/Tcheser Holmes; Lucy Railton Ukrainian National Home 8 pm \$35
- ★ Donny McCaslin Quintet with Gregoire Maret, Ben Monder, Scott Colley, Johnathan Blake
Village Vanguard 8, 10 pm \$40
- Horacio Lavandera Weill Recital Hall at Carnegie Hall 8 pm \$95

Saturday, May 11

- Denton Darien 449 La Scat in Harlem 8 pm
- Fred Thomas of the JB's Arthur's Tavern 10 pm
- Anant Pradhan & Larry McDonald
Bar Lunático 9, 10:30 pm \$10
- Underground Spiritual Game Barbès 10 pm \$20
- Bill Saxton Harlem All-Stars Bill's Place 7,9 pm \$30
- Bill Charlap Solo; Bill Charlap Trio
Birdland 5:30, 8:30, 10:30 pm \$30-50
- Billy Stritch Trio Birdland Theater 7, 9:30 pm \$25-35
- World Famous Harlem Gospel Choir; Christian McBride
Blue Note 1:30, 8, 10:30 pm \$30-45
- James Austin Quartet; Nick Green Quartet
Cellar Dog 7, 8:30, 11 pm \$10
- Juilliard Jazz Orchestra with Ian Munoz, Adam Stein, Nicklas Caldwell, Robert Gilliam, Sion Song, Miles Keingstein, Nathaniel Williford, Ace Williams, James Haddad, James Sarno, Kate Kortum, Siya Charles, Ilai Macaggi, Andre Perlman, Tyler Bullock, Edwin Corne, Daniel Song, Hank Allen-Barfield; Corbin Jones Big Band with Alphonso Horne, Adison Evans, Corbin Jones, Sammy Miller
Dizzy's Club 7, 9, 11 pm \$15-50
- Tommy Campbell Trio; Helio Alves Quintet
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Nicola Caminiti Quartet with Lex Kortzen, Ben Tiberio, Miguel Russell
The Jazz Gallery 7:30, 9:30 pm \$25-35
- Mikey Migliore Knickerbocker Bar & Grill 9 pm
- Todd Coolman, Jonny King, Billy Mintz; Anthony Wonsey Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Wayne Tucker and The Bad Mothas; Jesse Fischer Group
Nublu 151 7 pm \$22.66
- Dave Hillard Band Patrick's Place 7 pm
- A.Kanda, Luke Rovinsky, James Paul Nadien; No Land with Drew Wesely, Warren "Trae" Crudup Record Shop 7:30 pm
- Ken Kobayashi Project Shrine 9 pm
- Mitchell Trio Silvana 8 pm
- ★ Antonio Hart Quartet Sistas' Place 9, 10:30 pm \$30
- Dave Schumacher and Cubeye with Josh Evans, Peter Brainin, Silvano Monasterios, Alex "Apolo" Ayala, Joel Mateo, Yusnier Sanchez; Saul Rubin Zebtet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$40
- ★ Music of Benny Golson with Eddie Henderson, Ralph Moore, Steve Davis, Mike LeDonne, Buster Williams, Carl Allen
Smoke 7, 9, 10:30 pm \$35-55
- Madeleine Peyroux; Jill Sobule Sony Hall 8 pm \$49-85
- Uri Gurvich with Dan Blake, Vinnie Sperrazza
The Stone at The New School 8:30 pm \$20
- ★ Donny McCaslin Quintet with Gregoire Maret, Ben Monder, Scott Colley, Johnathan Blake
Village Vanguard 8, 10 pm \$40

Sunday, May 12

- Dariada David Jazz Brunch; Jazz Jam
449 La Scat in Harlem 1, 4 pm
- Creole Cookin' Jazz Band Arthur's Tavern 7 pm
- Maendros with Lefteris Bournias, Megan Gould, Philip Mayer, Mavrothi Kontanis, Umut Yasmut Barbès 6 pm \$20
- Grace Fox Big Band; Afro Latin Jazz Orchestra
Birdland 5:30, 8:30, 10:30 pm \$25-40
- Billy Stritch Trio Birdland Theater 7, 9:30 pm \$25-35
- ★ World Famous Harlem Gospel Choir; Christian McBride
Blue Note 1:30, 8, 10:30 pm \$30-45
- Peter Zak Trio Cellar Dog 7, 8:30 pm \$5
- Juilliard Jazz Orchestra with Ian Munoz, Adam Stein, Nicklas Caldwell, Robert Gilliam, Sion Song, Miles Keingstein, Nathaniel Williford, Ace Williams, James Haddad, James Sarno, Kate Kortum, Siya Charles, Ilai Macaggi, Andre Perlman, Tyler Bullock, Edwin Corne, Daniel Song, Hank Allen-Barfield
Dizzy's Club 5, 7:30 pm \$25-50
- Ashley Pezzotti Quartet; Michael Kanan Trio
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★ Steve Swell/James Paul Nadien; Jeff Pearrin/Yuko Togami; Samantha Kochis/Kevin Murray
Ibeam Brooklyn 8 pm \$20
- Welf Dorr with Shoko Nagai, Dmitry Ishenko, Kevin Shea
The Keep 9 pm
- Mary Foster Conklin Quartet with John DiMartino, Yoshi Waki, Warren Vache; Naama Polite Jam Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Ben Cassara Trio with Nicki Adams, Eddy Kaimovich
North Square Lounge 12:30, 2 pm

- **Kaz Tap & Jazz Kazunori Kumagai, Alex Blake, Monday Michiru, Keita Ogawa, Max Pollak, Anthony Morigerato**
Nublu 151 7 pm \$22.66
- **Jazz Brunch with Boncellia Lewis** Patrick's Place 12 pm
- **Nate Lucas All-Stars; Sing Harlem Gospel Brunch**
Red Rooster Harlem 10 am
- **Richard Cortez; Mimi Jones and Jam**
Room 623 at B2 Harlem 6, 8, 10 pm \$20
- ★ **Andrew Lamb, Hilliard Greene, Juan Pablo Carletti**
Saint Peter's Church 5 pm
- **Peter Louis Octet; Vote for Lawson**
Shrine 8, 10 pm
- **George Crotty; Compass Trio** Sisters 8 pm
- **Joe Strasser Quartet; Asaf Yuria Quartet**
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ **Music of Benny Golson with Eddie Henderson, Ralph Moore, Steve Davis, Mike LeDonne, Buster Williams, Carl Allen**
Smoke 7, 9 pm \$35-55
- **World Famous Harlem Gospel Choir**
Sony Hall 7:30 pm \$35-49
- ★ **PRISM Quartet** Symphony Space Leonard Nimoy Thalia 7 pm
- ★ **Donny McCaslin Quintet with Gregoire Maret, Ben Monder, Scott Colley, Johnathan Blake**
Village Vanguard 8, 10 pm \$40

Monday, May 13

- **Brandon Seabrook String Society**
Bar Lunático 9, 10:30 pm \$10
- ★ **Vince Giordano and the Nighthawks**
Birdland Theater 5:30, 8:30 pm \$30-40
- **Jerry Weldon Trio** Cellar Dog 7, 8:30 pm \$5
- ★ **Jeff Hamilton, Akiko Tsuruga, Steve Kovalcheck**
Dizzy's Club 7, 9pm \$20-45
- **Hank Allen-Barfield Quartet; Connor MacLeod Quintet**
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★ **The Jazz Gallery Gala Honoring Dianne Reeves, Reggie Workman, Tania León, Dan Morgenstern with Anat Cohen, Arta Jekabsona, Wayne Tucker, Nasheet Waits, Melissa Almaguer**
The Jazz Gallery 7:30, 9:30 pm
- ★ **Ryan Siegel Ensemble; Matt Lavelle's 12 Houses with Jose Abreu, Mary Cheney, Ras Moshe, Lee Odom, Claire Daly, Cheryl Pyle, Hilliard Greene, Jeremy Carlstedt, Art Baron, Matt Lambiase, Stephanie Griffin; Stephen Gauci, Adam Lane, Kevin Shea; Yoni Kretzmer & Juan Pablo Carletti's BIGGISH; Lisa Mezzacappa, Yuma Uesaka, Colin Hinton** Main Drag Music 7 pm \$15
- ★ **Alan Broadbent, Harvie S, Billy Mintz; Pasquale Grasso Trio with Ari Roland, Clifford Barbaro** Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- **Jun Iida with Mark Ferber, Pablo Menares, Ghcris McCarthy, Aki Ishigur**
Nublu 151 7 pm \$22.66
- **Ahmaya Knoelle** Red Rooster Harlem 6:30 pm
- **Villagers Brass Band** Shrine 11 pm
- **Kamra; Yaz Lancaster** Sisters 8 pm
- **Ari Hoenig Trio with Gadi Lehavi, Ben Tiberio; ELEW Trio**
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- **NYYS Jazz Ensemble with Chris Potter**
Times Center 7 pm \$35
- ★ **Vanguard Jazz Orchestra with Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, John Chudoba, Brian Pareschi, Terrell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Douglas Purviance, Adam Birnbaum, David Wong, John Riley**
Village Vanguard 8, 10 pm \$40

Tuesday, May 14

- ★ **Leo Genovese, Sean Conly, Diego Vogliano**
Bar Bayeux 8, 9:30 pm
- **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
- ★ **Bill Charlap Trio** Birdland 7, 9:30 pm \$40-50
- ★ **Ann Kittredge; Michael Wolff Trio with Ben Allison, Allan Mednard** Birdland Theater 5:30, 8:30 pm \$20-30
- ★ **Chris Dave, Charlie Hunter, Rich Medina**
Blue Note 8, 10:30 pm \$30-45
- ★ **Blank Forms/FourOneOne presents: Ernest Dawkins Double Down Project with Kevin King, Thaddeus Tukes, Carmani Edwards, Isaiah Spencer, Reggie Nicholson** Brooklyn Music School 8 pm
- **Johnny O'Neal Trio** Cellar Dog 7, 8:30 pm \$5
- ★ **Marc Cary From Stride Piano to Bebop**
David Rubenstein Atrium 7 pm
- ★ **Hilary Gardner with Justin Poindexter, Noah Garabedian, Aaron Thurston, Sasha Papernik** Dizzy's Club 7, 9pm \$20-45
- **Carolyn Leonhart Quintet; Jason Marshall Quartet**
The Django 7:30, 9, 10:30 pm, 12 am \$25
- **Kevin Sun Quartet with Max Light, Walter Stinson, Jon Starks**
Lowlands 8, 9:30 pm \$10
- **Jamale Davis Trio; Neal Miner Trio**
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- **Deborah Newallo Experience** Red Rooster Harlem 6:30 pm

- **David Leon with Matt Moran, Lester St. Louis, Dorothy James, Emily Batsford, Andy Manjuck** Roulette 8 pm \$25
- **Pittson Family Band** Silvana 9 pm
- **Jed Levy Quartet with Sam Bevan, Alvester Garnett; Benny Benack Quartet and Jam** Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ **Kurt Rosenwinkel with Mark Turner, Ben Street, Jeff Ballard**
Village Vanguard 8, 10 pm \$40
- **So Brasil Celebrating Jobim: Hendrik Meurkens, Portinho, Misha Tsiganov, Gili Lopes** Zinc Bar 7, 8:30 pm \$35

