

JUNE 2019—ISSUE 206

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

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THE NEW YORK CITY JAZZ RECORD

**MYRA
MELFORD**

*MEDITATION AND
COLLABORATION*

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VIGNOLA**

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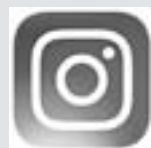
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As human beings, we are the sum (hopefully greater) of our experiences. For musicians, the added challenge is applying that experience towards creating a life-specific body of work.

Pianist Myra Melford (On The Cover) has mixed her instrumental training with spiritual practice and cultural awareness to mint music of great depth and subtlety. She revisits and introduces some of the results with a week's curation at The Stone at The New School. Guitarist Frank Vignola (Interview) has made the best of what almost was a career-ending injury, taking his time to think about repertoire, education and what is next in store for him; in the short term that is a night at Iridium this month. And if not for a twin brother who was a better drummer, Joel Ross (Artist Feature) might never have taken up the vibraphone and gone on to his Blue Note Records debut KingMaker, celebrated at Jazz Standard. Saxophonist Larry McKenna (Encore) resisted the urge to leave Philadelphia and has had a long career in the City of Brotherly Love (he plays Smalls this month) while a move from his native New Orleans to California led drummer Ed Blackwell (Lest We Forget) to a meeting with Ornette Coleman and years of musical history (Blackwell is celebrated at The Stone at The New School).

On The Cover: Myra Melford (Don Dixon / courtesy of the artist)

Corrections: In last month's review of Marilyn Crispell's *Dream Libretto*, "Memoria / For Pessa Malka" was composed while "The River" was improvised.

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SAT JUNE 1
FRED HERSCH WITH
Drew gress
& **Billy Hart**

SUN JUNE 2
FRED HERSCH WITH
Sullivan
fortner

TUE-WED JUNE 4-5
JOEL ROSS 'GOOD VIBES'
IMMANUEL WILKINS - JEREMY CORREN - KANDIA MENDENHALL - JEREMY DUTTON

THU-SUN JUNE 6-9
DAVID SANCHEZ'S CARIB
LAGE LUND - ED SIMON - RICKY RODRIGUEZ - OBED CALVAIRE - JHAN LEE APONTE - MARKUS SCHWARTZ

TUE JUNE 11
MICHAEL LEONHART
ORCHESTRA

WED JUNE 12
MARCUS GILMORE
'ACTIONS' SPEAK'
SILKA GRAHAM HAYNES
DAVID VIRELLES
BURNISS TRAVIS

THU-SUN JUNE 13-16
THEO CROKER
'Star people
nation'
MIKE KING
ERIC WHEELER
MICHAEL ODE



TUE-SUN JUNE 18-23
jazzmeia Horn
STACY DILLARD (6/18-6/20) - IRWIN HALL (6/21-6/23)
KEITH BROWN - BEN WILLIAMS
RALPH PETERSON (6/18-6/20) - ANWAR MARSHALL (6/21-6/23)

TUE-SUN JUNE 25-30
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SUNDAY JUNE 9 VISION FILMS

@ ANTHOLOGY FILMS 32 2ND AVENUE, NYC

PROGRAM 1 - 7:15 PM

BIG FIRE (1984)

STEFAN ROLOFF

KINETIC COLORS (1984)

STEFAN ROLOFF + Q&A

ONE LONG PAINTING (2019)

JEFF SCHLANGER

LIVE PERFORMANCE BY OLIVER LAKE

PROGRAM 2 - 9 PM

MILFORD GRAVES FULL MANTIS (2018)

JAKE MEGINSKY AND NEIL YOUNG

TUESDAY, JUNE 11

ANDREW CYRILLE

LIFETIME ACHIEVEMENT CELEBRATION WITH

HAITIAN FASCINATION

WADADA LEO SMITH & BRANDON ROSS

BEATRICE CAPOTE & TOMEKA REID

PETER BRÖTZMANN / STEFAN ROLOFF / KIDD JORDAN

LISA SOKOLOV / MILFORD GRAVES

WEDNESDAY JUNE 12

DUNSTON / RIBOT / RODRIGUEZ / TAYLOR QUARTET

TOMAS FUJIWARA'S 7 POETS TRIO

TORRES / MOTEN / LOPEZ / CLEAVER

DAVALOIS FEARON DANCE

KIDD JORDAN TRIBUTE TO ALVIN FIELDER

THURSDAY JUNE 13

YOSHIKO CHUMA & THE SCHOOL OF HARD KNOCKS

GOD PARTICLE MELVIN GIBBS / STEPHON ALEXANDER

ALAIN KIRILI LIFETIME ACHIEVEMENT CELEBRATION

DICKEY / BISIO / KNUFFKE / LONBERG-HOLM

ALTO GLADNESS - TRIBUTE TO CECIL TAYLOR

FRIDAY JUNE 14

MENDOZA / NELSON / LANE / DRAKE

MARTY EHRLICH TRIO EXALTATION

MATTHEW SHIPP / WILLIAM PARKER DUO

ROB BROWN QUARTET

KRIS DAVIS TRIO - JANUARY PAINTERS

SATURDAY JUNE 15

VISIONARY YOUTH ORCHESTRA

DARIUS JONES QUARTET

DAVID VIRELLES MBÛKÛ

NICHOLSON / JEANTY / COOPER-MOORE

JAMES BRANDON LEWIS UNRULY QUINTET

JOSEPH JARMAN TRIBUTE: DOUGLAS R. EWART

SUNDAY JUNE 16

RAINEY / LAUBROCK / COURVOISIER / FELDMAN

JASON KAO HWANG HUMAN RITES TRIO

JORGO SCHÄFER W/ VINCENT CHANCEY TRIO

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Happy lucky no.1, a shoebox-shaped art gallery/performance space in Brooklyn's Crown Heights neighborhood, provided the setting (May 10th) for a robust and occasionally raucous set by **Banquet of the Spirits**, a world-beat jazz collective sparked by the irrepressible percussion of Cyro Baptista. In the dozen or so years it's been active, the group has championed folk-rooted party music with an avant edge—music to dance and think to. There was hardly room for dancing among the cramped rows of folding chairs, but following a short free-form intro, bodies were instantly set in motion to the reggae-fied theme of “Bird Boy” and then to the catchy strains of “Mumakata”, animated by Baptista's berimbau and drummer Tim Keiper's kora. Keyboard player Brian Marsella introduced “Kwanzaa” with a musing rhapsody, later soloing dexterously on melodica, toy piano, synth organ and other keyboards, often in combination, over a romping 6/8 groove, which segued to a rousing Brazilian workout, a percussion duo, then a return to 6/8 featuring guitarist Nels Cline, guest for the gig. Bassist Shanir Blumenkranz switched to oud for a *taqsim* (solo improvisation) to initiate “Argan”, a Middle Eastern booty-shaker, followed by “Forró for All”, which transitioned through cued group-skrunk to Meters-style funk to uptempo swing, climaxing with Baptista's virtuosic bird-whistle break that put this reviewer in mind of Charlie Parker's similarly dazzling alto saxophone break on “Ko-Ko”. —Tom Greenland



Cyro Baptista @ Happy lucky no.1

R.I. SUTHERLAND-COHEN / JAZZEXPRESSIONS.ORG

To close out its daylong conference at CUNY Graduate Center (May 8th), the **Historic Brass Society** put on a concert at Elebash Recital Hall with a number of the day's participants. The subtitle of the conference was “Repertoires that Influenced and were Influenced by Early Jazz” and celebrated were bandleader James Reese Europe (in the centennial year of his death) and Latino composers like Chiniquinha Gonzaga and José Pablo Valenzuela García. The key attraction, apart from hearing such pieces as Shelton Brooks' “Dark Town Strutters Ball” and W.C. Handy's “St. Louis Blues”, was hearing them played on period instruments like ophicleide (Scott Robinson, whose collection of instruments was a source for the concert), helicon (Dave Pearson), Acme Siren (Henry Meredith) and more Conns than you could shake a stick at. As befit the era in question, renditions by the orchestra were pithy at around three minutes each and full of an appealing raggedness far from modern-day big band laser precision. Then pianist Ehud Asherie played oddly introverted takes on Jelly Roll Morton, Luckey Roberts and Ernesto Nazareth. This led to the evening highlight: Jason Moran's solo piano exposition of “Ballin' The Jack” and “Castle House Rag” in a 13-minute medley demonstrating both subtlety and complexity, punctuated by a brief monologue, saying that Europe should not be spoken of alongside Duke Ellington but should be thought of as greater for the conditions under which he worked. —Andrey Henkin



Marcus Rojas & Dave Pearson @ Elebash Recital Hall

ALAN NAHIGIAN

Walk a dozen blocks north of Happy lucky no.1 on Nostrand Avenue into Brooklyn's Bed-Stuy neighborhood and you'll find Sistas' Place, where, as music director/trumpeter Ahmed Abdullah likes to remind the fiercely loyal local patrons, “Culture is our weapon.” As part of the 20th annual Central Brooklyn Jazz Festival, Culture-with-a-capital-C was embodied in the person of ex-Texan trombonist **Ku-umba Frank Lacy**, who shared reminiscences of his long and versatile career during a between-sets interview with Abdullah (May 4th). Soon after, he returned to stage for an inspired second set with trumpeter Josh Evans, tenor saxophonist Stacy Dillard, pianist Jon Elbaz, bassist RaDu ben Judah and drummer Taru Alexander. The humorously themed “Jordan's Mood” showcased the band—raw-boned tenor, pensive trumpet, McCoy Tyner-esque piano—until Lacy cued the finish, turning his charisma (and volume) up to full force on “The Settegast Strut” (named for his old Houston neighborhood), ending his soulful solo with honky-tonk riffs and long, dramatic tiered-upward slides. “The Roots Shuffle” rolled out an infectious line that soon had fingers popping and faces smiling around the small room, especially during Dillard's gritty solo and the boogaloo coda. The peak moments came during “The Spirit Monitor”, when Lacy and Dillard elevated the ambiance with deeply committed playing. Out in the chairs, we were having a ball, but it was equally obvious Lacy was having the most fun of all. (TG)

Jazz so often takes place in basements that it is refreshing to have to take an elevator to hear it. And the InterContinental New York Barclay has a pretty nice one, especially when its destination (May 9th) was the trio of guitarist **Peter Bernstein**, bassist **Omer Avital** and drummer **Daniel Freedman** in a beautifully appointed suite with fine wine and a table laden with hors d'oeuvre; the Upside Down to Smalls in the '90s. This estimable trio was performing as part of a new series at the hotel under the curation of Mondo Jazz radio host Ludovico Granvassu. Other concerts in the series take place in the larger penthouse suite, which is a good idea considering that attendance thus far has been robust (and not just because of the smoked salmon appetizers). The trio, under the ostensible leadership of Freedman, played a relaxed first set of four tunes, one each by the principals plus Horace Silver's “Peace”. It felt like a house concert or maybe the last night of a successful tour, when the band plays for friends and family before heading home the next morning. All three players have strong personalities on their instruments yet worked as a unit. Avital did take an assertive lead to open his “Devil Head”, a Middle Eastern theme upon which Bernstein sprinkled Attila Zoller-like lines. Freedman's “The Prize” was a perky little shuffle with a nice bluesy melody. “Peace” showed how, in the right hands, standards can be kept relevant, every nuance audible, including the occasional subversive flourish from Avital. (AH)

Hostos Center's three-day festival *Machito & The Impact of the AfroCubans at 80* got off to a rousing start with Jazz at Lincoln Center Orchestra bassist **Carlos Henriquez** fêting the iconic Cuban bandleader (May 2nd). The group with pianist Yeisson Villamar and veteran percussionists José Madera, Louis Bauzó and Johnny "Dandy" Rodríguez got things started, driving the sound of the four trumpets and five saxophones undergirding the vocals of Marco Bermudez on a pair of Palladium-era '40s mambo classics, "Que Vengan los Rumberos" and "La Feria de las Flores". Villamar was featured on the Chico O'Farrill orchestration of "Almendra" and Rodríguez let loose on Gil Fuller's bebopping arrangement of "Bongo Fiesta". Vocalist Cita Rodríguez stepped into the spotlight for the bolero "Lo Llevo En Mi" then livened things up on "Donde Va Maria", delighting the crowd by dancing with mambo dance Joey Henriquez as trumpeter Joe Magnarelli and alto saxophonist Román Filiú soloed. The orchestra shifted into heavy swing for Ray Santos' arrangement of "Varsity Drag Mambo" with extended solos by Villamar, alto saxophonist David León and trumpeter Mike Rodríguez. Santos' "Jericho" had baritone saxophonist Carl Maraghi and trumpeter Jonathan Powell blowing low and high before Henriquez took his turn, spurred on by the crowd's rhythmic clave clapping. The set closed with his "Macho's Groove" featuring tenor saxophonist Ivan Renta and the entire percussion and trumpet sections. —**Russ Musto**



Carlos Henriquez @ Hostos Center

Drummer **Quincy Davis** brought a hard-hitting Jazz Messenger-styled sextet into Smalls (May 10th) to play original music from his forthcoming debut release as a leader. Davis kicked things off tapping his two sticks together to set up the medium tempo of his "Nat Turner", bringing in the band with Philip Dizack (trumpet), Myron Walden and Melissa Aldana (alto and tenor saxophones), Aaron Goldberg (piano) and Ricky Rodríguez (bass) with an explosive drum roll. Aldana was up first in the solo order, mining her lower register with dark bellowing lines, followed by Walden, tart alto screaming out with hoarse crying accents, and then Rodríguez, who played with articulate lyricism, bringing the group back in for a reprise of the processional melody. The rhythm section introduced "Lost In Thought", a pretty waltz that featured Dizack, who began his solo with pensive deliberation, then shifted into high gear as the tempo doubled, Davis providing powerful fills. On his "Shorter Days" the drummer displayed shades of Art Blakey, laying down a steady beat with crisp snare accents behind walking bass as Goldberg soloed brightly, after which Dizack took a turn that nodded Lee Morgan's way, followed by Walden, who played with ascendant verve. Walden moved over to bass clarinet for the intro to "Reverse Psychology", then back to alto for the meditative melody, Aldana reaching high up into her airy upper register. The set ended with Davis' pianist brother Xavier's anthemic "First Step Into Reality". (RM)

Following a set of repetitive electronic sounds and unimpressive visuals with duo Antelope, which largely wasted the formidable talents of drummer Jason Nazary, **Jaimie Branch** introduced the audience at Roulette to the ensemble Fly or Die (May 4th), which debuted in 2017 on the International Anthem label from Branch's adopted home of Chicago. For this second set of the evening, the celebrated trumpet player brought together cellist Lester St. Louis (if you only know him as an employee of Spectrum, stop awhile and listen), bassist Jason Ajemian and Chad Taylor on drums and mbira into a quartet as artful as it was captivating. Muted trumpet kindled the mystery of night: towering over the low strings, it predicted the thicket of fog already descending upon Atlantic Avenue. By the time she'd moved plunger mute to bell, the rhythm section was on fire, cello soared and careened and Brooklyn was bathed in the glow of atmosphere. Soon, St. Louis and Ajemian embarked on a sputtering soft shoe of pizzicato improv, laying out a craterous atonal landscape. Set free, trumpet in its thick, throaty tone painted the space in dramatic midrange, recalling the best of big band trumpet soloists laid into hearty doses of Wadada Leo Smith and Hugh Masekela. As Ajemian and Taylor bore into a blurring flurry of free, St. Louis reached for the sky in a solo not soon to be forgotten and Branch, leaning into the natural reverb, melted into the house like Miles Davis in *Elevator to the Gallows*. —**John Pietaro**



Jaimie Branch @ Roulette

It was spring in the city but the seasonal awakening occurred five floors up, on the stage of The Jazz Gallery (May 11th). Turns out that renewal came in the form of Evan Parker, legend of British free jazz, and still youthful lions John Escreet and Ches Smith. The trio may go by the name **Sound, Space & Structure** but the crocus reveals it as the avant ensemble we've been waiting for all winter. Led by Escreet (and named for his 2014 album with Parker), the trio demonstrated a rapport as masterful as its musicianship. During a riveting set of free improvisations, Parker's tenor and soprano saxophones met, melded with and blistered through the fluid tonality, soaring melodies and rippling currents of Escreet's piano and Smith's drumset and percussives. While the pianist's hands crafted art on the house baby grand, they occasionally danced over a Prophet-5 synth, wonderfully manipulating the trio's sounds caught in the keyboard's digital delay. Parker, eyes shut, face red against white beard, conjured postmodern rage as he wrestled his own ghostly aural presence, then hurled streams of circular breathlessness at Smith's gongs and vibes. It's not only his wide range of instruments that earned the drummer the status of highly-sought-after; his sensitivity and ears are only matched by stunning technique, seemingly on any bit of batterie crossing his path. And as gravity-defying horn stole the remaining oxygen in the room, a whole-tone solo piano coda simply left The Jazz Gallery in awed silence. (JP)

WHAT'S NEWS

The newest class of **NEA Jazz Masters** has been announced: jazz advocate Dorthaan Kirk, vocalist Bobby McFerrin, saxophonist Roscoe Mitchell and bassist Reggie Workman. For more information, visit nea.gov.

Sculptor and collaborator with/presenter of jazz musicians **Alain Kirili** has received a 2019 Arts and Letters Award from the American Academy of Arts and Letters and will be a Lifetime Achievement Honoree at the 2019 Vision Festival, taking place Jun. 11th-16th.

The Brooklyn Jazz Hall of Fame will posthumously induct pianist **Randy Weston** in a ceremony at Bedford Stuyvesant Restoration Corporation Jun. 19th as part of a Juneteenth celebration. For more information, visit centralbrooklynjazz.org.

The 2019 **Ertegun Jazz Hall of Fame** inductees have been announced: saxophonists Cannonball Adderley and Frank Trumbauer, vocalist/pianist Dinah Washington and drummer/bandleader Chick Webb. The newest class will be celebrated at Dizzy's Club Jul. 16th-17th. For more information, visit academyjazz.org/hall-of-fame.

The **Jazz Journalists Association 2019 Award Winners** have been announced. Ahmad Jamal received the Lifetime Achievement Award, Wayne Shorter was named Jazz Musician of the Year and Linda May Han Oh Up-and-Coming Musician of the Year while *West Side Story Reimagined* by Bobby Sanabria Multiverse Big Band was named Record of the Year and *Both Directions at Once: The Lost Album* by John Coltrane Historical Record of the Year. For more information and to view the complete list of winners, visit jjazzawards.org/pl/2019-winners.html.

A memorial tribute to **Yvonne Ervin**, founder of the Tucson Jazz Festival and Tucson Jazz Society, journalist and founder/Vice President of the Jazz Journalists Association, will take place at Jazz Standard Jun. 1st at 6 pm.

Meshell Ndegeocello was awarded the 2019 Herb Alpert Award in the Arts in the music category by a panel comprised of Derek Bermel, Vijay Iyer and Pamela Z, with a prize of \$75,000. For more information, visit herbalpertawards.org.

The Montclair, NJ club **Trumpets** will close its doors Jun. 30th.

Applications for the **Jazz Road Tours** program, an initiative of the Doris Duke with support from The Andrew W. Mellon Foundation designed "with an emphasis on bringing jazz to rural, isolated, and underserved parts of the country" is accepting applications starting Aug. 1st. For more information, visit jazzroad.southarts.org.

NJPAC has announced the **8th Annual Sarah Vaughan International Jazz Vocal Competition**. Submissions are due by Sep. 9th and finalists will be announced in October. For more information, visit sarahvaughancompetition.com.

The first call for submissions for the **John Abercrombie Jazz Scholarship Fund** for students at Purchase College, where Abercrombie was an adjunct professor, has been announced. To support this initiative, visit johnabercrombiejazzfund.org.

Maroon 5 keyboard player PJ Morton has announced plans to restore the New Orleans home of cornet player **Buddy Bolden** in partnership with the Preservation Resource Center.

The Soup & Sound series will present a two-day event featuring **Blood Drum Spirit**: a West African dance workshop led by Kwabena Boateng and NYC premiere of the film *Blood Drum Spirit—We Are One* (Jun. 1st) and a performance by the band (Jun. 2nd), all at the Flatlands Dutch Reformed Church.

The **Brussels Jazz Orchestra** has announced its International Composition Contest 2020, with a prize of €2,000 and performance of the winning piece by the group in January 2020. Submissions must be received by Sep. 30th. For more information, visit brusselsjazzorchestra.com/internationalcompositioncontest.

Vocalist **Janice Borla** and drummer **Jack Mouse** have been honored by The Rotary Club of Naperville and Rotary Foundation with the Paul Harris Award for exceptional vocational service to the community for creating a pilot program using improvisation as a therapeutic tool to aid those with autism via their Flashpoint Creative Arts organization.

Submit news to info@nycjazzrecord.com



FRANK VIGNOLA

BY MARILYN LESTER

As a virtuoso of the guitar, Frank Vignola was in demand as a sideman even as he was developing his own solo career — at 23 he formed the Hot Club Quintet with immediate success. You may well have heard his work without realizing it. He's played with a Who's Who of artists, from Ringo Starr and Madonna to Susannah McCorkle, Jane Monheit, Leon Redbone, Wynton Marsalis, Bob Dorough, Lionel Hampton, Vince Giordano, Bucky Pizzarelli and many more. He was a regular player with Les Paul, a friend and mentor, until Paul's death in 2009. Vignola's versatility covers genres including swing, fusion, gypsy jazz, classical and pop. After surviving a near-death accident in 2017, he's returned to performance and also concentrates intensely on his educational online jazz studio. He plays an Eastman Frank Vignola guitar based on a Ryan Thorell design.

The New York City Jazz Record: You began your love and study of guitar at a very young age, hearing your banjo-player father's music.

Frank Vignola: I was immediately fascinated with Django Reinhardt and Charlie Christian. I heard them on record when I was five years old. Why I love their playing is the way they would play a melody, the phrasing used, the tempos of the songs and the blues always being prevalent. My father taught me the chords to "Limehouse Blues" around that time. I could already hear the chord changes, maybe because at that age there aren't distractions—you're always totally in the moment. I played that tune over and over! When I was seven I was taught to read music by a player friend of the family. Later on, when I was in high school, I studied at the Cultural Arts Center in Long Island, where I grew up.

TNYCJR: It would seem your fate as a musician was very much determined.

FV: It's hard to say what path I would have taken if my father hadn't been a musician. I do know it's very important to expose kids to jazz, blues and classical music early on.

TNYCJR: But there's also rock 'n roll, which you've played.

FV: I love rock 'n' roll and think that guitarists who are responsible for classic riffs like "Stairway to Heaven", "Walk This Way" and so on are genius. My introduction to rock was Frank Zappa's *Studio Tan* record. Zappa could play some serious guitar. But I actually wasn't aware of rock until I was 14 or 15. I prefer jazz and most particularly the era of traditional, swing and bebop.

TNYCJR: Your solo career began fairly early in your professional life.

FV: I always liked working with the same musicians as

a band to create a sound. I always loved the Modern Jazz Quartet, the Braff/Barnes Quartet, Dave Brubeck Quartet and so on—bands. In 1988, when I was working with Vince Giordano playing almost every night, I decided to walk into Michael's Pub and inquire about performing a salute to Django show. I was dressed in a tux and looking fine so I figured what the heck. To my surprise, management said great—you start in three weeks. This was the start of my solo career. In the first week of our three-week engagement, which ended up being an extended 20-week engagement, *The New York Times*, *Fox News* and every other major media were all there reviewing like crazy. I was very lucky and fortunate that Gil Wiest provided this opportunity. This truly set up my solo career.

TNYCJR: A very strong work ethic drives you.

FV: I do have an incredible work ethic because I truly love what I do. Most of my time now is spent teaching and producing educational materials for my online jazz studio, with occasional touring—all work I absolutely love.

TNYCJR: Virtuosity is a rare commodity and you've attained that distinction.

FV: Moving from being a good player to being more is about a defining point of style, sound and uniqueness. When I hear Louis, I know in two seconds who it is. When I hear Django, I know who it is in two seconds. Same notes and songs as everyone else but, wow, what a sound. That's what a good player who wants to be a better player strives for.

TNYCJR: There is clearly a philosophy that informs what you play.

FV: It is to play great songs! Billy Mitchell knew the words to every song he played. I'm not a lyric guy—I'm interested in the relationship of melody to harmony—but when you think there are only 12 notes to work with and how you can have so many combinations that are unique, it's mind-boggling. It fascinates me. When you think about players like Hank Jones and Tommy Flanagan and how they color the melody, it's a beautiful thing. I think of Cole Porter's "Get Out of Town" or the Gershwins' "Easy to Love" and the intricacy of Ellington and Strayhorn's "Satin Doll" and I am continually amazed. "Stardust" still intrigues me and I know hundreds of songs. When I was recuperating from the accident, songs helped me heal. There was a period in my recovery when I listened to nothing but Jimmy Van Heusen.

TNYCJR: Songs and melody imply a strong belief in storytelling.

FV: My thought has been to play songs people know.

That's an important element to entertain an audience, make them feel comfortable. I think folks should feel better leaving an evening of entertainment than when they walked in. When I worked with Les Paul, it always fascinated me how he would make an audience feel so comfortable, like they were hanging out in his living room. It's a real old school way of thinking, but I love adapting that philosophy that the audience comes first. Les always used to challenge me by asking me, "How are you going to relate to the audience members who aren't serious jazz guitar fans?" As an instrumental artist, I think playing these songs, and the stories they tell, is important.

(CONTINUED ON PAGE 46)

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JOEL ROSS

BY RUSS MUSTO

At the January 2017 concert “In Celebration Of A Life Well Spent” memorializing vibraphonist Bobby Hutcherson, one artist stood out as the surprise of the evening. Not listed in the program, Joel Ross had been chosen by impresario Todd Barkan to represent the future of the instrument. He performed holding his own in the heavy company of George Cables, Essiet Essiet, Joe Chambers and Eddie Henderson. Cables, who already knew the young vibraphonist, says, “Joel is an extraordinarily talented young musician. I had him in an ensemble at The New School and he is very musical and adventurous in his solos...very lyrical and harmonically astute. Playing with him is a real pleasure...it’s easy to interact with him because he is very responsive to his surroundings.”

Ross, who was born on Jul. 10th, 1995, growing up in a quiet part of the south side of Chicago hearing a “lot of gospel music”, had already had a lifetime of musical experience and education by the time he arrived in New York only months before. He and his twin brother both began playing drums before they were three and by the time he was ten he was sitting in at church services where his father was a teacher-counselor. He began formal music training in elementary school. He remembers, “I think we were about ten when we joined our school concert band and that’s when I started playing mallet percussion...all the classical percussion, tympani, xylophone, orchestra bell, snare drum, bass drum...and then in the same year we auditioned for Chicago all-city music program, which had a concert band and a jazz band.”

He had not even seen a vibraphone or heard jazz before that. He says, “I had auditioned on drums, but my brother is the better drummer so they suggested that I play vibraphone. I didn’t want to, but I did and that was our first exposure to jazz...I remember the first vibraphonist [I heard] was definitely Milt Jackson and he was by far the heaviest influence on me, at least on vibraphone. When we first started off it was Milt Jackson, Thelonious Monk, Miles Davis and then pretty much John Coltrane. Those were the cats we were listening to heavily.”