Wednesday, May 15

- **Yuichi Hirakawa Jazz Group** Arthur's Tavern 7 pm
- ★ **Jerome Sabbagh/Melissa Aldana with Joe Martin, Bill Stewart**
Bar Bayeux 8, 9:30 pm
- ★ **Marta Sanchez with Chris Tordini, Savannah Harris**
Bar Lunático 9, 10:30 pm \$10
- **Buck And A Quarter Quartet; Mamady Kouyate and his Mandingo Ambassadors** Barbès 8, 10 pm \$20
- ★ **Bill Charlap Trio** Birdland 7, 9:30 pm \$40-50
- ★ **David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night with Peter Bernstein** Birdland Theater 5:30, 8:30 pm \$25-35
- ★ **Chris Dave, Charlie Hunter, Rich Medina**
Blue Note 8, 10:30 pm \$30-45
- ★ **Akiko Tsuruga Trio** Cellar Dog 7, 8:30 pm \$5
- **Allan Harris with Irwin Hall, John Di Marino, Jay White, Sylvia Cuenca, Alan Grubner** Dizzy's Club 7, 9 pm \$25-55
- ★ **David Hazeltine Trio; Eric Alexander Quartet**
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★ **Mingus Big Band** Drom 7:30, 9:30 pm \$30
- ★ **Nick Lyons, Adam Lane, Kresten Osgood**
Ibeam Brooklyn 8 pm \$20
- **Mark Lettieri** Iridium 8:30 pm \$35-40
- ★ **Stephan Crump with Patricia Brennan, Mat Maneri, Erica Dicker, Jacob Garchik, Kenny Warren** The Jazz Gallery 7:30, 9:30 pm \$25-35
- **Robber Crabs with Elijah Shiffer, Max Kutner** Mama Tried 8 pm
- **Kavita Shah Trio; Adam Ray Trio**
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- **BZ Sounds with Ben Zwerin, Josh Deutsch, Patrick Cornelius, Guilherme Monteiro, Manu Koch, Yuval Lion**
Nublu 151 7 pm \$22.66
- **Rafael Enciso Duo** One Manhattan West 12:30 pm
- **Jazz Power Initiative 20th Anniversary Celebration with Antoinette Montague, Ariacne Trujillo Duran Trio, Judd Nielsen Organ Group, et al.**
One Vanderbilt 6 pm
- ★ **Sheila Jordan/Cameron Brown**
Pangea 7 pm \$25
- **Rodrigo Bonelli Trio** Red Rooster Harlem 6:30 pm
- **Harlem Jazz Session with Peter Brainin**
Room 623 at B2 Harlem 8, 9:30 pm \$20
- ★ **DoYeon Kim with Tyshawn Sorey, Yoon Ho-Se**
Roulette 8 pm \$25
- **Noah Garabedian Quartet with Dayna Stephens, Carmen Staaf, Jimmy Macbride; Chris Beck Quintet and Jam**
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- **Jane Monheit with Max Haymer, Karl McComas-Reichl, Curtis Nowosad**
Smoke 7, 9 pm \$35-55
- **Sam Kulik/David First** The Stone at The New School 8:30 pm \$20
- ★ **Kurt Rosenwinkel with Mark Turner, Ben Street, Jeff Ballard**
Village Vanguard 8, 10 pm \$40

Thursday, May 16

- ★ **Dianne Reeves, Chucho Valdés, Joe Lovano** 92NY 7:30 pm \$45
- ★ **Terry Waldo's Gotham City Band** Arthur's Tavern 10 pm
- **Heidi Krenn with Ray Gallon, Cameron Brown**
Austrian Cultural Forum 6:30 pm
- **Max Light** Bar Bayeux 8, 9:30 pm
- **Sofia Rei/Jorge Roeder** Bar Lunático 9, 10:30 pm \$10
- **Pre-War Ponies with Daria Grace, J. Walter Hawkes, Jim Whitney, Willie Martinez; Living Language with Nikhil P. Yerawadekar**
Barbès 8, 10 pm \$20
- ★ **Bill Charlap Trio** Birdland 7, 9:30 pm \$40-50
- **High Society New Orleans Jazz Band; Miss Maybell & The Jazz Age Artistes** Birdland Theater 5:30, 8:30 pm \$25-40
- ★ **Chris Dave, Charlie Hunter, Rich Medina** Blue Note 8, 10:30 pm \$30-45
- **Wayne Tucker Quintet; Will Terrill Quartet** Cellar Dog 7, 8:30, 11 pm \$5
- ★ **Jon Irabagon, Rob Duguay, Kresten Osgood** Dada Bar 8 pm
- **Jeong Lim Yang with Santiago Leibson, Tom Rainey; Lawrence Fields Trio with Yasushi Nakamura, Mark Whitfield, Jr.; Markus Howell Quartet with Luther S. Allison, Marty Jaffe, Michael Piolet**
Dizzy's Club 7, 9, 11 pm \$15-50
- **Benito Gonzalez Trio; Mariel Bildsten Septet**
The Django 7:30, 9, 10:30 pm, 12 am \$25
- **Brenda Earle Stokes** Drom 7:30, 9:30 pm \$30
- ★ **Jeff Miles, Shinya Lin, Michael Gilbert, Ken Kobayashi; Jeff Pearing, Eri Yamamoto, Zach Swanson, Billy Mintz**
Ibeam Brooklyn 8 pm \$20

- **Mark Lettieri** Iridium 8:30 pm \$35-40
- ★ **Andy Milne Unison with John Hébert, Nate Winn**
The Jazz Gallery 7:30, 9:30 pm \$25-35
- ★ **Bat Channel with Tim Berne, Eivind Opsvik, Jeff Davis, Gregg Belisle-Chi**
Lowlands 8, 9:30 pm \$10
- ★ **John Dokes Quartet with Steve Einerson, Alexander Claffy, Jay Sawyer**
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★ **Bebel Gilberto** The Opera House 8:30 pm \$50
- **Eric Jacobson Quartet** Omithology Jazz Club 6:30 pm
- ★ **Choir Invisible with Charlotte Greve, Chris Tordini, Vinnie Sperrazza**
The Owl Music Parlor 8 pm \$12
- **Mike Young and Soul Guard** Patrick's Place 7 pm
- ★ **Jill McCarron** Pierre Hotel 6 pm
- **Lynette Washington** Red Rooster Harlem 6:30 pm
- ★ **ICE; PRISM Quartet** Roulette 8 pm \$25
- ★ **Neal Kirkwood Big Band** ShapeShifter Lab 7 pm \$20
- **Seydurah Avecmoi; Paul Austerlitz Band** Shrine 7, 10 pm
- **Peter Galperin; Andrew Danforth** Silvana 7, 9 pm
- **Adam Larson Quartet; Sarah Hanahan Quartet and Jam**
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- **Jane Monheit with Max Haymer, Karl McComas-Reichl, Curtis Nowosad**
Smoke 7, 9 pm \$35-55
- **Akihito Gorai Group** Soapbox Gallery 8 pm \$25
- **Sam Kulik/David Watson** The Stone at The New School 8:30 pm \$20
- ★ **Nona Hendryx Celebrates Betty Davis**
Symphony Space Peter Jay Sharpe Theatre 8 pm \$30-55
- ★ **Kurt Rosenwinkel with Mark Turner, Ben Street, Jeff Ballard**
Village Vanguard 8, 10 pm \$40

Friday, May 17

- **Denton Darien** 449 La Scat in Harlem 8 pm
- **Johnny O'Neal Trio; Bobby Harden with Off Da Hook**
Arthur's Tavern 7, 10 pm
- **Will Bernard & Freelance Subversives with Moses Patrou**
Bar Lunático 9, 10:30 pm \$10
- **La Banda Chuska with Felipe Wurst, Sam Day Harmet, Adele Fournet, Erica Mancini, Abe Pollack, Joel Mateo** Barbès 10 pm \$20
- **Bill Saxton Harlem All-Stars** Bill's Place 7,9 pm \$30
- ★ **Birdland Big Band; Bill Charlap Trio** Birdland 5:30, 8:30, 10:30 pm \$25-50
- **Gil Gutierrez Trio** Birdland Theater 7, 9:30 pm \$25-35
- **Chris Dave Meets The Soul Rebels Rebelhedz**
Blue Note 8, 10:30 pm \$30-45
- **Ehud Asherie Quartet; Jamale Davis Quartet** Cellar Dog 7, 8:30, 11 pm \$10
- **Victor Goines Quartet with Oscar Rossignoli, Yasushi Nakamura, Ulysses Owens, Jr.; Markus Howell Quartet with Luther S. Allison, Marty Jaffe, Michael Piolet** Dizzy's Club 7, 9, 11 pm \$15-55
- **Eric Jacobson Quartet; Charles Goold Quartet**
The Django 7:30, 9, 10:30 pm, 12 am \$25
- **Tony Romano Quartet with Paul Carlon, Jennifer Vincent, Rob Garcia**
Ibeam Brooklyn 8 pm \$20
- ★ **Kris Davis' Pyroclastic Records Festival with Kris Davis/Craig Taborn; Sylvie Courvoisier/Cory Smythe** The Jazz Gallery 7:30, 9:30 pm \$35-45
- ★ **Miho Sasaki** Knickerbocker Bar & Grill 9 pm
- **James Austin Trio; Jon Davis Trio** Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- **Jharis Yokley & BIGYUKI** Nublu 151 7 pm \$22.66
- **Jazz Jam with Patience Higgins** Patrick's Place 8 pm
- **Cameron Campbell** Room 623 at B2 Harlem 10, 11:30 pm \$20
- ★ **Battle of the Big Bands: New Orleans Jazz Orchestra and Captain Black Big Band** Rose Theater 8 pm \$40-175
- ★ **Álvaro Torres with Hery Paz, Sean Conly, Kresten Osgood**
ShapeShifter Lab 9 pm \$20
- **Jade Santrell** Silvana 7 pm
- **Sasha Berliner Quartet; Philip Harper Quintet and Jam**
Smalls 7:30, 9, 10:30 pm, 12 am \$40
- **Jane Monheit with Max Haymer, Karl McComas-Reichl, Curtis Nowosad**
Smoke 7, 9, 10:30 pm \$35-55
- **Sam Kulik, David Greenberger, Sam Sowyrda, David Nagler**
The Stone at The New School 8:30 pm \$20
- ★ **Kurt Rosenwinkel with Mark Turner, Ben Street, Jeff Ballard**
Village Vanguard 8, 10 pm \$40

Saturday, May 18

- **Denton Darien** 449 La Scat in Harlem 8 pm
- **JT Bowen & The Mighty Kings of Soul** Arthur's Tavern 10 pm
- ★ **Gregory "Organ Monk" Lewis Trio** Bar Lunático 9, 10:30 pm \$10
- **La Lá; Brooklyn Qawwali Party with Kenny Warren, Oscar Noriega, Brian Drye, Xavier Del Castillo, Michael Gamble, Tony Kieraldo, Noah Jarrett, Conor Elmes, Brook Martinez** Barbès 8, 10 pm \$20
- **Bill Saxton Harlem All-Stars** Bill's Place 7,9 pm \$30
- ★ **Bill Charlap Solo; Bill Charlap Trio with Peter Washington, Kenny Washington** Birdland 5:30, 8:30, 10:30 pm \$30-50
- **Gil Gutierrez Trio** Birdland Theater 7, 9:30 pm \$25-35
- **Chris Dave, Savion Glover, Weedie Braimah**
Blue Note 8, 10:30 pm \$30-45
- **Greg Glassman Quartet; Simona Premazzi Quartet**
Cellar Dog 7, 8:30, 11 pm \$10

- ★Victor Goines Quartet with Oscar Rossignoli, Yasushi Nakamura, Ulysses Owens, Jr.; Markus Howell Quartet with Luther S. Allison, Marty Jaffe, Michael Piolet Dizzy's Club 7, 9, 11 pm \$15-55
- ★Jonny King Trio; Freddy DeBoe Band
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Kris Davis' Pyroclastic Records Festival with Angelica Sanchez/Marilyn Crispell; Kris Davis/Benoit Delbecq
The Jazz Gallery 7:30, 9:30 pm \$35-45
- ★Jill McCarron/Will Lyle Knickerbocker Bar & Grill 9 pm
- ★James Austin Trio; Johnny O'Neal Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- ★ICE with George Lewis; Either/Or Music by Talib Rasul Hakim
New York Public Library for the Performing Arts 2 pm
- ★Moor Mother & Irreversible Entanglements
Park Avenue Armory 7, 9 pm \$45
- ★Jamaican Jazzmatazz with Derrick Barnett Patrick's Place 7 pm
- ★Battle of the Big Bands: New Orleans Jazz Orchestra and Captain Black Big Band
Rose Theater 8 pm \$40-175
- ★Maurer Metrailler Quartet; Bill Warfield and The Hell's Kitchen Funk Orchestra
Shrine 7, 8 pm
- ★Citywide Trio
Silvana 7 pm
- ★Sasha Berliner Quartet; Stacy Dillard Quartet and Jam
Smalls 7:30, 9, 10:30 pm, 12 am \$40
- ★Jane Monheit with Max Haymer, Karl McComas-Reichl, Curtis Nowosad
Smoke 7, 9, 10:30 pm \$35-55
- ★Composers Concordance Flautos & Flautists St. John's in the Village 8 pm
- ★Sam Kulik, Dave Scanlon, David Grollman
The Stone at The New School 8:30 pm \$20
- ★Kurt Rosenwinkel with Mark Turner, Ben Street, Jeff Ballard
Village Vanguard 8, 10 pm \$40

Sunday, May 19

- ★Dariada David Jazz Brunch; Jazz Jam 449 La Scat in Harlem 1, 4 pm
- ★Beyond Flute Group with Cheryl Pyle 6BC Garden 4 pm
- ★Norah Jones
Apollo Theater & Music Café 8 pm \$60
- ★Creole Cookin' Jazz Band
Arthur's Tavern 7 pm
- ★Night Service with Jon Lampley Bar Lunático 9, 10:30 pm \$10
- ★Curtis Hasselbring and His Curhachestra with Raphael McGregor, Adam Minkoff, Dan Rieser; Tambor y Caña with Willie Quintana, Daniel Prim, Jeickov Vital, Juan Diego Villalobos, Kevin Costante
Barbès 8, 10 pm \$20
- ★John Koozin and the Neighborhood; Afro Latin Jazz Orchestra
Birdland 5:30, 8:30, 10:30 pm \$20-40
- ★Gil Gutierrez Trio
Birdland Theater 7, 9:30 pm \$25-35
- ★Chris Dave, Savion Glover, Weedie Braimah Blue Note 8, 10:30 pm \$30-45
- ★Messthetics with James Brandon Lewis, Steve Gunn, Wendy Eisenberg
Bowery Ballroom 7 pm \$30
- ★Organ Grooves
Cellar Dog 7, 8:30 pm \$5
- ★Victor Goines Quartet with Oscar Rossignoli, Yasushi Nakamura, Ulysses Owens, Jr.
Dizzy's Club 5, 7:30 pm \$25-55
- ★Jed Levy Quartet; Ray Gallon Trio The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Joaquin Nunez & Habana Safari Drom 7:30, 9:30 pm \$30
- ★Welf Dorr with Elias Meister, Carlo De Biaggio, Yuko Togami
The Keep 9 pm
- ★Paul Jost, Jim Ridl, Dean Johnson; Vanisha Gould Polite Jam
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Kate Baker Trio with Jim Ridl, Dean Johnson
North Square Lounge 12:30, 2 pm
- ★Jazz Brunch with Boncellia Lewis Patrick's Place 12 pm
- ★Nate Lucas All-Stars; Sing Harlem Gospel Brunch
Red Rooster Harlem 10 am
- ★Billy Mohler with Nate Wood, Jason Palmer, John Ellis
Rizzoli Bookstore 5 pm
- ★Ana Hoffman; Mimi Jones and Jam Room 623 at B2 Harlem 6, 8, 10 pm \$20
- ★Sivan Arbel
Saint Peter's Church 5 pm
- ★Pasquale Grasso Quartet; Aaron Johnson Boplicity and Jam
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Jane Monheit with Max Haymer, Karl McComas-Reichl, Curtis Nowosad
Smoke 7, 9 pm \$35-55
- ★Kurt Rosenwinkel with Mark Turner, Ben Street, Jeff Ballard
Village Vanguard 8, 10 pm \$40
- ★Sonny Fortune Tribute: George Cables with Santi Debriano, Steve Johns, Craig Handy
Zinc Bar 7, 8:30 pm \$35

Monday, May 20

- ★Billy Mohler with Chris Speed, Nate Wood Bar Lunático 9, 10:30 pm \$10
- ★Reginald Chapman's Chaphouse with Maxx Spinelli, Julia Chen, Ryan Easter, Mark McIntyre, Eli Rojas Barbès 7 pm \$20
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$30-40
- ★Eddie Palmieri
Blue Note 8, 10:30 pm \$30-45
- ★Saul Rubin Quartet
Cellar Dog 7, 8:30 pm \$5
- ★Christian X. McGhee Orchestra with Georgia Heers, Olivia Chindamo, Imani Rouselle
Dizzy's Club 7, 9pm \$20-50
- ★Naama Gheber Quartet; Raphael Silverman Quartet
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Ed Palermo Big Band
Iridium 8:30 pm \$35-40

- ★Alex Lozupone, Ayumi Ishito, Dave Sewelson, Marcus Cummins, Stephen Moses; Adam Caine's Main Drag Guitar Orchestra; Stephen Gauci, Adam Lane, Kevin Shea; Travis Sullivan, Jeremy Carlstedt, Michael Bates; Ken Kobayashi Ensemble
Main Drag Music 7 pm \$15
- ★Sam Yahel Trio; Pasquale Grasso Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Simon Nabatov Trio with Mark Helias, Tom Rainey
Michiko Studios 8:30 pm \$15
- ★Ahmaya Knoelle
Red Rooster Harlem 6:30 pm
- ★Joe Farnsworth Quartet with Micah Thomas, Yasushi Nakamura, Sarah Hanahan; Miki Yamanaka Trio and Jam
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★One Breath Rising presents SACO & As It Is with Saco Myoji, Michael TA Thompson, Sakurako Kataoka
Soapbox Gallery 4:40 pm
- ★Rodney Jones
SoulBK 7 pm \$20
- ★Vanguard Jazz Orchestra with Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, John Chudoba, Brian Pareschi, Terell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Douglas Purviance, Adam Birnbaum, David Wong, John Riley
Village Vanguard 8, 10 pm \$40
- ★Marty Isenberg with Sami Stevens, Moshe Elmakias, Rodrigo Recabarren, Alicyn Yaffee
Yale Club 7 pm

Tuesday, May 21

- ★Adam Birnbaum, Matt Penman, Diego Voglino
Bar Bayeux 8, 9:30 pm
- ★Molly Miller with Jay Bellerose, Jennifer Condos
Bar Lunático 9, 10:30 pm \$10
- ★Tamar Korn; Slavic Soul Party with John Carlson, Kenny Warren, Peter Hess, Peter Stan, Tim Vaughn, Adam Dotson, Ken Bentley, Matt Moran, Chris Stromquist
Barbès 7, 9 pm \$20
- ★Gil Evans Project with Ryan Truesdell, Ethan Helm, Dave Pietro, Tom Christiansen, Alden Banta, Adam Unsworth, David Peel, Augie Haas, Scott Wendholt, Riley Mulherkar, Ryan Keberle, Nick Finzer, George Flynn, Marcus Rojas, Wendy Gilles, Gary Versace, Nate Radley, Chico Pinheiro, Jay Anderson, Lewis Nash
Birdland 7, 9:30 pm \$35-45
- ★Caelan Cardello Trio
Birdland Theater 5:30 pm \$20-30
- ★Karl Denson's Tiny Universe
Blue Note 8, 10:30 pm \$30-45
- ★Champion Fulton Trio
Cellar Dog 7, 8:30 pm \$5
- ★Sasha Dobson with Dayna Stephens, Peter Bernstein, Neal Miner, Jerome Jennings
Dizzy's Club 7, 9pm \$20-45
- ★Joe Farnsworth Trio; People of Earth
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Dan Pappalardo Trio with Max Light, Eric McPherson
Lowlands 8, 9:30 pm \$10
- ★Antonio Ciacca Trio; Tardo Hammer, Lee Hudson, Steve Williams
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Deborah Newallo Experience Red Rooster Harlem 6:30 pm
- ★Weston Olencki + TAK Ensemble with Madison Greenstone, Charlotte Mundy, Marina Kifferstein, Ellery Trafford Roulette 8 pm \$25
- ★Music Krewe
Silvana 9 pm
- ★Steve Nelson Quartet with Rick Germanson, Kiyoshi Kitagawa, Charles Goid
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★David Murray Quartet with Marta Sanchez, Luke Stewart, Russell Carter
Village Vanguard 8, 10 pm \$40
- ★David Virelles' Nosotros Ensemble with Dafnis Prieto, Gary Thomas, Raneé More, Rashaan Carter, Dabin Ryu, Brandon Ross, Curtis MacDonald, Val-Inc
Zankel Hall 7:30 pm \$45-55

Wednesday, May 22

- ★FMS with Day Kornegay
Arthur's Tavern 10 pm
- ★Charlie Ballantine Quartet with Jon Cowherd, Tony Scherr, Dave King
Bar Bayeux 8, 9:30 pm
- ★Rachael & Vilray
Bar Lunático 9, 10:30 pm \$10
- ★Mamady Kouyate and his Mandingo Ambassadors Barbès 10 pm \$20
- ★Gil Evans Project with Ryan Truesdell, Ethan Helm, Dave Pietro, Tom Christiansen, Alden Banta, Adam Unsworth, David Peel, Augie Haas, Scott Wendholt, Riley Mulherkar, Ryan Keberle, Nick Finzer, George Flynn, Marcus Rojas, Wendy Gilles, Gary Versace, Nate Radley, Chico Pinheiro, Jay Anderson, Lewis Nash
Birdland 7, 9:30 pm \$35-45
- ★David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night with Guest Host Peter Bernstein Quartet
Birdland Theater 5:30, 8:30 pm \$25-35
- ★Karl Denson's Tiny Universe
Blue Note 8, 10:30 pm \$30-45
- ★Samba de Gringo
Cellar Dog 7, 8:30 pm \$5
- ★Sun Ra at 110 with Sullivan Fortner's Galactic Friends
Dizzy's Club 7, 9 pm \$25-50
- ★Michael Rabinowitz Quartet; Edsel Gomez Quartet
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Mingus Big Band
Drom 7:30, 9:30 pm \$30
- ★Jazz Composers' Showcase with Ben Kono, Michael Thomas, John Lowery, Carl Maraghi, Sam Hoyt, John Lake, Chloe Rowlands, Dave Adewumi, Nick Grinder, Jasim Perales, Sam Blakeslee, Jennifer Wharton, Chris McCarthy, Olli Hirvonen, Evan Gregor, John Sturino
The Jazz Gallery 7:30, 9:30 pm \$25-35

- ★Vuyo Sotashe/Chris Pattishall Joe's Pub 7 pm \$25
- ★Yaniv Taubehouse Trio with Rick Rosato, Jerad Lippi; Wilfie Williams Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Tomoko Omura Trio
One Manhattan West 12:30 pm
- ★Andrea Wolper
Pangea 7 pm \$25
- ★Rodrigo Bonelli Trio
Red Rooster Harlem 6:30 pm
- ★Harlem Jazz Session with Peter Brainin
Room 623 at B2 Harlem 8, 9:30 pm \$20