Ross excelled on the instrument and during his years at the Chicago High School for the Arts, where flutist Nicole Mitchell was an instructor, he earned a seat in the all-city jazz band and began receiving national attention as part of the Monk Institute youth program, which partnered with the school. Ross says, “The first year we worked with Benny Green, the second year we worked with Eric Reed, the third year was Sean Jones and my senior year is when I met Gerald Clayton. And that’s when I learned about a lot of his peers who eventually became mentors and close friends.”

While still in high school Ross met Stefon Harris backstage at the Chicago Jazz Festival: “Stefon was the first professional vibraphonist that I met and that’s how I started meeting all the other vibraphonists. Then I went to college through him and studied with him [at the Brubeck Institute].” Harris’ personalized method

of ear training, which Ross describes as “tying emotion and feeling to harmony” had a profound influence on his composing and playing. Harris proclaims, “Joel is an absolutely brilliant young man. The magic in his creative presence is fueled by a rare combination of courage, drive, curiosity, authenticity and a strong sense of social justice. He is clearly one of the most definitive voices of his generation.”

Vibraphonists Joe Locke and Warren Wolf share his opinion. Locke says, “Joel Ross represents the future of the music—a future that is upon us. He owns the tradition yet is fearless about jumping into unknown territory. His playing is like soul food to me, in the truest sense of the term. I’m nourished by his work and left with a sense of wonder by the intellectual rigor and poetry he brings in equal measure to any project he is part of.” Wolf declares, “Joel is one of my favorite vibraphones today...like a hybrid of some of the modern masters of the vibes like Bobby Hutcherson, Steve Nelson and his mentor Stefon Harris. He takes important stories that are happening in the world and bases his compositions on those particular events. Joel is pretty quiet in person, but when he starts to perform you can truly hear his voice and what he’s going to accomplish in the future.”

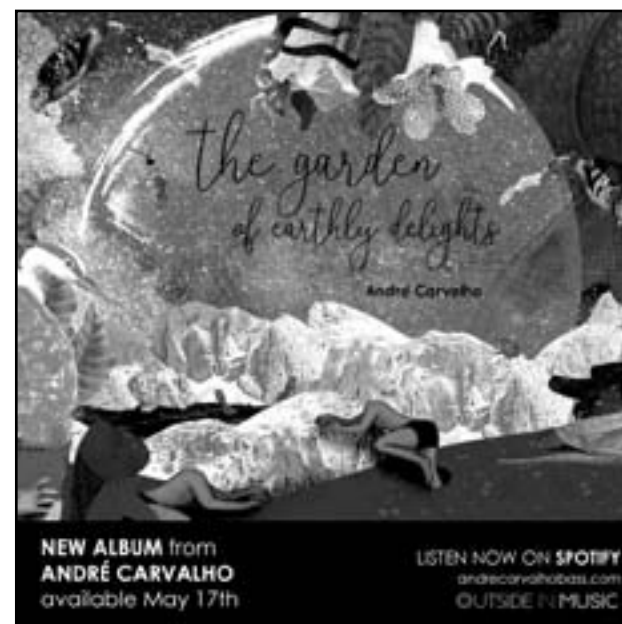
Recently Ross’ profile has increased markedly. While he has led his various ensembles at The Jazz Gallery and late night sessions at Smalls and Dizzy’s Club, most of his national recognition has come as a sideman with Melissa Aldana, James Francies, Marquis Hill, Godwin Louis and Makaya McCraven. Now with the release of his debut album *KingMaker* all that is about to change. The Blue Note date by his Good Vibes band with alto saxophonist Immanuel Wilkins, pianist Jeremy Corren, bassist Benjamin Tiberio, drummer Jeremy Dutton (and on one track guest vocalist Gretchen Parlato), features a dozen original compositions. Following the advice he received from Hutcherson to “write music about your life” each track evokes a tale about family, friends and experiences in a manner that is harmonically absorbing and narrative in nature, unmistakably the work of someone who artistically is his own person.

Yet as compelling as the album is, it is only a glimpse of a huge talent who has much more to say. At a concert last month at Roulette Ross performed with two distinctive ensembles. In his Inspiration Quartet he played both piano and vibraphone on a set of daring compositions based on his regular duo improvising sessions with the group’s saxophonist Sergio Tabanico. Then with his octet Parables, featuring Wilkins, María Grand and Adam O’Farrill, he premiered “Revelation”, a Jerome Foundation-Roulette commissioned work, which revealed enormous compositional prowess and a mastery of the jazz, gospel and classical idioms. Wearing a t-shirt emblazoned with the words Man of God, he played and conducted energetically, dancing around the stage with a joyous smile of major accomplishment and a sense of things to come. ❖

For more information, visit iplayvibes.com. Ross’ Blue Note CD release is at Jazz Standard Jun. 4th-5th. See Calendar.

Recommended Listening:

- Joel Ross — *KingMaker* (Blue Note, 2016)
- Ulysses Owens, Jr. — *Falling Forward* (Spice of Life, 2016)
- Makaya McCraven — *Universal Beings* (International Anthem, 2017)
- Walter Smith/Matthew Stevens/Joel Ross/Harish Raghavan/Marcus Gilmore — *In Common* (Whirlwind, 2017)
- Melissa Aldana — *Visions* (Motéma Music, 2018)
- Marquis Hill — *Modern Flows Vol. 2* (Black Unlimited Music Group, 2018)



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Wed, June 5 Muchmore's, New York & Federico Balducci, Hans Tammen, Shoko Nagai, Vivienne Aerts, Armand Bernardi	9pm

CREATIVE WORKS RECORDS

MYRA MELFORD

MEDITATION AND COLLABORATION

BY FRANZ MATZNER

DON DIXON / COURTESY OF THE ARTIST

There are many facets to pianist Myra Melford's oeuvre. That is one reason her residency at The Stone at The New School this month holds so much promise. Another is the slate of innovative accomplices scheduled to join her. A third is the potency of voice she has cultivated over the last two decades of rigorous spiritual and musical study, diverse collaboration and fearless experimentation.

Bred of jazz, the European classical tradition, Hindustani and Islamic music and a dose of Chicago blues, Melford's approach is rich in texture and rhythmically bold. Her repertoire ranges the gamut from minimally structured free improvisation to highly melodic or groove-driven. Melford explained that these diverse strands have been present—at least nascently—since her earliest childhood exposure to music. Melford's first musical memories are of exploring the piano on her own, an exhilarating process of discovery. She was raised in a household of omnivorous musical taste. Her first piano teacher also took an unusual approach that had a lasting impact. "I was studying classical piano with a family friend who was also a great boogie-woogie player," said Melford. "The blues are really a strong part of my roots as a musician. It can be pretty abstract now, but it's always a current. Whether I am playing completely free or improvising over chord changes...[it's] always present in my music."

Jazz came later in college and was instrumental to her decision to major in music. It has remained another dominant force ever since. A similarly prominent stream of influence flows from her experiences as a Fulbright Scholar in India, studying the harmonium, an instrument with a long tradition in Hindustani music. Melford traveled across India, learning from multiple masters while also exploring yoga and meditation. This proved profound, reshaping her music and deepening her spiritual practice.

She absorbed core musical elements during these studies, which over time have been fully integrated into her music. "Though I don't use Indian rhythms in my music...the form of how Indian music enfolds from a slow introductory phase and then gradually moves into time, picking up tempo, [features] like that are certainly devices used in my music. The biggest thing that changed...after India was the emphasis on melody...[it] became a big way of approaching improvisation. I started to privilege that over chord changes." Musical practices were not the only significant aspect of this period. In many ways, the heart of Melford's music, the immutable core that manifests across its diversity, was brought to light through the greater immersion in meditation. Melford described this core as "...wanting to offer the best of who I am...the desire to offer something uplifting or meaningful to people. I always ultimately want people to experience something life-affirming."

These early strands are still fundamental to Melford's music, but her approach is not static. "I like to play the piano a lot of different ways and in a lot of different contexts," she says, "everything from super

free and experimental to tunes with, I hope, beautiful melodies and harmonies and with grooves...I have always been curious about other kinds of music from around the world. I've pursued [all] these interests. I haven't dropped anything. I just keep adding!" In addition, playing with a lot of different partners is a central part of who she is. "Everyone I play with brings out something new and inspires me in different ways."

This dedication to collaboration will be a prominent feature of Melford's residency. In contrast to her 2005 residency, the new program will present Melford's most current work. "Much of 2005 was about a retrospective, a revisiting of what I had done in my career up until that point," she explained. With the second residency she can now "...focus more on current projects... [as well as] some things I was not able to include [before]."

On tap will be Trio M, Be Bread and Melford's current band Snowy Egret, among other features. Speaking specifically about the latter, Melford explained that they will present their established repertoire, covering music from the band's recent releases, including from the lushly produced *The Other Side of Air* (2017). This latest recording aptly distills key elements of Melford's sound, in particular the blend of the experimental and Hindustani influences. Illustrating her commitment to continuous growth, Snowy Egret's output also reflects Melford's most recent spiritual explorations, including an opportunity to participate in a pilgrimage to sacred sites of the Huichol Indians in Mexico: "Their culture is very connected to what they consider sacred landscapes. Mountains, the ocean and deserts. There was a lot of that energy [in the music that followed] especially on the first record." Snowy Egret will also debut a new arrangement for a suite Melford wrote last summer for Muhal Richard Abrams, which premiered at the Chicago Jazz Festival with a septet of AACM members.

Several reunions are also on the menu. "I am looking forward to reuniting with Trio M, which is Mark Dresser on bass and Matt Wilson on drums. We've had a special connection for many years, [though] recently we have not had much chance to play together." Another night will bring together Melford, Cuong Vu (trumpet), Stomu Takeishi (bass) and Rudy Royston (drums) "...in sort of a throw-back to the band I had for many years, Be Bread."

Melford has a long-standing musical relationship with both Vu and Takeishi. Their earlier recordings coincided with Melford's return from India, *Where the Two Worlds Touch* (2004) and to a greater degree *Images of Your Body* (2006). Melford has maintained an especially close relationship with Takeishi, with whom she first started playing over 20 years ago: "We have developed a kind of telepathic communication where we can anticipate where each other is going with the music and get on board with that and support it... He's such an amazing listener and so attentive, so understanding of how my music unfolds, which can be very different night to night. He's a huge part of then making sure that happens." Melford added, "The other

thing is his relationship to rhythm. I don't know anyone who feels time like he does. It has this feeling of timelessness even though he always knows exactly where he is...He can let [the music] expand and then pull it back in and drop it back into the downbeat several measures later. To me, that's genius."

Not all the music will be drawn from ongoing projects and partnerships. The first night of the residency will feature the New York premiere of a quartet that has only played together twice before, in California, comprised of Ben Goldberg (clarinet), Michael Formanek (bass) and drummer Hamir Atwal. "We found we had this great connection and ease playing with each other. I am looking forward to introducing the New York audience to it."

Melford will also showcase a group of musicians she felt would be exciting to play with, but with whom she hasn't worked often in the past. "This will be a first meeting of a quintet with Mary Halvorson [guitar], Ingrid Laubrock [saxophone] and Tomeka Reid [cello]." The meeting promises fireworks because the four women share common attributes "like the ability to just play completely free improvisation, but also to use notated material or some kind of text structure."

Over the scope of her work, Melford has pursued an additive process that remains a major characteristic, defining her music's wealth of detail and intense sense of motion. It also helps elucidate the personal connection many feel when encountering her music. Her inspirational sources are so individualized—and multifaceted—that the resulting amalgam clearly shines forth from Melford's deepest being. Her willingness to share that light so completely accounts for both her music's originality and its capacity to connect with listeners at such a highly personal and spiritual level.

The Stone residency affords the opportunity to experience Melford's rich music and personal energy in an intimate setting, whether audiences are able to attend a single evening or more than one. In her words, listeners will be able to "...hear a very similar energy at the core of the music expressed in very different ways through different vocabularies, from tunes to open-ended explorations and also hear all these unbelievably great colleagues with whom I get to play." ♦

For more information, visit myramelford.com. Melford is at The Stone at The New School Jun. 11th-15th. See Calendar.

Recommended Listening:

- Myra Melford—*Alive in the House of Saints* (hatHUT-hatOLOGY, 1993)
- Myra Melford—*The Same River Twice* (Gramavision, 1996)
- Joseph Jarman/Leroy Jenkins/Myra Melford—*Equal Interest* (OmniTone, 2000)
- Myra Melford/Mark Dresser/Matt Wilson—*Trio M: Big Picture* (Cryptogramophone, 2006)
- Myra Melford—*Life Carries Me This Way (Solo Piano)* (Firehouse 12, 2013)
- Myra Melford's Snowy Egret—*The Other Side of Air* (Firehouse 12, 2017)

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LARRY McKENNA

BY ALEX HENDERSON

Tenor saxophonist Larry McKenna has been a fixture on the Philadelphia jazz scene for well over 60 years, performing with many iconic Philadelphians along the way, including clarinetist Buddy DeFranco, tenor saxophonist Jimmy Heath, pianist Kenny Barron and trumpeter Randy Brecker, as well as his share of New Yorkers. In 2018, he co-led a studio date with fellow tenor saxophonist and octogenarian Bootsie Barnes, *The More I See You* for Vancouver-based Cellar Live.

McKenna and Barnes have many things in common: both were born in 1937 (McKenna in July, Barnes in November); have been active on the Philly scene since the '50s; play hardbop; and favor a lyrical yet hard-swinging approach to the tenor saxophone. McKenna and Barnes have been performing two-tenor gigs in Philly since the '80s, when they first shared the stage at Ortlieb's.