- ★Yarn/Wire with Sae Hashimoto Roulette 8 pm \$25
- ★Private Label Trio
Shrine 8 pm
- ★Tom Guarna Quartet; Willem Delisfort Sextet and Jam
Smalls 7:30, 9, 10:30 pm, 12 am \$35

- ★Cyro Baptista, Eric Mingus, Peter Apfelbaum, Marcus Rojas
The Stone at The New School 8:30 pm \$20
- ★David Murray Quartet with Marta Sanchez, Luke Stewart, Russell Carter
Village Vanguard 8, 10 pm \$40

Thursday, May 23

- ★Terry Waldo's Gotham City Band Arthur's Tavern 10 pm
- ★Max Light; Peter Bernstein with Adam Kolker, Jeremy Stratton
Bar Bayeux 5:30, 8, 9:30 pm
- ★Stringwise with Jorge Glem, César Orozco Bar Lunático 9, 10:30 pm \$10
- ★Brain Cloud with Dennis Lichtman, Tamar Korn, Raphael McGregor, Skip Krevens, Kevin Dorn, Andrew Hall Barbès 8 pm \$20
- ★Gil Evans Project with Ryan Truesdell, Ethan Helm, Dave Pietro, Tom Christiansen, Alden Banta, Adam Unsworth, David Peel, Augie Haas, Scott Wendholt, Riley Mulherkar, Ryan Keberle, Nick Finzer, George Flynn, Marcus Rojas, Wendy Gilles, Gary Versace, Nate Radley, Chico Pinheiro, Jay Anderson, Lewis Nash
Birdland 7, 9:30 pm \$35-45
- ★High Society New Orleans Jazz Band; Vana Gierig Trio
Birdland Theater 5:30, 8:30 pm \$20-40

- ★Terrace Martin
Blue Note 8, 10:30 pm \$30-45
- ★Bruce Harris Quartet; Miki Yamanaka Quartet Cellar Dog 7, 8:30, 11 pm \$5
- ★Tali Rubinstein Quartet
David Rubenstein Atrium 7:30 pm
- ★Sun Ra at 110 with Sullivan Fortner's Galactic Friends; Joe Block Open Heart Trio with Paul Sikivie, JK Kim Dizzy's Club 7, 9, 11 pm \$15-50
- ★Roberta Piket Trio; Mark Whitfield The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Pedrito Martinez
Drom 8 pm \$30
- ★Sylvie Courvoisier/Patricia Brennan The Jazz Gallery 7:30, 9:30 pm \$25-35
- ★Tarek Yamani with Alexander Claffy, JK Kim Joe's Pub 9:30 pm \$25
- ★JD Walter Quartet with Jim Ridl, Francois Moutin, Ari Hoenig; Andrea Domenici Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Guillermo Gregorio Ensemble with Sarah Bernstein, Iván Barenboim, Ken Filiano, James Paul Nadien
Michiko Studios 8:30 pm \$20
- ★Towner Galaher's Organ Trio Patrick's Place 7 pm
- ★Jill McCarron
Pierre Hotel 6 pm
- ★Lynette Washington
Red Rooster Harlem 6:30 pm
- ★Kishoten; Spaghetti Eastern
Silvana 7, 9 pm
- ★Jon Cowherd Trio; David Gibson Quartet and Jam
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Russell Malone Quartet with Rick Germanson, Vincent DuPont, Neal Smith
Smoke 7, 9 pm \$35-55
- ★Cyro Baptista, Sae Hashimoto, Brian Marsella, Tim Keiper
The Stone at The New School 8:30 pm \$20
- ★David Murray Quartet with Marta Sanchez, Luke Stewart, Russell Carter
Village Vanguard 8, 10 pm \$40
- ★Sandy Quartet
Zinc Bar 7, 8:30 pm \$35

Friday, May 24

- ★Denton Darien
449 La Scat in Harlem 8 pm
- ★Johnny O'Neal Trio; Bobby Harden with Off Da Hook
Arthur's Tavern 7, 10 pm
- ★Urban Achievers with Tyler Blanton, Josh Dion, Al Street, Stephan Kondert
Bar Lunático 9, 10:30 pm \$10
- ★Habbina Habbina with Amit Peled, Ran Livneh, Dani Danor
Barbès 10 pm \$20
- ★Bill Saxton Harlem All-Stars
Bill's Place 7, 9 pm \$30
- ★Birdland Big Band; Gil Evans Project with Ryan Truesdell, Ethan Helm, Dave Pietro, Tom Christiansen, Alden Banta, Adam Unsworth, David Peel, Augie Haas, Scott Wendholt, Riley Mulherkar, Ryan Keberle, Nick Finzer, George Flynn, Marcus Rojas, Wendy Gilles, Gary Versace, Nate Radley, Chico Pinheiro, Jay Anderson, Lewis Nash
Birdland 5:30, 8:30, 10:30 pm \$25-45
- ★Matt Wilson's Good Trouble with Tia Fuller, Dawn Clement, Ben Allison
Birdland Theater 7, 9:30 pm \$25-35
- ★Terrace Martin
Blue Note 8, 10:30 pm \$30-45
- ★Chris Beck Quartet; Steve Ash Quartet Cellar Dog 7, 8:30, 11 pm \$10
- ★Cyrus Chestnut Trio with Eric Wheeler, Chris Beck; Joe Block Open Heart Trio with Paul Sikivie, JK Kim
Dizzy's Club 7, 9, 11 pm \$15-55
- ★Steve Davis Quintet; JC Hopkins Biggish Band
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Sirius String Quartet with Gregor Huebner Joe's Pub 7 pm \$20
- ★Peter Zak Trio; Bryn Roberts Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- ★Jazz Jam with Patience Higgins Patrick's Place 8 pm
- ★Max Bessessen; Pete Rodriguez
Room 623 at B2 Harlem 7, 8:30, 10, 11:30 pm \$20

- ★ **John Zorn New Masada Quartet with Julian Lage, Jorge Roeder, Kenny Wollesen** Roulette 8 pm \$25
- ★ **Matthew McDonald; Dave Mullen and Butta Silvana** 8, 10 pm
- ★ **Sharel Cassity Quartet; Philip Harper Quintet** Smalls 7:30, 9, 10:30 pm, 12 am \$40
- ★ **Russell Malone Quartet with Rick Germanson, Vincent DuPont, Neal Smith** Smoke 7, 9, 10:30 pm \$35-55
- ★ **Cyro Baptista, Felipe Hostins, Brian Marsella, Jason Fraticelli, Tim Keiper** The Stone at The New School 8:30 pm \$20
- ★ **David Murray Quartet with Marta Sanchez, Luke Stewart, Russell Carter** Village Vanguard 8, 10 pm \$40

Saturday, May 25

- **Denton Darien** 449 La Scat in Harlem 8 pm
- **KJ Denhart & The NY Unit** Arthur's Tavern 10 pm
- ★ **Carmen Staaf/Adam Kolker** Bar Bayeux 6 pm
- **Mandingo Ambassadors** Bar Lunático 9, 10:30 pm \$10
- **Helen Gillet** Barbès 8 pm \$20
- **Bill Saxton Harlem All-Stars** Bill's Place 7,9 pm \$30
- **Caelan Cardello Trio; Gil Evans Project with Ryan Triesdell, Ethan Helm, Dave Pietro, Tom Christiansen, Alden Banta, Adam Unsworth, David Peel, Augie Haas, Scott Wendholt, Riley Mulherkar, Ryan Keberle, Nick Finzer, George Flynn, Marcus Rojas, Wendy Gilles, Gary Versace, Nate Radley, Chico Pinheiro, Jay Anderson, Lewis Nash** Birdland 5:30, 8:30, 10:30 pm \$20-45
- ★ **Matt Wilson's Good Trouble with Tia Fuller, Dawn Clement, Ben Allison** Birdland Theater 7, 9:30 pm \$25-35
- **Terrace Martin** Blue Note 8, 10:30 pm \$30-45
- **Jade Synstelien Quartet; Kyoko Oyobe Quartet** Cellar Dog 7, 8:30, 11 pm \$10
- ★ **Cyrus Chestnut Trio with Eric Wheeler, Chris Beck; Joe Block Open Heart Trio with Paul Sikivie, JK Kim** Dizzy's Club 7, 9, 11 pm \$15-55
- **Jason Tiemann Quartet; Craig Handy and 2nd Line Smith** The Django 7:30, 9, 10:30 pm, 12 am \$25
- **Tap Day Celebration with Melissa Almaguer** The Jazz Gallery 7:30, 9:30 pm \$35-45
- **Charles Neidich** Kostabi World 7 pm
- **Peter Zak Trio; Jesse Green Trio** Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- **Annette St. John** Patrick's Place 7 pm
- **Don Malfon; Michael Foster's The Ghost; Kevin Murray** Record Shop 7:30 pm
- **Quddus Quintet; Baklava Express** Silvana 8, 10 pm
- ★ **TK Blue's Randy Weston Tribute Band Sistas' Place** 9, 10:30 pm \$30
- **Sharel Cassity Quartet; Eric Wyatt Quartet and Jam** Smalls 7:30, 9, 10:30 pm, 12 am \$40
- ★ **Russell Malone Quartet with Rick Germanson, Vincent DuPont, Neal Smith** Smoke 7, 9, 10:30 pm \$35-55
- ★ **Cyro Baptista/Billy Martin** The Stone at The New School 8:30 pm \$20
- ★ **David Murray Quartet with Marta Sanchez, Luke Stewart, Russell Carter** Village Vanguard 8, 10 pm \$40

Sunday, May 26

- **Dariada David Jazz Brunch; Jazz Jam** 449 La Scat in Harlem 1, 4 pm
- **Creole Cookin' Jazz Band** Arthur's Tavern 7 pm
- **Bob Lanzetti** Bar Lunático 9, 10:30 pm \$10
- **Stéphane Wrembel; Baklava Express with Josh Kaye, Daisy Castro, Max O'Rourke, James Robbins, Jeremy Smith** Barbès 8, 10 pm \$20
- **Christian Wiggs Big Band; Afro Latin Jazz Orchestra** Birdland 5:30, 8:30, 10:30 pm \$20-40
- ★ **Matt Wilson's Good Trouble with Tia Fuller, Dawn Clement, Ben Allison** Birdland Theater 7, 9:30 pm \$25-35
- **World Famous Harlem Gospel Choir; Terrace Martin** Blue Note 1:30, 8, 10:30 pm \$30-45
- **Ned Goold Trio** Cellar Dog 7, 8:30 pm \$5
- **Mute with Kevin Sun, Christian Li, Jeonglim Yang** Church of the Transfiguration 5 pm \$25
- **Cyrus Chestnut Trio with Eric Wheeler, Chris Beck** Dizzy's Club 5, 7:30 pm \$25-55
- **Alex Minasian Quartet; Peter Zak Trio** The Django 7:30, 9, 10:30 pm, 12 am \$25
- **MOSS with Theo Bleckmann, Peter Eldridge, Jo Lawry, Kate McGarry, Lauren Kinhan** Joe's Pub 6 pm \$25
- **Welf Dorr with Taulant Mehmeti, Dmitry Ishenko, Dave Miller** The Keep 9 pm
- **Melissa Stylianou, Tal Yahalom, Vitor Goncalves; Jamile Polite Jam** Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- **Eri Perez Trio** North Square Lounge 12:30, 2 pm
- **Jazz Brunch with Boncellia Lewis** Patrick's Place 12 pm
- **Nate Lucas All-Stars; Sing Harlem Gospel Brunch** Red Rooster Harlem 10 am
- **April Varner; Mimi Jones and Jam Room** 623 at B2 Harlem 6, 8, 10 pm \$20
- **Eri Yamamoto, David Ambrosio, Ikuo Takeuchi** Saint Peter's Church 5 pm
- **Ras Moshe** Scholes Street Studio 3 pm
- ★ **Michael Blake Quartet; Jeff McGregor Quintet and Jam** Smalls 7:30, 9, 10:30 pm, 12 am \$35

- ★ **Russell Malone Quartet with Rick Germanson, Vincent DuPont, Neal Smith** Smoke 7, 9, 10:30 pm \$35-55
- ★ **David Murray Quartet with Marta Sanchez, Luke Stewart, Russell Carter** Village Vanguard 8, 10 pm \$40

Monday, May 27

- ★ **Lucian Ban/Alex Harding with Mat Maneri, Bob Stewart, Brandon Lewis** Bar Lunático 9, 10:30 pm \$10
- ★ **Vince Giordano and the Nighthawks** Birdland Theater 5:30, 8:30 pm \$30-40
- **Eddie Palmieri** Blue Note 8, 10:30 pm \$30-45
- **Zaid Nasser Trio** Cellar Dog 7, 8:30 pm \$5
- **Simon Mogul Quartet; Sean Hong Wei Quartet** The Django 7:30, 9, 10:30 pm, 12 am \$25
- **Spike Wilner Trio** Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- **Ahmaya Knoelle** Red Rooster Harlem 6:30 pm
- **Villagers Brass Band** Shrine 10 pm
- **Eric Alexander/Mike LeDonne Quartet; Steve Kirby Trio** Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ **Vanguard Jazz Orchestra with Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, John Chudoba, Brian Pareschi, Terell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Douglas Purviance, Adam Birnbaum, David Wong, ohn Riley** Village Vanguard 8, 10 pm \$40

Tuesday, May 28

- **Ambler with Brad Shepik, Bob Lanzetti, Ben Monder, Diego Voglino** Bar Bayeux 8, 9:30 pm
- **Hinman vs. Levy** Bar Lunático 9, 10:30 pm \$10
- **Three Blind Mice with Francis Jacob, Stomu Takaishi, Gintas Janusonis; Slavic Soul Party with John Carlson, Kenny Warren, Peter Hess, Peter Stan, Tim Vaughn, Adam Dotson, Ken Bentley, Matt Moran, Chris Stromquist** Barbès 7, 9 pm \$20
- ★ **Monty Alexander 80th Birthday Celebration** Birdland 7, 9:30 pm \$35-45
- **Caelan Cardello Trio** Birdland Theater 5:30 pm \$20-30
- **Kelela** Blue Note 8, 10:30 pm \$30-45
- **Ehud Asherie Trio** Cellar Dog 7, 8:30 pm \$5
- ★ **Claudio Roditi Tribute with Bruce Harris, Scott Robinson, Tomoko Ohno, Peter Washington, Sam Martinelli, Sofia Kriger** Dizzy's Club 7, 9pm \$20-55
- ★ **Pete Malinverni Quartet; Itai Kriss Quintet** The Django 7:30, 9, 10:30 pm, 12 am \$25
- **Anne Burnell/Mark Burnell with James Cammack, Zach Brock** Don't Tell Mama 6 pm \$20
- ★ **Or Bareket Quartet** Joe's Pub 9:30 pm \$20
- **Matt Panayides Trio; Chris Flory Trio** Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- **Deborah Newallo Experience** Red Rooster Harlem 6:30 pm
- **Leo Yablans** Shrine 8 pm
- **Sam Weinberg** Sisters 8 pm
- **Abraham Burton Quartet; Jason Clotter Sextet and Jam** Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ **Brad Mehldau Trio with Vicente Archer, Marcus Gilmore** Village Vanguard 8, 10 pm \$40
- ★ **Teri Roiger Abbey Lincoln Tribute with James Weidman, John Menegon, Steve Williams** Zinc Bar 7, 8:30 pm \$35

Wednesday, May 29

- **Yuichi Hirakawa Jazz Group** Arthur's Tavern 7 pm
- **Julieta Eugenio Trio with Matt Dwonszyk, Jonathan Barber** Bar Bayeux 8, 9:30 pm
- **Rachael & Vilray** Bar Lunático 9, 10:30 pm \$10
- **Mamady Kouyate and his Mandingo Ambassadors** Barbès 10 pm \$20
- ★ **Monty Alexander 80th Birthday Celebration** Birdland 7, 9:30 pm \$35-45
- ★ **David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night with James Chirillo** Birdland Theater 5:30, 8:30 pm \$25-35
- **Kelela** Blue Note 8, 10:30 pm \$30-45
- ★ **Victor Gould Trio** Cellar Dog 7, 8:30 pm \$5
- ★ **Nanny Assis/Ron Carter** Dizzy's Club 7, 9pm \$20-50
- **Spike Wilner Trio; Neal Miner Trio** The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★ **Mingus Big Band** Drom 7:30, 9:30 pm \$30
- ★ **Alex Harding/Lucian Ban with Bob Stewart, Brandon Lee Lewis** The Jazz Gallery 7:30, 9:30 pm \$25-35
- **Lafayette Harris Trio; Jihee Heo Trio** Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★ **Nir Felder** One Manhattan West 12:30 pm
- **Hannah Carter Quartet with Levi Pugh, Nolan Nwachukwu, Gerald Chavis** Pangea 7 pm \$25
- **Rodrigo Bonelli Trio** Red Rooster Harlem 6:30 pm
- **Holman Alvarez Quartet with Patricia Brennan, John Hébert, Kate Gentile** Scholes Street Studio 8 pm
- **Leni Stern Band** Shrine 9 pm
- **Muffin Man** Silvana 9 pm

- ★ **Ben Allison Quartet with Steve Cardenas, Michael Wolff, Rogerio Boccato; Curtis Nowosad Quartet and Jam** Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ **Nicholas Payton Trio with Peter Washington, Kenny Washington** Smoke 7, 9 pm \$35-55
- ★ **Miles Okazaki/Dan Weiss** The Stone at The New School 8:30 pm \$20
- ★ **Brad Mehldau Trio with Vicente Archer, Marcus Gilmore** Village Vanguard 8, 10 pm \$40

Thursday, May 30

- ★ **Terry Waldo's Gotham City Band** Arthur's Tavern 10 pm
- **Max Light; Grassroots Jazz Effort with Adam Kolker, Jerome Sabbagh, Jeremy Stratton, George Schuller** Bar Bayeux 5:30, 8, 9:30 pm
- **Chris Morrissey with Charlotte Greve, Ryan Dugree, Marco Bolfelli, Bill Campbell** Bar Lunático 9, 10:30 pm \$10
- **Lovestruck Balladeers with Jake Sanders, Dennis Lichtman, Sean Cronin, Dalton Ridenhour, Mike Davis** Barbès 7:30, 9:30 pm \$20
- **Monty Alexander 80th Birthday Celebration** Birdland 7, 9:30 pm \$35-45
- **High Society New Orleans Jazz Band** Birdland Theater 5:30 pm \$30-40
- **Soullive with Eric Krasno, Alan Evans, Neal Evans** Blue Note 8, 10:30 pm \$50-65
- **Brandon Lee Quintet; Mariel Bildsten Quartet** Cellar Dog 7, 8:30, 11 pm \$5
- **Dion Parson and the 21st Century Band with Melvin Jones, Ron Blake, Carlton Holmes, Reuben Rogers, Victor Provost, Alioune Faye; Brandon Sanders Quartet with Keith Brown, Eric Wheeler, Chris Lewis, Georgia Heers** Dizzy's Club 7, 9pm \$15-55
- **Manuel Valera Quartet; Lee Taylor** The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★ **Eva Novoa; Jonathan Reisin with Shinya Lin, Jarred Chase** Ibeam Brooklyn 8 pm \$20
- ★ **Luciana Souza Trio with Chico Pinheiro, Scott Colley** The Jazz Gallery 7:30, 9:30 pm \$35-45
- **Jake Hart Quartet with John Hart, Bill Moring, Tim Horner; Joe Davidian Trio** Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- **Mike Young and Soul Guard** Patrick's Place 7 pm
- ★ **Jill McCarron** Pierre Hotel 6 pm
- **Lynette Washington** Red Rooster Harlem 6:30 pm
- **Peter Glynn** Silvana 7 pm
- **Eden Ladin Quintet; David Gibson Quartet** Smalls 7:30, 9, 10:30 pm, 12 am \$35
- **Nicholas Payton Trio with Peter Washington, Kenny Washington** Smoke 7, 9 pm \$35-55
- ★ **Miles Okazaki, Tim Berne, Nasheet Waits** The Stone at The New School 8:30 pm \$20
- ★ **Brad Mehldau Trio with Vicente Archer, Marcus Gilmore** Village Vanguard 8, 10 pm \$40

Friday, May 31

- **Denton Darien** 449 La Scat in Harlem 8 pm
- ★ **Artemis with Renee Rosnes, Alexa Tarantino, Nicole Glover, Ingrid Jensen, Noriko Ueda, Allison Miller** The Appel Room 7, 9:30 pm \$65-100
- **Johnny O'Neal Trio; Bobby Harden with Off Da Hook** Arthur's Tavern 7, 10 pm
- **Belo & The Beasts with Eduardo Belo** Bar Lunático 9, 10:30 pm \$10
- **Ourida; Super Yamba** Barbès 8, 10 pm \$20
- **Bill Saxton Harlem All-Stars** Bill's Place 7,9 pm \$30
- ★ **Birdland Big Band; Monty Alexander 80th Birthday Celebration** Birdland 5:30, 8:30, 10:30 pm \$25-45
- **Scott Robinson Quartet** Birdland Theater 7, 9:30 pm \$20-30
- **Soullive with Eric Krasno, Alan Evans, Neal Evans** Blue Note 8, 10:30 pm \$50-65
- **Bebop Collective; Jinjoo Yoo Quartet** Cellar Dog 7, 8:30, 11 pm \$10
- **Don Was and The Pan-Detroit Ensemble** City Winery 7:30 pm \$39-85
- **Carolina Mama** David Rubenstein Atrium 7:30 pm
- **Dion Parson and the 21st Century Band with Melvin Jones, Ron Blake, Carlton Holmes, Reuben Rogers, Victor Provost, Alioune Faye; Brandon Sanders Quartet with Keith Brown, Eric Wheeler, Chris Lewis, Georgia Heers** Dizzy's Club 7, 9pm \$15-55
- **David Gibson Quartet; Richard Cortez Band** The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★ **Harish Raghavan Quintet with Walter Smith III, Lage Lund, Taylor Eigsti, Kendrick Scott** The Jazz Gallery 7:30, 9:30 pm \$35-45
- ★ **Stephanie Griffin Ensemble; Amanda Monaco's Deathblow; Cheryl Pyle's Musique Libre Femmes Celebrating Women Composers** Michiko Studios 7 pm \$20
- **Jazz Jam with Patience Higgins** Patrick's Place 8 pm
- **Brazil Night with Sarah Cabral, Gili Lopes** Room 623 at B2 Harlem 7, 8:30, 10 pm \$20
- **Joe Morris Quartet with Adam Lane, Rob Brown, Matt Rousseau** Scholes Street Studio 8 pm
- ★ **Nicholas Payton Trio with Peter Washington, Kenny Washington** Smoke 7, 9, 10:30 pm \$35-55
- ★ **Brad Mehldau Trio with Felix Moseholm, Joe Farnsworth** Village Vanguard 8, 10 pm \$40

100 MILES OUT

CONNECTICUT

Café Nine (New Haven, CT) cafenine.com

5/4 (4 pm) Michael Coppola Jam
5/7 (7 pm) Matt Pearl
5/11 (4 pm) Gary Grippo Jam
5/18 (4 pm) Tony Di Jam
5/25 (4 pm) Chervansky, Tappan & Ice Jazz Jam