"We were a big hit at Ortlieb's," McKenna recalls. "A lot of people said it was reminiscent of the old tenor groups like Sonny Stitt and Gene Ammons, Eddie 'Lockjaw' Davis and Johnny Griffin, Al Cohn and Zoot Sims, Dexter Gordon and Wardell Gray. This was a Philly version of the two-tenor thing."

The More I See You came about after McKenna, Barnes, organ player Lucas Brown and drummer Byron Landham played a concert at Penn State Abington in the Philly suburbs. After Cory Weeds saw a video of that concert online, he got in touch with McKenna. "Cory said, 'Can you get the same group to record for me? I want to put it out on my label,'" McKenna remembers. "So I called the guys. We had one short rehearsal and recorded the album. I did some of the arrangements and Bootsie did some."

McKenna arranged Harry Warren's title track and

Henry Mancini's "Mr. Lucky" while Barnes provided arrangements for Peter Nero's "Sunday in New York" and Hank Mobley's "The Break Through". The saxophonists acknowledge a fellow Philadelphian, tenor saxophonist Jimmy Heath, on their performance of his "For Minors Only". "Even though our styles are somewhat different and our sounds are somewhat different, Bootsie and I match up really well together, for some reason," McKenna observes. "It's not like, 'Oh, this guy sounds totally different from the other guy and they don't make a good team.' We noticed that from the very first time we ever played together: even though the styles are contrasting, we're able to feed off of each other." McKenna adds, "You could always tell Sonny Stitt and Gene Ammons apart, but still, they made a perfectly good team. A lot of it has to do with spurring each other on. Bootsie and I seem to have that kind of chemistry."

McKenna's first big break came in 1959, when he was hired to play in Woody Herman's big band. The saxophonist kept busy with performances and teaching in the '60s-80s, but it wasn't until 1997 that he recorded his first studio album, *My Shining Hour* (Larry McKenna Plays Harold Arlen), for Pittsburgh-based Alanna Records. Albums for Dreambox Media and other labels followed and McKenna's live activities in recent years have ranged from big bands to small groups.

Numerous jazz greats came out of Philly over the years. Some of them moved to New York City, the West Coast or Europe; others opted to stay. McKenna falls into the second category, although he toyed with the idea of a move to either NYC or Los Angeles in the '50s and '60s. "The only time I've ever really entertained any idea about moving away from Philadelphia was when I was really young," McKenna explains. "There were some guys I knew who wanted to move to New York; they wanted to get an apartment. We went up to New York apartment-hunting. We were just driving around New York and I thought, 'I don't really want to live up here. If I'm going to move somewhere, I want to move where it's going to be warm.' I've always hated the cold weather." After considering a move to Los Angeles in order to escape Philly's winters, McKenna decided that from a career standpoint, he was better off

staying in Philly. "It wasn't easy for me to break into the jazz scene in Los Angeles and I never really wanted to live in New York," McKenna remembers. "So I just stayed here in Philadelphia. I got teaching gigs. I worked all the time. I've never been without gigs here. So there was no real reason for me to move." ❖

For more information, visit larrymckenna.com. McKenna is at Smalls Jun. 23rd with Sam Taylor. See Calendar.

Recommended Listening:

- Woody Herman — *The New Swingin' Herman Herd* (Crown, 1960)
- Buddy DeFranco (with Al Raymond All Star Big Jazz Band) — *Born to Swing!* (Star Satellite, 1987)
- Larry McKenna — *My Shining Hour* (Larry McKenna Plays Harold Arlen) (Alanna, 1997)
- Frank Tiberi — *4 Brothers 7* (Jazzed Media, 1998)
- Larry McKenna — *It Might As Well Be Spring* (Dreambox Media, 2000)
- Sam Taylor Quartet — *Along the Way* (with Larry McKenna) (Cellar Live, 2017)

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LEST WE FORGET



ED BLACKWELL

BY JOHN PIETARO

With his 1960 recording *This is Our Music*, Ornette Coleman introduced his revolutionary quartet's latest addition. In the liner notes he wrote of Ed Blackwell: "This man can play rhythm so close to the tempered notes that one seems to hear them take each other's places." Not only did this landmark album demonstrate uncanny advancement in free jazz, it was the first recorded evidence of the drumset's near total liberation. Blackwell's path out, however, was not through rejecting his instrument's heritage, but embracing it.

Born in New Orleans in 1929, Edward Joseph Blackwell had ample access to tradition even as the music developed in new directions. During high school, he became a marching band staple, playing snare or tenor drum. In a 1981 *Modern Drummer* interview, Blackwell spoke of the pioneering drummer Paul Barbarin, citing his influence: "He used to...talk to me a lot about the drums and drum rolls; how he played and how he learned to play."

Such defined focus rudiments offered the drummer that Second Line foundation unique to the Crescent City. The roots are easily evidenced by the drag and ratamacue flourishes he'd later spread to the entire kit. Ironically, Blackwell only began playing drumset in 1949, learning on the job. Studying with a local drummer (but simultaneously an ardent disciple of Max Roach), he adapted quickly and purchased his initial drumset from the all-female big band International Sweethearts of Rhythm after their breakup. Blackwell, along with pianist Ellis Marsalis, joined clarinetist Alvin Batiste's band, then in 1951 relocated to California, meeting Coleman. The pair established a musical partnership, shedding light on the sounds to come, but shunned by L.A.'s postbop scene, Blackwell returned to New Orleans. Coleman moved to New York, bringing Don Cherry, Charlie Haden and Billy Higgins along with the infamy of brutish naysayers.

Higgins' departure in 1960 saw Blackwell's return, resulting in the recordings *This is Our Music* and *Free Jazz*. The band, sans leader, famously collaborated with John Coltrane for *The Avant-Garde* and, reunited, released *Ornette* (1961), further expanding the free concept. From the opening track "W.R.U.", Blackwell's melodic vision was cast and he carried that to the Five Spot for the historic sessions with the Eric Dolphy-Booker Little band. By the mid '60s the drummer left Coleman but returned to the fold for *Friends and Neighbors*, *Broken Shadows* and *Science Fiction*. Into the

'70s, his work with Karl Berger (their duos are especially poignant) at the Creative Music Studio and then with Dewey Redman, Cherry and Haden in the band Old and New Dreams solidified him as an invaluable Harmolodic force.

Blackwell also spent a year in Africa studying and by 1976 began a long period teaching at Wesleyan University. Highly active throughout the '70s-80s though afflicted with kidney disease, Blackwell worked often with Cherry as well as Archie Shepp, Anthony Braxton, Joanne Brackeen, David Murray, Steve Coleman and many more. He died in 1992. ❖

A tribute to Ed Blackwell is at The Stone at The New School Jun. 27th with Wadada Leo Smith and Pheeroan akLaff. See Calendar.

Recommended Listening:

- Ornette Coleman — *This Is Our Music* (Atlantic, 1960)
- John Coltrane/Don Cherry — *The Avant-Garde* (Atlantic, 1960)
- Don Cherry — "Mu" First Part/"Mu" Second Part (Actuel-BYG, 1969)
- Old and New Dreams — *Old and New Dreams* (Black Saint, 1976)
- Dewey Redman/Ed Blackwell — *In Willisau* (Black Saint, 1980)
- Wadada Leo Smith/Ed Blackwell — *The Blue Mountain's Sun Drummer* (Kabell, 1986)

FUNDACJA SŁUCHAJ!

BY KURT GOTTSCHALK

The freeing of Poland from Communist rule in 1989 brought a freeing of Maciej Karłowski's ears as well. The opening of communication with the West granted access to a new world of sound for the Warsaw teen, who would go on to become a noted jazz critic and founder of the intrepid label Fundacja Słuchaj.

Karłowski was already a fan of classic jazz, avidly listening to Miles Davis, John Coltrane, Ornette Coleman, Chick Corea and Keith Jarrett, but the new freedoms made access to smaller labels and more adventurous sounds possible, at least with a little effort.

"For the first time, we had the same possibility to learn music as people in Western Europe," Karłowski recalled. "I was very thirsty to listen and listen and listen and explore more and more and more music and then I received as a gift two albums—*Smoke* by Alexander von Schlippenbach and Sunny Murray [FMP, 1989] and [one by] Evan Parker trio's with Barry Guy and Paul Lytton, *Breaths and Heartbeats* [Rastascan, 1994]." With those albums, he says, he found a passion and a desire for further education.

"At that time, I was working in a music store that was a distributor of some independent labels, among them hatHUT records," he said. "So the music of Anthony Braxton, Cecil Taylor, Steve Lacy and Guillermo Gregorio started surrounding me." Traveling to Krakow, he expanded his horizons at a

record store owned by Marek Winiarski, who would go on to launch Not Two Records.

Pendulums have a tendency to swing both directions and before too long, Karłowski was drowning in the riches of experimental jazz.

"Thousands of CDs were on my shelves and every week I bought new CDs and was looking for LPs that were important to me," he said. "One day I was looking for something I would like to listen to and after a few moments I realized that I had nothing I would like to put on the turntable or inside the CD player.

"It was a strange experience," he continued. "I thought that I'm probably like a prisoner in the great golden cage with all these dreamed-of beautiful CDs where there was over one meter of Steve Lacy's solo recitals, hundreds of CDs of Miles, Coltrane, Monk and even more of John Zorn. That was for sure purely connected with my desire of how to sate the lack of CDs from my youth. I decided to sell over half of my collection and leave only these CDs that for me mean something."

Refining his collection to only the most important titles eventually evolved into putting out those titles himself. Working with a base built through his web magazine *Jazzarium.pl* and with a small amount of financial backing from friends, Karłowski launched Fundacja Słuchaj (which translates as The Listen Foundation) in 2013.

The first release was by German vibraphonist Christopher Dell with the noted Polish rhythm section of bassist Marcin and drummer Brat Oleś, who have recorded with the likes of Rob Brown, David Murray, Herb Robertson and Ken Vandermark. The following year saw four more releases, all by Polish artists. But

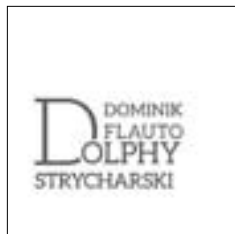
his thirst soon got the better of him again.

"At the beginning, I had a plan to release only four CDs per year, mostly recorded by Polish musicians," he said. "Everything changed when I invited to the Warsaw-based Festiwal Ad Libitum [pianist] Agustí Fernández for a five-day residency. All that happened those days, the music, meeting with Agusti, [bassist] Barry Guy, [drummer] Ramón Lopez, [cellist] Frances-Marie Uitti and [electronics artist] Joel Ryan encouraged me to release my first foreign artists on CD." The 2014 residency was the grist for the 2015 four-disc set *River Tiger Fire*.

The following year saw eight new releases, including a pairing of Fernández and the Tunisian violinist Yasmine Azaiez; a double CD by the quartet of Evan Parker, bassist John Edwards, drummer Mark Sanders and reed player Mikołaj Trzaska; a return of the Oleś brothers; and a disc featuring [trumpeter] Amir ElSaffar. The following years have only picked up the pace. Last year saw 17 new titles on the label and plans are currently underway to reissue the Fernandez, William Parker and Susie Ibarra album *One Night at the Joan Miró Foundation* (Synergy, 1998) along with new releases by Evan Parker and guitarist Joe Morris and a boxed set by saxophonist Trevor Watts. And all the while, Karłowski has maintained his commitment to documenting the work of the growing scene in Poland.

"It has become larger than in past years," he enthused. "So many musicians try to discover their own voices. Some of them play in the Warsaw Improvised Orchestra, some of them—like fantastic blockflute [recorder] player Dominik Strycharski—

(CONTINUED ON PAGE 46)



Flauto Dolphy
Dominik Strycharski



Of Echoing Bronze
Nate Wooley/Torben Snekkestad



Tools Of Imagination
Evan Parker/Eddie Prevost



Free Radicals At DOM
Evans/Fernández/Guy



Let It Be - Live in Liverpool
Trevor Watts/Stephen Grew

VOXNEWS

CLOSE-UPS

BY SUZANNE LORGE

In 2016 Los Angeles-based vocalist Tierney Sutton and her band turned out a winning score for director Clint Eastwood's film *Sully*. One of the tunes didn't make the cut for the film but landed on the soundtrack; Sutton and Co. reprise this uplifting song, "Arrow", on their latest release for BFM Jazz, *Screenplay*, a 15-song compilation culled from 80 years of Hollywood filmmaking. The excellence of this album derives as much from the Sutton Band's fresh arrangements as from the compositional élan of the album's many beloved songs. Sutton herself arranged Michel Legrand-Alan and Marilyn Bergman hit "Windmills of your Mind", from *The Thomas Crown Affair*, as an atmospheric modern jazz interlude; she and Alan trade heartbreak on their duet "How Do You Keep the Music Playing?", from *Best Friends*; and bassist Trey Henry and drummer Ray Brinker offer up a moody, cool rendition of Paul Simon's "The Sound of Silence" from *The Graduate*. Among the more unexpected turns are contributions from the musical comedy *Grease*—a regret-filled "Hopelessly Devoted to You" and a Latin take-down of "You're the One that I Want"—and the previously unrecorded "Ev'ry Now and Then", a deliciously too-

sad ballad co-written by the Bergmans and Dave Grusin for *Mulholland Falls*. Even outside a celluloid context these tunes still pack an emotional punch.

Prolific singer/composer Ayelet Rose Gottlieb dropped two discrete albums last month. On the first, *Pneuma: Who Has Seen the Wind?* (Songlines), Gottlieb sets her smooth, expressive alto in service to a suite of songs that take the wind as their theme; three clarinets provide the comping, from free improv through electronica to klezmer and on to more familiar jazz idioms. The recording is feeling and changeable—like the element it conjures up. On the second, *I Carry Your Heart: A Tribute to Arnie Lawrence* (Ride Symbol), in dedication to Gottlieb's early mentor, Arnie Lawrence's son Erik—a gifted saxophonist and flutist in his own right—joins Gottlieb for a poetry-and-improvisation recording. The duo, abetted by pianist Anat Fort and Gottlieb's three children, recreated the studio setting for Arnie Lawrence's improvised composition, "Inside An Hourglass", which Herbie Mann's label Embryo released in 1970. Almost 50 years ago the younger Lawrence, then a child, raced about the studio playing instruments lying about during the famous session, adding youthful playfulness to the recording. This time Gottlieb's children take on that role. Life imitating life. Gottlieb and Lawrence celebrate the album at Pomegranate Gallery (Jun. 26th)

Millennial powerhouse Grace Kelly, singer/saxophonist, has launched the second album in her

GO TiME series, this time a Los Angeles-centered release. *GO TiME: Live in LA* serves as an enticing followup to last year's video album *GO TiME: Brooklyn*, both on the PAZZ label. On tunes as disparate as Billy Austin-Louis Jordan's "Is You Is or Is You Ain't (My Baby)", John Lennon-Paul McCartney's "Come Together" and Van Morrison's "Crazy Love", Kelly demonstrates both keen technique and unflagging style. She performs as a guest artist at the Django Reinhardt Festival at Birdland (Jun. 27th).

Linda May Han Oh's new album, *Aventurine* (Biophilia) reveals the bassist's burgeoning interest in writing for vocals. On this modern jazz release she writes choral arrangements for the first time—specifically for the Australian quintet Invenio, led by Melbourne singer Gian Slater. Throughout the album the group handles early chant lines as deftly as bebop grooves.

Singer Hilary Gardner plays from *The Late Set* (Anzic), her duo album with pianist Ehud Asherie, at Dizzy's Club (Jun. 6th) and, in an exciting cross-genre move, New York City Opera presents *Stonewall*, a commissioned work commemorating the 1969 Greenwich Village uprising at the Rose Theater (Jun. 25th).

Clarification: the April VOXNews column described Bob Dorough's *But For Now* (Enja), released posthumously this year, as his final album. But in 2017 Deer Head Records released *Live at the Deer Head Inn*, which Dorough recorded in 2015, a year after he recorded *But For Now*. ❖

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DAVE SAMUELS

BY ANDREY HENKIN



Dave Samuels, a vibraphonist/percussionist best known for his participation in jazz-fusion band Spyro Gyra and own Caribbean Jazz Project, died Apr. 22nd at 70 after a long illness.

Samuels was born Oct. 9th, 1948 in Waukegan, Illinois, just north of Chicago. In an interview given for Yamaha Instruments in 2012, Samuels recalled, "When I was growing up, we had a lot of music in the house. Both my older brothers played instruments. My eldest brother played piano, my middle brother played saxophone and I played drums...I was playing in the school jazz band, getting together with other players to learn new music and when I was about 15 years old I started working." It was while matriculating at Boston University that he switched to vibraphone and marimba, eventually going on to Berklee College of Music and studies with Gary Burton.

In his mid 20s, Samuel began his recording career. In November 1974, he took part in the famed Gerry Mulligan/Chet Baker *Carnegie Hall Concert* released on CTI. More work with Mulligan followed, as well as with David Friedman and Michael Mantler/Carla Bley. 1977 was an auspicious year that found Samuels performing with Frank Zappa, making his first guest appearance with Spyro Gyra and releasing the first album under the moniker Double Image, a band co-led by himself and fellow vibraphonist Friedman.

Samuels would go on to work with Spyro Gyra, first as a guest, then as a full-fledged member and again as a guest through 2008, appearing on over 20 albums. Double Image was a less prolific project, yet still yielded several albums between 1977-2006. Alongside these two vehicles, Samuels had a trio with Art Lande and Paul McCandless, which recorded a 1981 album for ECM, and sideman work with Anthony Davis, Andy LaVerne, Joe Beck, Oscar Peterson, Michael Brecker and Billy Cobham. From 1994-2001, he was a part of various Pat Metheny groups.

He still had time to make his own albums for Telarc, MCA, GRP, Columbia, Verve and Concord. His concentration from the mid '90s well into the new millennium was his Caribbean Jazz Project, which made 10 albums, including ones with guests Paquito D'Rivera and Diane Schuur.

Samuels also was a columnist for instrument magazines, an instructional book author, clinician and instructor at Berklee and New England Conservatory. Speaking about his connection to instruments in the Yamaha interview, the aptly soft-spoken Samuels said, "Musicians have a love of creating music. They also have a love of playing certain instruments that they feel very connected to. When I play, I play the instruments that I feel not only comfortable playing, but that represent my sound and that fits into the music I've got."



EINAR IVERSEN (Jul. 27th, 1930 – Apr. 3rd, 2019) The pianist received the Buddyprisen from the Norwegian Jazz Forum in 1958, released *Me and My Piano*, his country's first piano trio LP, in 1967, worked with visiting Americans like Anthony Ortega, Dexter Gordon and others and released leader albums in the '90s-00s for Gemini and HazelJazz. Iversen died Apr. 3rd at 89.



JACK JENNINGS (1928 – Apr. 5th, 2019) Since the mid '60s the percussionist and vibraphonist had credits under Kai Winding, Wes Montgomery, Astrud Gilberto, Willie Bobo, George Benson, Paul Desmond, Gene Bertoncini, Kenny Burrell, Dizzy Gillespie and Lionel Hampton. Jennings died Apr. 5th at 91.



SAM PILAFIAN (Oct. 25th, 1949 – Apr. 5th, 2019) The tuba player was originally in the classical world as part of The Empire Brass Quintet but veered off into jazz in the '90s, releasing a couple of albums under his own name and working with Frank Vignola and as part of Summit Brass. Pilafian died Apr. 5th at 69.



DAVEY WILLIAMS (1952 – Apr. 5th, 2019) The guitarist was on albums made for the Trans Museq label alongside LaDonna Smith, Andrea Centazzo and Wally Shoup from the late '70s onwards, was a member of Curlew and recorded with Anne LeBaron, Jim Staley, John Zorn and others. Williams died Apr. 5th at 66. ❖

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JAZZKAAR

BY ANNIE MURNIGHAN

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Kadri Voorand

Tallinn, Estonia's Jazzkaar festival celebrated its 30th anniversary (Apr. 19th-28th) with a program of over 80 concerts and nearly 180 events spread out across the city and beyond, including special happenings in nearby towns. It almost feels inadequate to refer to the ten-day affair as a music festival; beyond a remarkably diverse array of musical acts, Jazzkaar also included numerous talks and exhibitions celebrating the city's commitment to its thriving arts scene.

The festival is just one example of Estonia's emphasis on promoting the arts in the wake of its 1991 independence from the Soviet Union, which marked the end of over 50 years of artistic and cultural oppression. Walking the streets of Tallinn today, one will find posters for festivals, concerts and art exhibitions lining the cobbled walls of the medieval city and the first stacks on display at Tallinn's three largest record stores are all dedicated to local artists.

One Estonian artist whose (well-deserved) hype preceded her is Kadri Voorand, who performed in duo with bassist Mihkel Mälgand multiple times throughout this correspondent's five-day visit. The first was one in a series of "home concerts", in which small groups of lucky listeners were invited to take off their shoes and witness intimate performances by similarly sock-clad musicians in the homes of local families. On Sunday night, as the soft light of the sunset cast a warm glow on the wide-open living room, Voorand and Mälgand created massive polyphonic landscapes that rippled and pulsed throughout the space. Voorand, mainly a vocalist, also spontaneously switched between various instruments (including violin, piano, glockenspiel and mbira) with the assistance of a deftly handled looping pedal. Mälgand provided the perfect backbone on upright bass and bass guitar, responding instinctively to Voorand's theatrical vocal dynamics and balancing her whimsical spoken word interludes, which one audience member aptly compared to the work of Laurie Anderson.

Voorand was one of many artists to challenge the limits of jazz as it is traditionally defined. However, in the festival's designated "Experimental Music Night", the performances varied, both in quality and in how each performer defined the vague descriptor. Saxophonist Peter Brötzmann was up first, performing in duo with Heather Leigh on pedal steel guitar with effects. As Leigh created distorted, almost folksy reverb-drenched drones, Brötzmann ripped out frantic, endlessly captivating lines with his characteristically harsh and robust tone. Though they often appeared to exist within separate sonic landscapes, the magic of their collaboration emerged when their disparate styles suddenly overlapped in mystifying ways.

Swedish vocalist Sofia Jernberg began by

alternating between soulful melodies and uncanny timbral utterances pushing the limits of the human voice. A palpable silence fell over the audience as the crowd strained to hear each and every fascinating sonic detail hidden within her rasping, squeaking, high-pitched and guttural exhalations.

Somewhat less successful was Estonian saxophonist Maria Faust with bassist Tim Dahl and drummer Weasel Walter. The performance struggled to maintain momentum after sound issues early on; a shame, given the group's riveting mixture of jazz, noise rock and post-punk. A comparable fusion of styles came later in the festival from New York electronic noise rockers paris_monster. Geoff Kraly (bass and electronics) and Josh Dion (drums, electronics and vocals) set the mood with swirling electronic sequences before incorporating distorted bass riffs and stuttering rock rhythms.

American vocalist Somi presented a collection of songs from her album *Petit Afrique* to a packed crowd on the Vaba Lava stage, conveying a sense of intimacy through her deep personal connection to the material, drawing directly from her own experiences to send soulful, mesmerizing messages on race and identity. Her powerful, mutable jazz vocals shifted from a rich tenor to a delicate vibrato to deliver highlights such as her silky smooth ode to Harlem and an upbeat, funky rallying cry against gentrification.

Another strong set from a local artist came with pianist Kirke Karja and The Klingons, comprised of reed player Liudas Mockūnas, saxophonist Pierre Lapprand, bass player Etienne Renard and drummer Hans Kurvits. The group delivered serious music with no interest in playing it safe. Though often played with dissonance, Karja's ideas flowed out in a mesmerizing and fluid stream of consciousness set to a driving beat anchoring the unsettling and unsettled atonal melodies. Though at times the horn solos tested the audience's patience, the group's zeal was infectious, as their mysterious and meandering tunes unexpectedly unfolded to reveal a strange, lyrical grace.

Hungarian violinist Félix Lajkó on the Vaba Lava stage held nothing back, shredding out expressive folk lines accompanied by Attila Sidos's nylon-string guitar strumming and József Horvath's jazzy upright bass. Lajkó kept the momentum going with aplomb, dramatic dynamic shifts displaying the group's impeccable timing and synchronicity.

Appearing in Estonia for the first time was the Joshua Redman Trio, who played originals as well as pieces like Richard Rodgers-Oscar Hammerstein's "Surrey with the Fringe On Top" and Oscar Pettiford's "Tricotism". The saxophonist, bassist Reuben Rogers and drummer Gregory Hutchinson kept it light and cool, with impeccable timing and musical sensitivity. As Rogers held down smooth harmonic lines and Hutchinson wowed with a rhythmic finesse, Redman soared. The group was so in sync even the most simple of melodies were elevated to a level of mastery.

The America-centric evening continued as DC-bred rapper Oddisee took to the Vaba Lava stage, backed by his five-piece band Good Compny. The floor was opened up to a packed standing room crowd as soulful keyboard harmonies, bright electric guitar and dramatic, shimmering drums built up into a tight groove. The set was one of the most lively this correspondent saw all week.

By the end of the week, after an inevitably taxing run of three to four shows per night, the highlights shone clearly from among the less memorable. As this correspondent's trip came to a close, there was a moment of reflection on one of the first shows of the week—a riveting offering from the German pianist Martin Kohlstedt. Beyond his technical capability, it was the curiosity apparent in his playing that rendered the performance so memorable, reflecting the general mood of the week's program. ❖

For more information, visit jazzkaar.ee



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Takahiro Izumikawa

Quartet feat. Vincent

Herring (as)

10:30 pm

Tomoaki Baba Quartet

Wednesday, June 26

7:00 pm

Tadataka Unno Trio

9:00 pm

Miki Hayama Quintet

feat. Mark Shim

10:30 pm

Rina Yamazaki Trio

Thursday, June 27

7:00 pm

Migiwa Miyajima Sextet

9:00 pm

Erena Terakubo & Nana

Quintet feat. Louis Hayes (ds)

& David Kikoski (p)

10:30 pm

The Maguire Twins Quartet

feat. Steve Nelson (vib) &

Benito Gonzalez (p)

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Begin Again

Fred Hersch & The WDR Big Band (Palmetto)
by Jim Motavalli

Usually heard solo or in trio format, pianist Fred Hersch's compositions also shine in the big band format. So collaboration with the Cologne-based WDR Big Band was probably inevitable. The music was arranged and conducted by Vince Mendoza, who has done cogent work for Joni Mitchell, Sting, Melody Gardot, Joe Zawinul and Björk.

The title tune actually has a long trio section, reuniting us with the familiar Hersch, but the full orchestration, with a slight Latin tinge, highlights the durability of the pianist's writing. That's Swedish alto saxophonist Johan Hörlén soloing so effectively. "Song without Words, #2: Ballad" features Hörlén again; this track would shine with just the one horn added to the trio. "Havana" is here in a big shape-shifting arrangement, changing tempo and mood rapidly, like a medley in a flashy musical. A long piano section takes it off the stage and into the streets and Paul Heller offers a muscular tenor solo.