Firehouse 12 (New Haven, CT) firehouse12.com

5/3 (8:30/10 pm) Sam Bardfeld Trio with Jacob Sacks, Michael Sarin
5/10 (8:30/10 pm) Anna Webber Shimmer Wince with Adam O'Farrill, Mariel Roberts, Elias Stemeseder, Lesley Mok
5/13 (8:30/10 pm) Andy Milne & Unison with John Hébert, Clarence Penn
5/20 (8:30/10 pm) Adam Rudolph Sunrise Quartet with Alexis Marcelo, Kaoru Watanabe, Stephen Haynes
5/27 (8:30/10 pm) Taylor Ho Bynum JAK4 with Jacqueline Kerrod, Allison Burik, Ken Filiano

Palace Theater Poli Club (Waterbury, CT)

palacetheaterct.org/shows/jazz

5/10 (7/9 pm) Sam Martinelli
5/24 (7/9 pm) Fred Lipsius

Side Door (Old Lyme, CT) thesidedoorjazz.com

5/3 (8:30 pm) Christos Rafalides Quartet with Gabriel Chakarji, Yunior Terry, Alon Benjamini
5/4 (8:30 pm) Lew Tabackin Trio
5/5 (8:30 pm) Tom Guama Quartet with Dave Kikoski, Joe Martin, Joe Dyson
5/6 (8:30 pm) Rick Germanson Trio with Nat Reeves, Willie Jones III

NEW JERSEY

Brothers Smokehouse (Ramsey, NJ) brotherssmokehousenj.com

5/3 (7 pm) Craig Handy
5/10 (7 pm) Akili Bradley
5/17 (7 pm) Paul Bollenback
5/24 (7 pm) T.K. Blue
5/31 (7 pm) Rodney Jones

Englewood Public Library (Englewood, NJ) englewoodlibrary.org

5/4 (7 pm) Matthew Fishteyn
5/19 (7 pm) Muneer Nasser Jazz Group

Express Newark (Newark, NJ) expressnewark.org

5/18 (12-10 pm) AAPI Jazz Fest 2024: Linda Oh with Fabian Almazan; Akiko Tsuruga; Gordon Au; Kengchakaj; JK Kim; Catbus Collective and Jam

Jazz House Kids (Montclair, NJ) jazzhousekids.org

5/16 (7 pm) Michela Lerman Marino
5/30 (7 pm) Juanga Lakunza Quartet

Moore's Lounge (Jersey City, NJ)

winardharperjazz.com/moore-s-lounge

5/3, 5/10, 5/17, 5/24, 5/31 (8 pm) Winard Harper Hosts The Jazz Jam
5/5, 5/12, 5/19, 5/26 (7 pm) Winard Harper Hosts The Jazz Jam

Nicholas Music Center, Rutgers University (New Brunswick, NJ) nbjp.org

5/17 (7:30 pm) Jerry Weldon Sextet & The New Brunswick Chamber Orchestra "100 Years of Rhapsody in Blue"

Parlor at Hailey's Harp and Pub (Metuchen, NJ)

haileyssharpandpub.com

5/9 (7 pm) Cynthia Sayer & Her Joyride Quartet

Shanghai Jazz (Madison, NJ) shanghaijazz.com

5/1 (7 pm) Stéphane Séva Swing Ondulé Trio with Dan Levinson, Conal Fowkes
5/2 (7 pm) Dan Crisci Piano Trio
5/3 (7 pm) Eldorado Slim with Scott Sharrard
5/4 (7 pm) John Lee with Karl Latham, Freddie Hendrix, Alex Collins
5/7 (6:30 pm) Bob Himmelberger Trio
5/8 (7 pm) James Gibbs III
5/10 (7 pm) Don Braden Quartet
5/14 (6:30 pm) Ted Brancato Trio
5/16 (7 pm) John Zweig Band
5/18 (7 pm) Nicki Denner Trio
5/21 (6:30 pm) George Naha Trio
5/24 (7 pm) Cesar Orozco & Jorge Glem's Stringwise
5/30 (7 pm) Leonieke Scheuble

Sharp Theater, Ramapo College (Ramapo, NJ) ramapo.edu

5/5 (8 pm) Tony DeSare Quartet

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

5/2 (7/8:45 pm) Yvonnick Prene Quartet

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

5/7 (7/8:30 pm) Zach Dessel Quartet and Jam
5/9 (7/8:45 pm) Winard Harper & Jeli Posse
5/14 (7/8:30 pm) Adisa Terry Quartet Quartet and Jam
5/16 (7/8:45 pm) Forbidden Tropics
5/21 (7/8:30 pm) Adisa Jacob Hurlock Quartet and Jam
5/23 (7/8:45 pm) Ray Blue Quartet
5/28 (7/8:30 pm) Owen Walter Quartet and Jam
5/30 (7/8:45 pm) Mark Gross Quartet

The Woodland (Maplewood, NJ) maplewoodartsandculture.org

5/1 (8 pm) Django à Gogo Music Festival: Stephane Wrembel with Josh Kaye, Adrien Chevalier, Joe Correia, David Langlois, Nick Driscoll, Joe Boga, Scott Kettner, Sarah King
5/2 (8 pm) Django à Gogo Music Festival: Gypsy Guitars Trio with Angelo Debarre, Serge Camps, Frank Anastasio
5/3 (8 pm) Django à Gogo Music Festival: Stephane Wrembel with Josh Kaye, Ari Folman-Cohen, Nick Anderson

NEW YORK

Blue Door Art Center (Yonkers, NY) bluedoorartcenter.org

5/26 (2 pm) Po'Jazz House Band

Cunneen-Hackett Arts Center (Poughkeepsie, NY)

cunneen-hackett.org

5/17 (8 pm) Chourmo with David Torn, Tim Berne, Tom Rainey

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

5/2, 5/10, 5/23 (7/8:30 pm) Organ Groove with Jesse Lewis, Paul Connors, Jon Doty
5/4 (7/8:30 pm) Kelly Green Quartet with Elijah J. Thomas, Luca Soul Rosenfeld, Evan Hyde
5/11 (7/8:30 pm) Gerry Malkin Jazz Collective with Dom Chichetti, Vinnie Cutro, Mike McGuirk, Bobby Leonard, Renato Thoms
5/16 (7/8:30 pm) Sarah Cion, Mike Rubino, Dan Asher, Bill Reeve
5/30 (7/8:30 pm) Organ Groove with Dave Kain, Paul Connors, Jon Doty
5/31 (7/8:30 pm) Homecoming with Steve Count, Robert Castelli

Jazz Forum Arts (Tarrytown, NY) jazzforumarts.org

5/3, 5/4 (7/9:30 pm) Jazz Passengers with Steven Bernstein
5/5 (4/6/8 pm) Ali Ryerson Quartet with Ricardo Peixoto and Jam
5/10, 5/11 (7/9:30 pm) Jeremy Pelt Quartet
5/12 (4/6 pm) Kate Baker Brazilian Quartet
5/17, 5/18 (7/9:30 pm) Peter Bernstein Quartet
5/19 (4/6 pm) Ben Sher & Antropofagia Quartet with Vanderlei Pereira
5/24, 5/25 (7/9:30 pm) Alex Bugnon Quartet
5/26 (4/6 pm) Livio Almeida Quartet
5/31 (7/9:30 pm) Paquito D'Rivera Quintet

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

5/1 (1/7 pm) Strictly Sinatra: Tom Manuel with Steve Salerno, Keenan Zach; Jam with Keenan Zach
5/2, 5/3, 5/4 (7 pm) Jazz Loft Big Band Strictly Sinatra
5/6 (7 pm) Stony Brook University Jazz Orchestra
5/7 (7 pm) Stony Brook University Jazz Combos
5/13 (7 pm) Bright Moments Series
5/15, 5/22, 5/29 (7 pm) Jam with Keenan Zach
5/16 (7 pm) Bad Little Big Band
5/17 (7 pm) Jamille Staevie Ayres with Miki Yamanaka, Mikey Migliore, JK Kim
5/18 (7 pm) Loft Big Band with Rich DeRosa and Warren Vache
5/30 (7 pm) Interplay Jazz Orchestra with Joe Devassy, Gary Henderson
5/31 (7 pm) Bill Mays Trio with Dean Johnson, Ron Vincent

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

5/2 (7 pm) Adam Beaudoin Quartet
5/3 (7/9 pm) Gustavo Casenave Trio
5/4 (7/9 pm) Jane Irving Trio
5/5 (12 pm) Cary Brown
5/10 (7/9 pm) Kate Curran
5/11 (7/9 pm) Conigliaro Consort
5/12 (12 pm) Cary Brown
5/16 (7 pm) Pete Ayres Trio
5/18 (7 pm) Giacomo Gates
5/19 (12 pm) Madoka Mooney/Ron Drotos

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

5/4 (7 pm) Nico Soffiato/Dean Sharp Duo
5/18 (7 pm) Jimmy Madison with Tim Regusis, Tarik Shah, Awan Rashad
5/25 (7 pm) John Bruschini with John Mulkerin, Rich Mollin, Chris Bowman

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

5/17 (8 pm) Jill McCarron Trio with Will Lyle, Andy Watson

South Street Jazz (Peekskill, NY)

hightopproductions.net/south-street-jazz

5/19 (7 pm) Adam O'Farrill's Stranger Days

Tubby's (Kingston, NY) tubbyskingston.com

5/5 (8 pm) Joe McPhee meets The Ghost with Michael Foster, John Moran, Joey Sullivan

Uncle Cheef (Brewster, NY) unclecheef.com

5/2 (7:30 pm) Grease Patrol
5/3 (7:30 pm) Champion Fulton
5/4 (7:30 pm) Early Times
5/5 (11:30 am/6:30 pm) Brazilian Jazz Brunch
With Marcio Philomena; JD Smoothe
5/10 (7:30 pm) Rodney Jones
5/11 (7:30 pm) Ed Cherry
5/17 (7:30 pm) Rich Hinman vs Adam Levy

Westchester Collaborative Theater (Ossining, NY)

wctheater.org/music-in-the-box

5/25 (7:30 pm) Ray Blue Band

PENNSYLVANIA

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

5/1 (7:30/9 pm) Justin Farquhar Jazz Orchestra
5/2 (7:30/9 pm) John Dimase
5/3 (7:30/9 pm) Neil Podgurski
5/4 (7:30/9:30 pm) Kate Kortum & the Tim Brey/Behn Gillece Quartet
5/7 (7:30/9:30 pm) Eric McGarry Quintet
5/8 (7:30/9 pm) Michael Kaplan's Superband
5/9 (7:30/9 pm) Freedom Over Certainty
5/10 (7:30/9 pm) Future Tense Quartet
5/11 (7:30/9:30 pm) Darryl Yokley
5/15 (7:30/9:30 pm) UArts Z Big Band
5/16 (7:30/8:45 pm) Cameron Sewell-Snyder
5/17 (7:30/9 pm) Luke Carlos O'Reilly's Quartet
5/18 (7:30/9 pm) Pete Malinverni Trio
5/24 (7:30/9:30 pm) Larry Price Quintet
5/25 (7:30/9:30 pm) Tonya Lynette
5/29 (7:30/9 pm) Ikechi Onyenaka
5/30 (7:30/9 pm) Susie Meissner
5/31 (7:30/9 pm) Josh Lawrence Quintet

Fire Museum (Philadelphia, PA) firemuseumrepresents.com

5/6 (8 pm) La Perla
5/11 (8 pm) Cooper-Moore, Pheeroan akLaff, Bobby Zankel
5/30 (8 pm) J. Pavone String Ensemble