"Out Someplace (Blues for Matthew Shepard)" is an appropriately moody ballad, with overtones of contemporary classical music, and personal for Hersch, a mournful response to a horrific hate crime. "Pastorale" is pretty and peaceful, with a swelling melody and quietly uplifting work from Hersch. Ruud Breuls' anthemic trumpet is wonderful on the gently swaying "Rain Waltz". Karolina Strassmayer also has some salty things to say on alto, but gets a bit overwhelmed by the arrangement.

"The Big Easy" is New Orleans on a Sunday afternoon, a sashay through the French Quarter. Ludwig Nuss' trombone and Andy Haderer's trumpet give it regional flavor. "Forward Motion" is the brash swinger, with the strongest melody on the disc.

Mendoza's writing has its near-bombastic moments, but is generally understated. For the most part, this isn't big, brassy jazz, but thoughtful music with a full palette of colors nicely serving Hersch the composer.

For more information, visit palmetto-records.com. Hersch is at *Jazz Standard* through Jun. 2nd. See Calendar.



Perpetual Optimism

Herlin Riley (Mack Avenue)
by George Kanzler

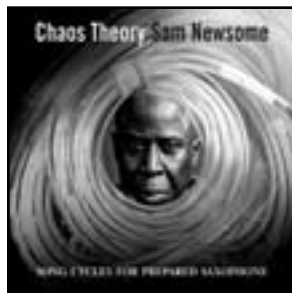
This album could also have been called "Perpetual Motion", an apt description of drummer Herlin Riley's approach to rhythm and his percussion arsenal. Some drummers push the beat from behind, others stay right on top of it. Riley leads it, pulling it along as his rhythmic patterns forge slightly ahead. To this forward-leaning approach, Riley adds New Orleans Second Line polyrhythmic accents. A native of the Crescent City, he studied with Ellis Marsalis and has been a member of

Wynton Marsalis' small bands and the Jazz at Lincoln Center Orchestra (JLCO) for most of his career.

Here the drummer leads a quintet furnished with young, expressive players who, much like the members of JLCO, bring an encompassing historical perspective to their mainstream modern playing, one that reaches back beyond the bebop era. Trumpeter Bruce Harris incorporates such Swing Era stylistic flourishes as swoops, slurs and pinches in a vibrato-rich tone, as well as employing a variety of mutes, including a resonant bucket mute on the Gene de Paul-Don Raye standard "You Don't Know What Love Is". Alto saxophonist Godwin Louis can evoke the bebop-grounded facility of Cannonball Adderley or Phil Woods, but on Riley's Ellington-like ballad "Touched", he conjures up the supple spirit of Johnny Hodges. Pianist Emmet Cohen is a deft, all-around talent, whether weaving around ensembles, incisively comping, mimicking strummed guitar (on the title track) or creating fully realized piano trio magic on Victor Young-Ned Washington's "Stella by Starlight" with just brushes and Russell Hall's bass.

Riley is not one of those drummers who asserts leadership by soloing on every track; his only extended solo is on Victor Goines' "Borders Without Lines", one incrementally developed over piano and bass comping. But he brings a variety of rhythms, many uptempo, to the proceedings, sometimes adding hand-claps and/or tambourine to emphasize the Second Line beat, as on his "Rush Hour" and Ellis Marsalis' "Twelve's It". He also raps a tribute to Ellis on that tune and delivers a convincing blues vocal on Willie Dixon's classic "Wang Dang Doodle".

For more information, visit mackavenue.com. Riley is at *The Appel Room* through Jun. 1st. See Calendar.



Chaos Theory: Song Cycles for Prepared Saxophone Sam Newsome (s/r)
by George Grella

The prepared instrument concept, physically altering the instrument, is generally attributed to John Cage. Though he wasn't the first to insert objects into the piano strings, thus radically altering their sonic properties, he did—starting with his 1938 piece *Bacchanale*—establish the method as its own genre.

Cage's goal was to replace an entire percussion section with the piano. Saxophonist Sam Newsome's goal has been to expand the possibilities of his soprano saxophone. He frequently uses mutes to alter the sound and on *Chaos Theory* he uses tubing to lower the range—among other things this produces a sound like a didgeridoo ("Sonic Polarity") or a viola being played via a double-reed ("Tel Aviv").

Conceptually, this is closer to Henry Cowell, who changed the way the piano could be played. Musically this is nothing but Newsome, an excellent improviser with a high level of dedication to the craft of spontaneous music. He values organization and discipline as much as he does freedom and the album as a whole is broken down into refreshingly succinct pieces, most under three minutes in duration.

All these elements make the listening experience provocative but also ambiguous; for every ear-opening idea there's a missed opportunity. Tracks like "Boiler Room Aesthetics" and the four separate sections of the title piece mix some startling and attractive timbres (via multi-tracking), not the least of which is

Newsome's ability to play long, sustained phrases of exquisite and finely tuned multiphonics. The best stuff sounds like a small improvising ensemble with everyone listening sharply to one another. That this is all one man in no way undercuts how well Newsome can form something out of nothing.

But there are also pieces like "Bubble Mute Boogie" and "Urban Locomotion" that are a repeated rhythm pattern with Newsome playing lines over the top. While not bad, they are ordinary in the context of the recording's principles.

For more information, visit somenewmusic.com. Newsome is at *Bushwick Public House* Jun. 3rd. See Calendar.

ERIC'S HOUSE OF IMPROV
PRESENTS

JUNE 3, 2019

URS LEIMGRUBER/BRANDON LOPEZ



URS LEIMGRUBER - SAXOPHONE
BRANDON LOPEZ - BASS



JUNE 7, 2019

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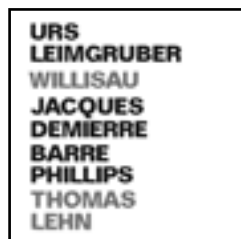
- Art Ensemble of Chicago — *We Are On The Edge: A 50th Anniversary Celebration* (Pi)
- Davell Crawford — *Dear Fats, I Love You* (Basin Street)
- Satoko Fujii — *Stone (Solo Piano)* (Libra)
- Heinz Geisser Ensemble 5 — *The Collective Mind* (Leo)
- Eric Hofbauer's Five Agents — *Book of Water* (Creative Nation Music)
- Pete McGuinness Jazz Orchestra — *Along For the Ride* (Summit)
- Sam Newsome — *Chaos Theory: Song Cycles for Prepared Saxophone (s/r)*
- Terkel Nørgaard — *With Ralph Alessi* (WeJazz)
- Ralph Peterson's Messenger Legacy — *Legacy Alive, Vol. 6 at The Side Door* (Onyx)
- Rodrigo Pinheiro/Zbigniew Kozera/Kuba Suchar — *WSCHØD* (Clean Feed)

Laurence Donohue-Greene, Managing Editor

NEW RELEASES

- Bangkok Lingo — *Smells | Colours | Noise* (Losen)
- Bill Cole/Alex Blake — *Still Breathing 2 (s/r)*
- Paul Dunmall Sun Ship Quartet — *John Coltrane 50th Memorial Concert at Café Oto* (Confront)
- Burton Greene/Damon Smith/Ra Kalam Bob Moses — *Life's Intense Mystery* (Astral Spirits)
- Griot Galaxy — *Kins* (Third Man)
- Håkon Kornstad Trio — *In Treibhaus* (Grappa)
- Sam Newsome — *Chaos Theory: Song Cycles for Prepared Saxophone (s/r)*
- OGJB Quartet — *Bamako* (TUM)
- Akira Sakata/Johan Berthling/Paál Nilssen-Love — *Arashi: Jikan* (PNL)
- Sun Ra — *Monorails & Satellites (Works for Solo Piano, Vol. 1, 2, 3)* (Cosmic Myth)

Andrey Henkin, Editorial Director



Willisau
Leimgruber/Demierre/Phillips/Lehn (Jazzwerkstatt)
Face to Face
Urs Leimgruber/Jean-Marc Foussat (Fou)
 by Kurt Gottschalk

Urs Leimgruber has been a third of one of the champion working units of nonidiomatic improvisation since its inception. The Urs Leimgruber (saxophones)/ Jacques Demierre (piano)/ Barre Phillips (bass) trio, which will mark its 20th anniversary next year, has crafted a music particular to itself, wherein extended technique is used not to take the music further but bring it further in, creating an internalized aesthetic that pushes toward its center rather than radiating from it. It's not a private conversation, but it is a personal one, a meeting that is whole and singular.

The trio doesn't trade in riffs or solos. They rarely partake in bold declaration. They don't really do much to anchor the unfamiliar and, as such, they aren't easily joined. It takes a certain personality and, as evidenced on *Willisau*, Thomas Lehn is just that person. Just as the trio bears little relation to like instrumental exercises by Lee Konitz or Hank Jones, this quartet—recorded live in 2017—doesn't refer back to the (more recent) legacy of electro-acoustic improvisation; it's a melding of four minds, not a meeting of two dynamics. Lehn's analogue synthesizer doesn't fill the role of a drummer (although in other contexts he can be quite percussive) or simply provide contrasting atmospherics. Each of the instrumentalists is engaged, deeply engaged, across the two tracks (30 and 21 minutes) contained herein in the methodology of finding commonality within uncommon settings and subtle dynamics. The album is at times so quiet that it comes to serve as negative sound-space, actually amplifying the sonic setting of the listening environment simply by virtue of being there. Other passages tease the idea of 'playing' quite beautifully, creating 'aha' moments as simple as "Oh! A bass!" The results are exciting and it's to Lehn's credit that he contributes to the emptiness without trying to fill it up.

If *Willisau* is a familiar surprise, *Face to Face*, Leimgruber's double-disc duo with Jean-Marc Foussat, is (at least to these ears) altogether unexpected. As a multi-instrumentalist and recording engineer who began his career playing in progressive rock bands, Foussat isn't wanting for sound-making ideas. Unlike Lehn, however, he is often compelled to fill available space. The dynamic gives Leimgruber more opportunity (or excuse) for soloing. The saxophone is very much in the foreground here, which doesn't mean that Foussat's contributions on AKS synthesizer and processed voice are any lesser. Leimgruber may be the leading man walking through the set piece, but Foussat is everything else: the background, the soundtrack, even the other people on the street. The release, on Foussat's Fou Records, collects a pair of performances recorded live a week apart in October 2018, mixed and edited by Foussat. Whether or not the entirety of the sets is presented is unimportant; the sets are fairly concise (single tracks clocking in at 41 and 44 minutes) and largely satisfying. Oddly enough, the second night is presented first and offers little promise for the first several minutes of the dramatic riches to come.

It's interesting to note that both albums considered here find the saxophonist in the company of vintage electronics and both find he and his playing partners in deep simpatico. Demierre writes in the brief liner notes to *Willisau* that the trio has held since its creation the motto "stop playing but don't stop listening". That

ethic holds true in their meeting with Lehn and while it might not exactly apply to the more active *Face to Face*, the level of engagement remains evident.

For more information, visit jazzwerkstatt.eu and fourecords.com. Leimgruber is at Downtown Music Gallery Jun. 2nd, 244 Rehearsal Studios Jun. 3rd, Areté Gallery Jun. 4th and Muchmore's Jun. 5th. See Calendar.



New York United
Daniel Carter, Tobias Wilner, Djibril Toure,
Federico Ughi (577 Records)
Harbinger
Daniel Carter/Jarvis Earnshaw/Zach Swanson (s/r)
 by John Sharpe

Multi-instrumentalist Daniel Carter is one of the elder statesmen of the NYC free jazz scene. Although he came to prominence as part of fire-breathing frontlines in bands like Other Dimensions In Music and TEST, he's latterly emphasized a soulful, almost beatific, side of the avant garde. On trumpet and reeds he purveys a cool tonality, which has even been likened to Lee Konitz, to a wide range of mostly cooperative settings. But apart from adding cachet to any recording, Carter also proves an open-eared contributor who furthers the ensemble philosophy, even in the more off-the-wall concepts like the two discs here.

Although *New York United* hooks Carter up with frequent collaborator drummer Federico Ughi, there's a twist. Carter stands in stark contrast to the plugged-in multiverse he finds himself inhabiting, with Tobias Wilner's electronics, synth and beats as the otherwise dominant characteristic. However, at the same time, it's the polarity between the two that makes the album work. On occasion it's hard to distinguish Ughi and bassist Djibril Toure within the overall electroacoustic production, but Carter remains happily pristine. This could be a TV or film soundtrack, repeatedly conjuring up the image of a solitary spirit wandering amid the bustling, throbbing metropolis. Carter's sound often has a plaintive edge, particularly on trumpet when he even evokes Miles Davis' muted lyricism, as towards the end of "Canal Street". One of the highlights of the set, "Nostrand Avenue", initially depicts a place of menace, Carter reiterating a melodic figure on tenor against an eerie shimmering backdrop, before spiraling up at his most animated as the pulsing tension increases. After a groove with a simple keyboard motif and coloring washes, Carter returns for the final section, in essence a measured duet with Ughi's unruly cymbal and drum patterns in which he revisits the same tuneful phrase as in the opening strand to lend a satisfying cohesion.

On *Harbinger*, the environment becomes more exotic still, as Carter joins the sitar and tape loops of Jarvis Earnshaw and bass of Zach Swanson in a meditative but episodic 48-minute collective journey. The session is at its most successful when Carter is involved. Whichever part of his arsenal he wields, he brings an unhurried blues-infused humanity to bear on the proceedings. Earnshaw creates a glinting ambience, with the bent notes of the sitar suggesting a distant kinship to the blues guitar. Swanson provides an anchoring undercurrent that welds the disparate filaments together, but also moves in effective counterpoint to both Carter and Earnshaw, especially when brandishing his bow in passages of dark poetry. There's one lovely dreamy passage of soaring flute and resonant arco early on. On alto saxophone Carter is relaxed and breathy, true to himself but also blending

with the group ethos. At times, Earnshaw sings wordlessly and utilizes lo-fi electronics, complete with clicks and rustles, to loop his high voice and various instrumental samples into the ongoing mix. As the sitar hints at Eastern mysticism, Carter floats above like an ethereal sage. In the end, as voice and instrumental loops thicken an understated crescendo, it's Carter's melodic musings that elevate the impact of the drifting piece.

For more information, visit 577records.com and jarvisearnshaw.bandcamp.com. Carter is at Bushwick Public House Jun. 3rd and 24th, H010 Jun. 6th and Flowers For All Occasions Jun. 30th with Harbinger. See Calendar.

UNEARTHED GEM



Nightconcert
Erroll Garner (Mack Avenue/Octave Music)
 by Scott Yanow

Erroll Garner was always in his own musical category. An enthusiastic and joyful player, the pianist would typically state the beat with his left hand like a rhythm guitar while his right played chords just behind the beat, giving the music an echo effect. He enjoyed creating free-form introductions to see how quickly his sidemen could figure out into what tune he was leading. A virtuoso with his own sound (slightly influenced by Earl Hines and Art Tatum), Garner often played stunning runs while barely glancing at the keyboard. He had the ability to go into the recording studio and emerge by the end of the day not only with a full album but as many as three, all first takes. And like Dave Brubeck, Oscar Peterson and George Shearing, Garner was very popular throughout his lifetime without ever watering down his style or feeling that he had to change with the times.

Nightconcert features Garner and his longtime trio of bassist Eddie Calhoun and drummer Kelly Martin from a Nov. 7th, 1964 concert at Amsterdam's Royal Concertgebouw. While the pianist probably thought of it as just another day in the office, for other musicians this would be considered a career highpoint. 8 of the 16 songs on this album were released previously on a long-forgotten European LP, but this is the first time that the full concert has been available.

The set mixes together midtempo standards with occasional dreamy ballads and three Garner originals ("A New Kind Of Love", "That Amsterdam Swing" and "No More Shadows"). While one can always hear the melody in his playing, Garner was quite adventurous within his style, keeping everyone guessing, including Calhoun and Martin. The many highpoints include a swinging "Easy To Love", a real romp through "On Green Dolphin Street", "What Is This Thing Called Love" and "'S Wonderful", but all 16 selections are quite enjoyable. Very well recorded for a live concert from the era and including extensive liner notes, *Nightconcert* is a gem that ranks with Garner's finest recordings.

For more information, visit mackavenue.com. A Garner tribute is at Tribeca Performing Arts Center Jun. 20th as part of Highlights in Jazz. See Calendar.

GLOBE UNITY



First Thirst - Live at Cave12
Akira Sakata/Nicolas Field (Not Two)

Yellow Live
Christoph Erb/Michael Vatcher Duo (VETO)
A View of the Moon (from the Sun)
Mette Rasmussen/Chris Corsano (Clean Feed)
by Tom Greenland

Alone together, without a bassist to hog the low-end frequencies or pianist to inject chords, a saxophonist and drummer will have much to discuss. Three horn/drum duet recordings show just how far such improvised duologies may range.

First Thirst - Live at Cave12 documents a musical conversation held in a Geneva, Switzerland club in June 2008 between veteran Japanese saxophonist Akira Sakata and London-born drummer Nicolas Field. Despite a 30-year age difference the pair is well matched. On the title track, Sakata's high-tension alto uncoils in ever-climbing spirals, at times windy and wheedling, pushing his sound up to the edge of, but not quite reaching, a raspy overdrive. The high intensity of the title track slowly settles into a valley of relative stillness only to scale back up to a final dramatic peak 15 minutes later. "Kaigara-Bushi" features Sakata's gasping Kabuki-style vocal soliloquies bookending an ardent instrumental duet. "Walking the dog gone deaf" combines clarinet with subtle whining bells, rattling cymbals and scampering tom-toms. "Stable stables, towards ten more" pushes the edge just a bit further, containing the fiercest and most satisfying moments.

Yellow Live documents Swiss tenor saxophonist Christoph Erb and now-New York-based (though 20-year Amsterdam resident) drummer Michael Vatcher's gig at Gelbes Haus in Lucerne (Erb's home base). Like Sakata and Field, Erb and Vatcher enjoy an empathetic, seemingly intuitive understanding and, like Sakata, Erb plays with incredible power and presence, which, paradoxically, never sounds forced. Some of this is attributable to his use of space, the presence of small but consistent gaps in his 'sentence structure', allowing Vatcher's ongoing chatter to oscillate between fore-, middle- and background positions. Three long tracks plus a shorter vignette (Erb on soprano), all named for yellow pigments ("Carotin", "Xanthophyll", "Lutein", "Zeaxanthin"), show an adept and open-ended handling of timbral manipulation and dynamic contrast.

Listening to Danish saxophonist Mette Rasmussen's vibrant alto on *A View of the Moon (from the Sun)*, her second duet with American drummer Chris Corsano, recorded live at Cankarjev dom in Ljubljana, Slovenia (their debut was recorded at Brooklyn's Ibeam), is an ear-opening experience. Like Sonny Rollins or Melissa Aldana, she is possessed of a wide-ranging, architectural imagination only, unlike them, her art is steeped in a post-punk/ecstatic jazz aesthetic. Like Sakata and Erb, her power manifests through ideas rather than raw sound and, like Erb, she employs an eclectic assortment of tones in service of thematic development. On "Well Now, There, Then" and "You're Breaking Up, the House Is Going Through a Tunnel" she toggles between two distinct timbres, a low chesty tone and a high falsetto, like a yodel, and on "Another Detail" her altissimo overtones mimic Tuvan throat-sung melodies.

For more information, visit nottwo.com, veto-records.ch and cleanfeed-records.com



Play Date
Harold Danko/Kirk Knuffke (SteepleChase)
by Ken Dryden

Veteran producers see it as a challenge to put together artists who have never recorded or even played together, hoping that chemistry will quickly develop and produce a memorable CD. SteepleChase's Nils Winther has decades of experience and hit pay dirt after suggesting to pianist Harold Danko that what was to be a solo date become a duo recording with cornet player Kirk Knuffke. This session literally was a first meeting as well as a tribute to the great bop pianist and composer Duke Jordan (who recorded often for SteepleChase toward the end of his life). In spite of their over 30-year age difference, the pair clearly found plenty of mutual ground and end up sounding like kindred spirits who have played together forever.

There are three different takes of "Flight To Denmark", along with other selections from Jordan's songbook not nearly as well known. The seven extemporaneous segues between the compositions, with very free playing, hand-muted piano chords and strummed strings, in addition to Knuffke's brilliant improvising, add a good bit of spice to what could have been a predictable bop date.

Jordan's gentle ballad "Misty Thursday" may easily be mistaken for something by Billy Strayhorn, due to its melancholy lyricism with just a dash of hope. "Wut'less" is a tasty calypso with strummed piano strings accompanying expressive cornet for the first few choruses before playful chords the rest of the way. Danko and Knuffke give "Undecided Lady" a humorous air, engaging in a conversational trading off every few bars, realizing plenty of potential in this overlooked gem. Although Danko admits that he isn't as comfortable with extended free improvisation due to his short attention span, he produces stimulating lines provoking inspired responses from Knuffke. This outstanding music merits a followup session.

For more information, visit steeplechase.dk. Knuffke is at *Bushwick Public House Jun. 3rd* with Chris Welcome, *Roulette Jun. 13th* as part of Vision Festival and *Blue Note Jun. 29th* with Dalius Naujo. See Calendar.



Wild Man Blues
Ehud Asherie (Capri)
by Donald Elfman

30-something pianist Ehud Asherie has mastered the historic sense of jazz but is determining his own path for moving it ahead. For his Capri Records debut, he and his cohorts, bassist Peter Washington and drummer Rodney Green, improvise with a sense of structure complemented by freedom, humor and joy.

An in-the-groove, yet subdued version of the title track, Louis Armstrong-Jelly Roll Morton's trad jazz staple, opens the proceedings. The trio respects its pedigree with a smart and funky version, Asherie

down yet not exactly dirty yet enormously inviting and Washington and Green powering him with an ever-present pulse.

Charlie Parker appears via a slow and bluesy "Parker's Mood" — think of the original and see how it resonates in this new version — and "Chasin' the Bird", beginning with a piano flourish that emphasizes its rhythm and spirit, then a bouncing bass solo and propulsive drum fills.

Brazil plays a role in Asherie's life as he met his partner there. He absorbs the subtle rhythms of Ary Barroso's gloriously melodic "Na Baixa Do Sapateiro" while quite a different tribute to Brazil, via the 1933 Fred Astaire and Ginger Rogers RKO film of the same name, is offered by Vincent Youmans-Gus Kahn-Edward Eliscu's "Flying Down to Rio", the trio playing at a madly fast tempo.

From Broadway comes the Gershwins' evergreen "Oh, Lady Be Good", in which the leader first invokes the composer as pianist and then settles into a most relaxed groove. And then there's the neglected "Autumn Nocturne", originally written by Kim Gannon and Josef Myrow for the Claude Thornhill band, six hands reveling in its intimacy and beauty.

As a closer, Asherie has chosen "And Then She Stopped", written by Dizzy and wife Lorraine Gillespie and recorded in 1964 for his *Jambo Caribe* album. It's a Latin-ish affair, with popping drums and bouncing bass both fueling Asherie's inventions and setting fires of their own. This trio recording is infused with curiosity, invention and the celebration of surprise.

For more information, visit caprirecords.com. Asherie is at *Smalls Jun. 2nd* with Bruce Harris and *16th* as a leader, *Dizzy's Club Jun. 6th* with Hilary Gardner and *Knickerbocker Bar & Grill Jun. 21st-22nd*. See Calendar.



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WED 6/5	NEW ALCHEMY JAZZ ORCHESTRA	11:00PM
THR 6/6	JOE FARNSWORTH TRIO SONNY STEP	7:30PM 10:00PM
FRI 6/7	TONY TIXIER QUARTET PETER & THE MASTER KEYS	7:30PM 10:30PM
SAT 6/8	ALEX CLAFFY QUARTET GOTHAM KINGS	7:30PM 10:30PM
TUE 6/11	MARÍA RAQUEL QUARTET CHINO PONS	7:30PM 10:00PM
WED 6/12	SAM TAYLOR TRIO ROBERT EDWARDS BIG BAND	7:30PM 10:00PM
THR 6/13	FELIX PEIKLI'S SHOWTIME! JOHNNY O' NEAL	7:30PM 10:00PM
FRI 6/14	KEN FOWSER QUINTET PROFESSOR CUNNINGHAM AND HIS OLD SCHOOL	7:30PM 10:30PM
SAT 6/15	DAVID GIBSON QUARTET "KING" SOLOMON HICKS	7:30PM 10:30PM
TUE 6/18	TANGO AT DJANGO: PEDRO GIRAUDO TANGO QUARTET	7:30PM
WED 6/19	PASQUALE GRASSO TRIO THE STEVEN FEIFKE BIG BAND	7:30PM 10:00PM
THR 6/20	HAROLD MABERN TRIO CHRIS NORTON	7:30PM 10:00PM
FRI 6/21	KEN FOWSER QUINTET CHRIS NORTON	7:30PM 10:30PM
SAT 6/22	CLOVIS NICOLAS QUARTET LAUREN HENDERSON QUINTET	7:30PM 10:30PM
TUE 6/25	YUNIEL JIMÉNEZ (EL GUAJIRO) LA PACHAMAMBO	7:30PM 10:00PM
WED 6/26	RICK GERMANSON TRIO JOSH EVANS' BIG BAND	7:30PM 10:00PM
THR 6/27	TAD SHULL QUARTET MARK WHITFIELD	7:30PM 10:30PM
FRI 6/28	KEN FOWSER QUINTET LEZLIE HARRISON	7:30PM 10:30PM
SAT 6/29	MARCOS VARELA QUARTET FLEUR SEULE LATIN BIG BAND	7:30PM 10:30PM

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Hide the Moon and the Stars
 Bryn Roberts/Lage Lund (s/r)
 by Franz Matzner

A duet between pianist Bryn Roberts and guitarist Lage Lund, *Hide the Moon and the Stars* is a straightforward affair showcasing each musician's compositional and interpretive abilities. All but one of the album's ten pieces are originals, with five from Roberts and four from Lund. Each track alternates between the composers, maximizing equality of vision and dialogue as the players navigate each other's musical roadmaps to deliver a serene body of work.

Roberts hovers in the upper registers as he crafts structured phrases, which develop each tune by sculpting detailed miniatures rather than robust, expository lines. Since securing first place at the 2005 Thelonious Monk guitar competition for a graceful approach to "Isfahan" that overshadowed more flamboyant styles, Lund has deepened his reserved approach and carved out a reputation for balanced, lucid playing. This applies in spades to *Hide the Moon and the Stars* and meshes well with Roberts' nuance, establishing a consistently placid atmosphere utilizing a palette of pallid watercolor hues and shades of grey.

Tunes like lithe "Amaryllis", tripping "Cheers for the Call" and smooth "Brent Rogers" epitomize the mood, unfolding with spacious eloquence. The interplay flows like spring meltwater to form clear, interlocking rivulets traveling over the thawing landscape of each piece, simultaneously following its contours while delineating new ripples, appealing in part due to their ephemerality. The title track reflects this cool approach, but stands out for an additional degree of unpredictability, as does "Alternative Facts", notable for Lund's departure into more abstract territory as he uses bent notes and effects to introduce unusual sonic textures.

While *Hide the Moon and the Stars* could have benefited from more variety of tempos, the album generates a peaceful, naturalistic atmosphere that is accessible, without sinking into the simple or saccharine.