Solar Myth (Philadelphia, PA) arsnovaworkshop.org

5/2 (8 pm) Avram Fefer, Hill Greene, Reggie Nicholson Trio
5/4 (8 pm) Chicago Underground Duo with Rob Mazurek, Chad Taylor
5/6 (8 pm) Ligeti Quartet Performs the Music of Wadada Leo Smith & Anna Meredith
5/7 (8 pm) Even Odds with Dan Weiss, Matt Mitchell, Miguel Zenón
5/9 (8 pm) Jim White/Marisa Anderson
5/10 (8 pm) Tarbaby with Orrin Evans, Eric Revis, Nasheet Waits + Ursula Rucker
5/11 (8 pm) Tarbaby with Orrin Evans, Eric Revis, Nasheet Waits + Kai Davis
5/13 (8 pm) Luke Stewart Silt Trio with Brian Settles, Chad Taylor, Trae Crudup
5/14 (8 pm) Nate Wooley Columbia Icefield with Susan Alcorn, Ava Mendoza, Ryan Sawyer
5/17 (8 pm) Kim Myhr's Sympathetic Magic with Håvard Volden, David Stackenäs, Eve Risser, Adrian Myhr, Hans Hulbækmo, Michaela Antalová, Ingar Zach, Magnus Nergaard
5/18 (8 pm) Donny McCaslin with Jason Lindner, Jonathan Maron, Nate Wood
5/19 (8 pm) Moor Mother with Steve Montenegro, Lea Bertucci, Henry Fraser
5/31 (8 pm) Nicole Mitchell Black Earth Ensemble with Mankwe Ndosi, Darius Jones, Chris Williams, Angelica Sanchez, Teddy Rankin-Parker, Luke Stewart, Avreeayl Ra

Union Transfer (Philadelphia, PA) utphilly.com

5/5 (8 pm) Kamasi Washington
5/24 (8 pm) Sun Ra Arkestra: Marshall Allen 100th Birthday Celebration

CLUB DIRECTORY

- **449 La Scat in Harlem** 449 Lenox Ave. Subway: 2, 3 to 135th Str.
- **6BC Garden** 6th Str. and Ave. B Subway: F to Second Ave. 6bgarden.org
- **92NY** Lexington Ave. at 92nd Str. (212-415-5500) Subway: 6 to 96th Str. 92ny.org
- **Apollo Theater & Music Café** 253 W. 125th Str. (212-531-5305) Subway: A, B, C, D, 2, 3 to 125th Str. apollotheater.org
- **The Appel Room** Broadway at 60th Str., 5th floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle jazz.org
- **Arthur's Tavern** 57 Grove Str. (212-675-6879) Subway: 1 to Christopher Str. arthurstavernnyc.com
- **Austrian Cultural Forum** 11 E. 52nd Str. at Madison Ave. (212-319-5300) Subway: 6 to 51st Str. acfn.org
- **BAMCafé** 321 Ashland Pl. (718-636-4139) Subway: M, N, R, W to Pacific Str. ; Q, 1, 2, 4, 5 to Atlantic Ave. bam.org
- **Bar Bayeux** 1066 Nostrand Ave. (347-533-7845) Subway: 2, 5 to Sterling 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
- **Beacon Theatre** 2124 Broadway at 74th Str. (212-496-7070) Subway: 1, 2, 3 to 72nd Str. beacontheatre.com
- **Bill's Place** 148 W. 133rd Str. btwn. Lenox and 7th Ave. (212-281-0777) Subway: 2, 3 to 125th Str. billsplaceharlem.com
- **Birdland / Birdland Theater** 315 W. 44th Str. btwn. 8th and 9th Ave. (212-581-3080) Subway: 7, A, C, E, F, N, Q, R, to 42nd Str. birdlandjazz.com
- **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
- **Bowery Ballroom** 6 Delancey Str. (212-533-2111) Subway: F to Delancey Str. boweryballroom.com
- **BRIC House Ballroom, Media House and Stoop** 647 Fulton Str. (718-683-5600) Subway: 2, 3, 4, 5 to Nevins Str. bricartsmedia.org
- **Brooklyn Music School** 126 Saint Felix Str., Brooklyn (718-907-0878) Subway: 4 to Atlantic Ave. -Pacific Str. brooklynmusicschool.org
- **Café Erzulie** 894 Broadway, Brooklyn Subway: J, M, Z to Myrtle Ave. cafeerzulie.com
- **Cellar Dog** 75 Christopher Str. at 7th Ave. (212-675-6056) Subway: 1 to Christopher Str. /Sheridan Sq. cellardog.net
- **Church of the Transfiguration** 1 E. 29th Str. Subway: N, Q, R, W to 28th Str. littlechurch.org
- **City Winery** 25 11th Ave. (at 15th Str.) (646-751-6033) Subway: A, C, E, L to 14th Str. citywinery.com
- **Dada Bar** 60-47 Myrtle Ave., Queens Subway: M to Forest Ave.; M to Fresh Pond Rd. dadabar.nyc
- **David Rubenstein Atrium** Broadway at 60th Str. (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle atrium.lincolncenter.org
- **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
- **Don't Tell Mama** 343 W. 46th Str. (212-757-0788) Subway: A, C, E, F, V to 42nd Str. -Port Authority donttellmama.com
- **Drom** 85 Ave. A (212-777-1157) Subway: F to Second Ave. dromnyc.com
- **Greenwich House Music School** 46 Barrow Str. (212-242-4770) Subway: 1 to Christopher Str. greenwichhouse.org
- **Ibeam Brooklyn** 168 7th Str. btwn. Second and Third Ave. Subway: F to 4th Ave. ibeambrooklyn.com
- **InterContinental New York Barclay's Club** 111 E. 48th Str. (212-755-5900) Subway: 6 to 51st Str. intercontinentalnybarclay.com/
- **Iridium** 1650 Broadway at 51st Str. (212-582-2121) Subway: 1,2 to 50th Str. theiridium.com
- **Irondale Center** 85 South Oxford Str. (718-488-9233) Subway: C Lafayette Str. ; G to Fulton Str. irondale.org
- **The Jazz Gallery** 1158 Broadway, 5th fl (212-242-1063) Subway: N, Q, R, W to 28th Str.; F, M to 23rd Str. jazzgallery.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.
- **Lowlands** 543 Third Ave., Brooklyn (347-463-9458) Subway: R to Prospect Ave. lowlandsbar.com
- **Main Drag Music** 50 S. 1st Str. btwn. Kent and Wythe Ave., Brooklyn (718-388-6365) Subway: L to Bedford Ave. maindragmusic.com
- **Mama Tried** 787 3rd Ave., Brooklyn (718-788-1401) Subway: D, N, R, W to 25th Str. mamatriedbk.com
- **Metropolitan Museum of Art** 1000 Fifth Ave. at 82nd Str. (212-570-3949) Subway: 4, 5, 6 to 86th Str. metmuseum.org
- **Mezzrow** 163 W. 10th Str. (646-476-4346) Subway: 1 to Christopher Str. smallslive.com
- **Michiko Studios** 15 W. 39th Str. Floor 7 (212-302-4011) Subway: N, Q, R, W to Times Square michikostudios.com
- **Mount Morris Ascension Presbyterian Church** 15 Mount Morris Park West (212-831-6800) Subway: 2, 3 to 125 Str.
- **New York Public Library for the Performing Arts** 40 Lincoln Center Plaza (212-870-1630) Subway: 1 to 66th Str. nypl.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** 62 Ave. C btwn. 4th and 5th Str. (212-979-9925) Subway: F, V to Second Ave. nublu.net
- **Nublu 151** 151 Ave C Subway: L to 1st Ave. nublu.net
- **One Manhattan West** 395 9th Ave. Subway: A, C, E to Penn Station manhattanwestnyc.com
- **One Vanderbilt** 1 Vanderbilt Ave. Subway: 4, 5, 6, 7 to Grand Central onevanderbilt.com
- **The Opera House** 288 Berry Str. Subway: L to Bedford Ave.
- **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
- **Park Avenue Armory** 643 Park Ave. (212-616-3930) Subway: 6 to 68th Str. armoryonpark.org
- **Patrick's Place** 2835 Frederick Boulevard (212-491-7800) Subway: B, D to 155th Str. patrickspplaceharlem.com
- **Pierre Hotel** Fifth Ave. at 61st Str. (212-940-9109) Subway: 4, 5, 6 to 59th Str. thepierreny.com
- **Public Records** 233 Butler Str. (347-529-4869) Subway: 2, 3, 4, 5, B, D, N, Q, R to Atlantic Ave. publicrecords.nyc
- **The Record Shop** 360 Van Brunt Str. (347-668-8285) Subway: Bus: B61to Van Brunt Str./King Str. 360recordshop.com
- **Red Rooster Harlem** 310 Malcolm X Blvd. (212-792-9001) Subway: 2, 3 to 125th Str. redroosterharlem.com
- **Rizzoli Bookstore** 1133 Broadway (212-759-2424) Subway: R, W to 28th Str. rizzolibookstore.com
- **Rockwood Music Hall** 196 Allen Str. (212-477-4155) Subway: F, V to Second Ave. rockwoodmusichall.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., Brooklyn (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
- **Scarlet Lounge** 468 Amsterdam Ave. Subway: 1, 2 to 79th Str.; 1,2 to 86th Str. scarletlounge.nyc.com
- **Scholes Street Studio** 375 Lorimer Str. (718-964-8763) Subway: L to Lorimer Str. ; G to Broadway scholesstreetstudio.com
- **ShapeShifter Lab** 837 Union Str., Brooklyn (646-820-9452) Subway: D, N, R, W to Union Str.; B, Q to 7th Ave.; shapeshifterlab.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
- **Sistas' Place** 456 Nostrand Ave. at Jefferson Ave., Brooklyn (718-398-1766) Subway: A to Nostrand Ave. sistasplace.org
- **Sisters** 900 Fulton Str. (347-763-2537) Subway: C to Clinton-Washington Ave.s sistersbklyn.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
- **Soapbox Gallery** 636 Dean Str. Subway: 2, 3 to Bergen Str. soapboxgallery.org
- **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
- **St. John's in the Village** 218 W. 11th Str. (212-243-6192) Subway: 1 to Christopher Str. stjvny.org
- **Stern Auditorium at Carnegie Hall** 881 Seventh Ave. (212-247-7800) Subway: N, Q, R, W to 57th- Seventh Ave. carnegiehall.org
- **Stone at The New School, The** 55 West 13th Str. (212-229-5600) Subway: F, V to 14th Str. thestonenyc.com
- **Symphony Space** 2537 Broadway at 95th Str. (212-864-5400) Subway: 1, 2, 3 to 96th Str. symphonyspace.org
- **Times Center, The** 242 W. 41st Str. (212-556-4288) Subway: 7, A, C, E, F, N, Q, R, to 42nd Str. thetimescenter.com
- **Town Hall** 123 W. 43rd Str. (212-997-1003) Subway: 7, B, D, F, M to 42nd Str. -Bryant Park thetownhall.org
- **Ukrainian National Home** 140 2nd Ave. (212-529-6287) Subway: 6 to Astor Place ukrainianeastvillage.com
- **Village Vanguard** 178 Seventh Ave. South at 11th Str. (212-255-4037) Subway: 1, 2, 3 to 14th Str. villagevanguard.com
- **Weill Recital Hall at Carnegie Hall** 154 W. 57th Str. at Seventh Ave. (212-247-7800) Subway: N, R to 57th Str. carnegiehall.org
- **Yale Club** 50 Vanderbilt Ave. Subway: 4, 5, 6, 7 to Grand Central yaleclubnyc.org
- **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

CASEY BENJAMIN (Oct. 10, 1978 – Mar. 30, 2024) The colorful saxophonist who worked primarily with Robert Glasper as well as Stefon Harris & Blackout, died in Maryland at age 45 from a pulmonary thromboembolism. He was a graduate of the Fiorello H. LaGuardia High School of Music and Art and Performing Arts and met Glasper while studying music at the New School for Social Research. Other collaborations included Kris Bowers, Brandee Younger, DJ Logic and John Medeski, among others.

PHIL DELIRE (Mar. 13, 1956 – Apr. 1, 2024) The Belgian producer and recording engineer, who died at age 68, notably worked on albums by Philip Catherine, Kandahar, Marc Moulin and Fawzi Al-Aiedy.

VLADIMIR FEIERTAG (Dec. 27, 1931 – Mar. 28, 2024) The Russian jazz writer and promoter died at age 92. He was a graduate of the Rimsky-Korsakov University of Music and Leningrad University and, starting out as a pianist, led a jazz orchestra in his student days. In 1960, with Valery Myssovsky, he published the first encyclopedia on jazz in Russian, later writing ten books on jazz and more than 100 articles on the subject (both international and indigenous) for major jazz magazines. He also wrote liner notes for nearly three dozen Melodiya releases. In 1966 he became a lecturer at the state agency Lenconcert. He organized the first jazz concert series in Leningrad, and in a number of cities throughout the Soviet Union and then the Russian Federation. In the '90s he gave lectures abroad (U.S., Germany, Denmark, Austria) and became a successful music manager, touring Europe and Russia with many Russian and Ukrainian bands. Feiertag also hosted several jazz radio programs (winning the 1998 Willis Conover Award, named for the famed Voice of America broadcaster). Feiertag was a director of the Soviet Jazz Federation, which organized and advocated for musicians as well as promoters.

CAROL GREEN (Nov. 10, 1960 – Mar. 20, 2024) The Chair of the Redwood Entertainment group of companies passed away at the age 63. She began in the music industry with the Metropolitan Opera in the '70s. She was also involved with the Dr. Pepper Music Festival in Central Park and several major rock venues including the Underground, Heartbreak, The Ritz and the Red Zone. Green later worked with Ron Delsener Productions, organizing concerts and becoming a manager. After founding Redwood in 1983, Green offered an array of services across the music business, including marketing, personal management and representation, public relations and radio promotion, as well as the production of shows across genres.

JOHN GOLDSMITH (? – April 10, 2024) The drummer/percussionist, who died at an unknown age, was active since the '70s, with credits including Sun Ra, Rahsaan Roland Kirk, Bobby Bradford and Carl and Earl Grubbs in The Visitors, the brothers' modern jazz quintet based in Philadelphia.

KEITH LANNY GOODING (May 3, 1935 – Apr. 8, 2024) Passing at age 88 at home, the pianist/vocalist also played vibes and tenor saxophone. He worked at the Bob Burns Supper Club in Santa Monica, CA, from 1963-83 as well as the Skyway East Restaurant for over 20 years. Gooding, a member of the American Federation of Musicians since 1947, also performed with several local bands in Richland County, CA.

ALBERT "TOOTIE" HEATH (May 31, 1935 – Apr. 3, 2024) The hard bop drummer and 2021 NEA Jazz Master, died at age 88 of leukemia in Santa Fe, NM. He was the last surviving member of a legendary jazz family that included older brothers bassist Percy (d. 2005) and saxophonist Jimmy (d. 2020) as well as percussionist nephew, James Mtume (d. 2022). With Percy, Jimmy and Stanley Cowell, the brothers formed The Heath Brothers band in 1975, the first time they ever played together as a unit. Heath was born in Philadelphia, PA, and was known since childhood as "Tootie" for his love of tutti-frutti ice cream. Equipped with a toy drum set, he'd listen as older brother Jimmy jammed in

the family home with the likes of John Coltrane and Benny Golson. He took up drumming seriously at age 11, later sneaking into local clubs to hear drummers Max Roach and Kenny Clarke play. Charles "Specs" Wright, the drummer with brother Jimmy's band, became his teacher. Though not necessarily an innovator as a modern jazz drummer, he was respected for his subtlety and refined approach, which was anchored in tradition and technique. In his teens, "Tootie" became the house drummer at Philadelphia's Blue Note club, where he played with the likes of Thelonious Monk and Lester Young. He made his recording debut at age 22 on John Coltrane's first record as leader, and later that year on Nina Simone's first studio album. Heath moved to NYC in 1960, joining The Jazztet, a sextet co-led by Golson and trumpeter Art Farmer. He also had a long partnership with Catalan pianist Tete Montoliu, spending part of the late '60s in Copenhagen, and as the house drummer at the Café Montmartre accompanying Sonny Rollins, Dexter Gordon and many others. After the 1994 death of Modern Jazz Quartet drummer Connie Kay, Heath took his place, remaining with the group until it disbanded in 1997. Heath was later the producer and leader of The Whole Drum Truth, a jazz drum ensemble featuring Ben Riley, Ed Thigpen, Jackie Williams, Billy Hart, Charli Persip and Leroy Williams.

In his later years Heath was on the jazz faculty of Stanford University in Palo Alto, CA, and would move to Santa Fe, NM, where he spent his last decade. As a recording legacy, Heath released six albums under his own name, the last two (recorded in 2013 and 2014) were by a trio including pianist Ethan Iverson and the bassist Ben Street. Among major albums to which he contributed were *The Incredible Jazz Guitar of Wes Montgomery* (1960), Kenny Dorham's *Trompeta Toccata* (1964), Herbie Hancock's *The Prisoner* (1970), Yusef Lateef's *The Gentle Giant* (1972) and Anthony Braxton's *In the Tradition* (1974). He worked on leading albums for O'Be and Muse, more recently Sunnyside, as well as having shared dates with his brothers on Columbia, Antilles and Concord. Heath had sideman credits with Coltrane, J.J. Johnson, Cannonball and Nat Adderley, Mal Waldron, Johnny Griffin, Billy Taylor, Benny Green, Clifford Jordan, Mel Rhyne, Walter Benton, René Thomas, Johnny Lytle, Sonny Red, Bobby Timmons, Les Spann, Blue Mitchell, Charlie Mariano, McCoy Tyner, Coleman Hawkins, Ray Brown, Milt Jackson, James Moody, Ben Webster, Harry "Sweets" Edison and Joe Pass, among a host of other major jazz names.

DAVID IRVING (Oct. 21, 1940 – Apr. 3, 2024) A professor and expert in jazz improvisation with a 45-year tenure at Del Mar College (retiring in 2017), Irving, passed away at age 83 in Portland, TX. Irving began playing guitar at age 4 and was also an accomplished bass and French horn player. He taught jazz studies at DMC and directed the MWF Jazz Band, also helping to support various music endeavors, including the Texas Jazz Festival, the annual Tuba Christmas event, and the Corpus Christi Municipal Band.

BOB LANESE (Aug. 2, 1941 – April 9, 2024) Long-based in Germany, the trumpeter died there at age 82. Cleveland-born, he began as a member of the house band for the city's Alpine Village nightclub. After an army stint, he toured Europe with the Glenn Miller Orchestra and landed a job with Norddeutsche Rundfunk big band in Hamburg. For 30 years, Lanese was lead trumpeter for the James Last Orchestra, as well as playing on a handful of albums with credits under Klaus Weiss, Slide Hampton/Duško Gojković, Peter Herbolzheimer, Knut Kiesewetter, NDR Big Band and Clark Terry.

DOUG MCINTOSH (1944 – Apr. 10, 2024) The musician and educator died peacefully in Exeter, NH, after a brief illness, at age 80. He was inspired in junior high to pursue music after hearing jazz saxophonist Charlie Mariano perform. McIntosh, who played an assortment of woodwind, brass, and keyboards, was a music educator for 28 years in the Burlington MA Public Schools. A skilled arranger, he also wrote for professionals as well as student ensembles. He was a member of the International Association of Jazz Educators and Massachusetts Music Educators Association.

PACIFICO MASCARENHAS (May 21, 1935 – Apr. 9, 2024) Born in Belo Horizonte, State of Minas Gerais, Brazil, the composer died at age 88. He was a main member of Turma da Savassi in the '50s and, among other credits, the founder of the conjunto group, Quarteto Sambacana.

PHIL NIMMONS (Jun. 3 1923 – Apr. 5, 2024) The Canadian jazz clarinetist, composer, bandleader and educator, died in Toronto at age 100. Nimmons played free jazz and mainstream styles, as well as other genres including classical music. He composed more than 400 pieces in various genres and helped develop the jazz performance program at the University of Toronto, becoming its director emeritus in 1991. He had albums on Verve, Radio Canada International, RCA Victor, Sackville, CBC and Opening Day.

CHARLIE ROBINSON (1934 – Apr. 13, 2024) The guitarist and teacher, who died at age 90, had albums on Ashland, Inner Truth, Visionwind Music Productions and credits with Ken Hardin, Charles Haynes and Mike Newman.

JOHN SINCLAIR (Oct. 2, 1941 – Apr. 2, 2024) The jazz poet, activist and MC5 manager died at age 82. Most of his pieces included musical accompaniment by a varying group of collaborators dubbed Blues Scholars. He was a producer of the Ann Arbor Blues and Jazz Festival and other concert presentations. Sinclair released numerous albums, collaborating with players including Michael Ray, MC5's Wayne Kramer, Phil Ranelin, Ed Moss, Elliott Levin, Ras Moshe and Don Fiorino. He also wrote liner notes for albums by the Art Ensemble of Chicago, The Lyman Woodard Organization, Larry Nozero, Rebirth Brass Band, Michael Ray and The Cosmic Krewe and Kermit Ruffins.

ENRIQUE LLÁCER SOLER "REGOLÍ" (Jun. 20, 1934 – Apr. 11, 2024) Also known as Regolí, the Spanish jazz and classical percussionist and composer, passed away at age 89. Soler started his jazz career in 1952 in Barcelona jam sessions while a student in conservatories in Valencia and Madrid. He also studied under Kenny Clarke in Paris and Philly Joe Jones in New York. In 1966 he wrote a drum set method, *La batería: técnica, independencia y ritmo*. Subsequently, Soler became the percussion soloist for the Spanish National Orchestra and also started teaching percussion at the Madrid Royal Conservatory. In his later years he focused on classical music but remained active in the Spanish jazz scene through the '80s in units such as the Canal Street Jazz Band.

JOHN TATGENHORST (Aug. 22, 1938 – Apr. 2, 2024) The composer/arranger and drummer died at age 85 after several years of ill health. He received a music degree from Ohio State University and went on to have his own radio show. He arranged music for the OSU Marching Band for over 40 years. He taught music lessons privately, was the drum set player for Nick Clooney's local morning TV show and wrote for many music publishing companies, advertising agencies, corporations, orchestras and marching bands including Penn State Blue Band and Purdue's All-American Marching Band.

JOE VIERA (Sep. 4, 1932 – Apr. 7, 2024) The German saxophonist and music pedagogue died in Munich at age 91. He attended his first jazz concert in 1952 on the day of his final high school exam and was moved to purchase his first saxophone (a soprano) and form a band with a guitarist friend. In the '50s he became a member of the Riverboat Seven and then had releases in the '60s onward for Lyodon, Universal Edition, Calig, dhfi and Chaos. He was a professor at the University of Duisburg-Essen and also taught and lectured at institutions such as the Universities of Munich and Passau. He also co-founded the International Jazz Federation, the Union of German Jazz Musicians (sitting on the Board for over 40 years) and the Burghausen International Jazz Festival. He wrote liner notes for albums by Gustav Brom, Yancy Körössi, Pony Poindexter, Anita O'Day, Jan Hammer, Grooveyard, Helmut Nieberle/Helmut Kagerer and others.

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