For more information, visit bryn-roberts.com. Lund is at Jazz Standard Jun. 6th-9th with David Sánchez. Roberts is at Mezzrow Jun. 9th. See Calendar.



1963: New Directions
 John Coltrane (Impulse!)
 by Duck Baker

Following on last year's release of John Coltrane's *Both Directions at Once: The Lost Album* to a generally ecstatic reception, Impulse has gathered in this boxed set all the recordings Coltrane made for the label in 1963. In addition to *Both Directions*, the set includes *John Coltrane and Johnny Hartman, Newport '63* and *Live at Birdland*, as well as two tracks that were originally tacked on to other releases. That it all fits onto just three CDs or five LPs is impressive (though hardcore

audiophiles may take issue in the latter case).

Hearing all of these recordings together is very interesting, especially for listeners who remember when only the Hartman record and *Live at Birdland* were available and the impression held by many that Coltrane had stepped back from the more challenging playing he had done in 1961. That feeling was amplified by the famous Frank Kofsky interview in 1966, when the saxophonist had mentioned problems with his mouthpiece as a factor in the more conservative programs of the Hartman record as well as the collaboration with Ellington and *Ballads*, which both appeared in 1962. The problem is that the music on *Both Directions*, recorded on Mar. 6th, 1963, the day before the Hartman collaboration, doesn't sound constrained at all. Then again, neither do many of the live 1962 recordings we didn't hear until long after the fact. One suspects that whatever problems Coltrane's mouthpiece were giving him were never very apparent to listeners, but no doubt the discussion will continue. In any case, most writers felt that *Both Directions* was a record that lived up to the considerable hype that attended it. No Coltrane fan should be without it, nor should they shy away from the complete versions with all the alternate takes. The same is true of the classic *Birdland* record, with its never-definitive versions of "AfroBlue" and "I Want to Talk About You", the somber, beautiful "Alabama" and the bouncy and unjustly neglected "Your Lady". *Live at Birdland* is essential to any Coltrane collection.

But *John Coltrane and Johnny Hartman* is regarded as a classic in its own right and rightly so. Hartman was blessed with as warm a baritone voice as has ever been heard in jazz, somewhat in the Billy Eckstine mold but, for many, more convincing. Like many of the greatest singers in any genre, Hartman always seemed primarily concerned with telling the story, not with standing out with unnecessary embellishment. Many listeners who were introduced to Hartman through this record went on to become ardent fans. The intelligence of the vocalist's interpretations help give them the maximum possible emotional impact and the same applies to Coltrane's approach to the ballads here. Has any other version of "Lush Life" or "My One and Only Love" sounded this good? The fact that we can even ask the question speaks volumes.

Elvin Jones was unavailable for several months in 1963 and his replacement was Roy Haynes, who was every bit the monster drummer Jones was, though not as ideally suited to this quartet. We hear Haynes on the April session that produced two tracks (notably the compelling "Dear Old Stockholm") and at much greater length on the live recording from Newport in July. It is fascinating to hear how a master like Haynes approached this scenario; though he adapted himself to all sorts of different situations over the years, Haynes really never sounded like this except in this group. And given how many live quartet versions of "Impressions" and "My Favorite Things" we have with Jones, Haynes' presence can only add interest, though some have argued that Coltrane's solo on the latter is the best we have in any case.

This set contains no 'new' discoveries, meaning that a couple of tracks listed in discographies as unreleased must be presumed lost. And while the packaging is extremely attractive (the liners by David Wild are concise and informative), one thing that audiophiles should know is the running times on 3 of the 10 LP sides are over 25 minutes. The 180-gram review copies sounded not just fine but terrific, but real audio buffs may feel that this should have been avoided. The rest of us, meanwhile, will be delighted; some of this music never sounded this good before and the music itself is monumental.

For more information, visit impulserrecords.com. *Wall to Wall Coltrane* is at Symphony Space Peter Jay Sharpe Theatre Jun. 9th. See Calendar.



Salem 1692
John Zorn (Tzadik)
by John Pietaro

Insurrection is the instrumental quartet most likely to sport John Zorn out front, but the saxophonist's role is purely composer/arranger and producer. The music, in the best gut-wrenching style, is played by guitarists Julian Lage and Matt Hollenberg, bassist Trevor Dunn and drummer Kenny Grohowski. This second album by the group, considerably harsher than its eponymous 2018 release, brandishes its caustic soundscape with intent. Lage and Hollenberg cast a sound war over the ten pieces comprising Zorn's suite of 17th century Salem, turbulently driven by Dunn and Grohowski.

The brutal misogyny, classism, racism, xenophobia and scapegoating that terrorized Massachusetts villagers three centuries back didn't occur in a vacuum: like the Inquisition that earlier tore Europe apart, the Salem witch trials were a perversion of religious teachings when faced with outsiders and the potential loss of power. The stain left by this purposeful reign of paranoia was the perfect metaphor during the '50s Red Scare, most powerfully symbolized in Arthur Miller's *The Crucible*. And while Zorn offers no specific political commentary here (though he did name a 2008 album *The Crucible*), the analogy appears all too obvious in today's orchestrated fear of the 'other'. In this regard, *Salem 1692* couldn't be more timely.

The selections are full-throttle Zorn, but even where the volume recedes ("Spectral Evidence", "Dark of the Moon", "Sarah Good"), the mood remains ominous. High-powered chromatic runs, stinging diminished fifths, throbbing basslines and generous use of reverb speak well to the hysteria. "Tituba", named for a slave falsely accused of conspiring with the devil, mixes in unison lines, burning drum breaks and a killer 7/8 section, the result of which sounds something like James "Blood" Ulmer and John McLaughlin jamming with 1981-era King Crimson... Downtown. Several pieces bear resemblance to classic fusion, albeit, via the darkest spectrum. "Malleus Maleficarum" is the climax of the work, filled with jarring aural explosions. And why not? It's named for the vile guidebook witch hunters used to elicit confessions.

For more information, visit tzadik.com. Zorn is at Village Vanguard Jun. 9th. See Calendar.



Babi
Milford Graves (IPS-Corbett vs. Dempsey)
by Pierre Crépon

Currently, the Merriam-Webster definition of "square root" is illustrated by a quote from a *New York Times* piece promoting a documentary about drummer Milford Graves, a film successfully making the rounds in cinema festivals around the world.

This casual instance of mainstream visibility

would have been hard to foresee in 1976, when Graves taped *Babi* live, or on the release of the album by IPS, Graves and drummer Andrew Cyrille's independently-operated label, the next year. When the unreleased material heard on the second CD of this reissue was recorded in 1969, Graves' name was more likely to be found in the Harlem-based *Amsterdam News*; he identified as a cultural nationalist and wrote about black revolutionary music free of Western thought.

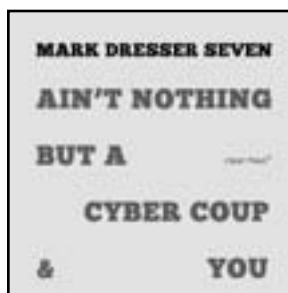
On the two sessions, the drums constitute a pulsating center of gravity, flanked by Arthur Doyle and Hugh Glover's reeds. Occasional mainstream visibility doesn't mean this music will become a commodity anytime soon. The saxophonists' point of departure is the most paroxysmal part of the free jazz solo, areas of pure sound production uncovered by previous avant garde players, used here as a continuous mode of expression through modulation and repetition.

Graves' kit is uniquely configured around removed bottom heads for maximal sound projection and a move away from the snare in favor of heavy tom use. His playing is equally unique, using the free-flowing approach of the avant garde while still sounding extremely rhythmical. Graves also makes frequent use of vocalizations.

The sound quality of the 1969 tape is precarious (it likely could not see a stand-alone release), but it does add something important to Graves' discography, sparse and devoid of leader material for that period after a 1965 debut for ESP-Disk' and a pair of self-released 1966 albums documenting a Yale University concert with Don Pullen on SRP: a glimpse at the beginnings of this long-standing trio, initiated that year and still playing only privately at that point. Paired with *Babi*, the 1969 session creates an arc that provides interesting historical food for thought, given the radical nature of the approach in the era's larger context.

The notion of 'classic' doesn't have much currency in avant garde jazz, but certain records inherit the status for the unique music they document. With its compact 30 minutes, *Babi* is one of them.

For more information, visit corbettvsdempsey.com. Graves is at Roulette Jun. 11th as part of the Vision Festival and Gavin Brown's Enterprise Jun. 27th. See Calendar.



Ain't Nothing But a Cyber Coup You
Mark Dresser Seven (Clean Feed)
by Robert Bush

This is the second release from bassist Mark Dresser's septet on Clean Feed and could just be the most accessible and thrilling document in his large and creative discography. It combines elements of his previous ensembles with the focus on voluptuous melodic input from Michael Dessen (trombone), Nicole Mitchell (flutes), Keir GoGwilt (violin), Marty Ehrlich (reeds), Joshua White (piano) and Jim Black (drums). This is an album that manages to celebrate the jazz tradition (especially the groundbreaking music of Charles Mingus) while pushing that same tradition to its freest extremes.

It opens and closes with dedications to important musicians from Dresser's history who have passed on. "Black Arthur's Bounce" (for Arthur Blythe, with whom Dresser played in Stanley Crouch's early '70s Black Music Infinity) leaps out of the speakers with a brisk, Ornette Coleman-ish theme and quick kaleidoscopic snippets from every member of the band

before settling into a showcase for flute, trombone, piano and especially pungent alto saxophone.

The achingly beautiful "Gloaming" begins with the resonant sound of bowed bass, which seems to penetrate straight into the listener's chest, before plaintive violin and the rest of the group enter with fragments of the enticing melody equally distributed among the instruments. This piece highlights Dresser's fondness for pieces utilizing metric modulation.

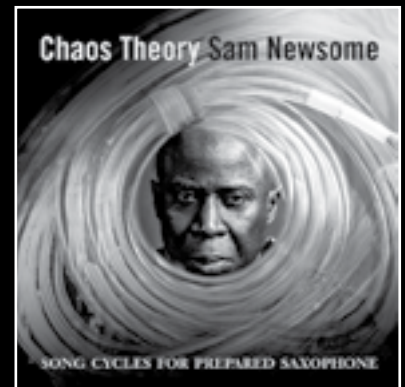
"Let Them Eat Paper Towels" features Dresser's remarkable bi-tonal two-handed tapping before the full band enters with lots of extended techniques; the mournfully reflective theme references "Que Bonita Bandera", the unofficial anthem of Puerto Rico. Dreamy solos from Mitchell, Ehrlich and Dessen (whose long association with the bassist borders on the telepathic) seem to complete the piece until a sudden and violent duet between piccolo and vituperative drums veer off into uncharted territory. It's a wonderfully exciting moment.

Piano explodes with the danger of a guy juggling hand-grenades on a high wire to introduce the title track, which seems to contain a cell from Dizzy Gillespie's "Salt Peanuts" and goes on to feature most of the soloists in absolute top form.

The album's benediction comes in the form of another dedication to a fallen comrade, in this case, pianist Butch Lacy, who died in April 2018. "Butch's Balm" is as elegiac as "Black Arthur's Bounce" is ebullient. It features the haunting sound of bow in sweeping motion across bass strings while piano crawls forward under breathy contributions from Dessen and Mitchell. It's another highlight moment.

For more information, visit cleanfeed-records.com. Dresser is at The Stone at The New School Jun. 12th. See Calendar.

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JEREMY UDDEN THREE IN PARIS

SSC 1545 - IN STORES 6/28/19

The loose and instinctive playing of Steve Lacy has long been a draw for Udden. Udden performed at a memorial concert that was held in New York City, along with a number of Lacy's friends and collaborators, including the drummer John Betsch.

Over the past few years, Udden has collaborated with Paris based bassist Nicolas Moreaux, with whom he recorded **Belleville Project**, which was released in 2015. The two continued to interact and consider new projects. As it turns out, the American born Betsch called Paris home for decades and Moreaux had been performing with him on occasion. The idea of incorporating Betsch into a trio project began to coalesce and would eventually culminate in their new recording, **Three In Paris**.



NATURE WORK

SSC 1554 - IN STORES 6/21/19

Nature Work was born out of the desire of two talented musicians to work together more closely. Jason Stein and Greg Ward boldly added the incomparable talents of Eric Revis and Jim Black to give their ensemble an unpredictable and intriguing blend of strength, intelligence and adventure, which can be heard on the new recording, **Nature Work**.

There is a place in improvisation where it is in the service of the music to shut off the conscious mind and let the subconscious takeover. Bass clarinetist, composer, and improviser Jason Stein thinks of the work of the subconscious as a natural expression and, thus, considers the act of playing and composing as "nature work." There might not be a better example of this process than with Stein and saxophonist/composer Greg Ward's collaborative ensemble, **Nature Work**.



www.sunnysiderecords.com



Keep Going

Hamid Drake/Joe McPhee (Corbett vs. Dempsey)

Fisherman's.com

Akira Sakata (Trost)

Ronda

Mako Sica/Hamid Drake (Feeding Tube-Astral Spirits)

by Mark Keresman

Hamid Drake is one of our day's finest creative drummers in cutting-edge jazz and world music. He combines the abandon of free jazz with swing, pulse and engaging, precise rhythms from Africa and India. He is a commonality among three new releases.

Joe McPhee is a free jazz veteran, a multi-instrumentalist who made his recording debut on trumpet with Clifford Thornton and taught himself saxophone at 32, inspired by the then-revolutionary sounds of John Coltrane, Albert Ayler and Ornette Coleman. Since 1969 McPhee has recorded/performed as a leader and with peers like Peter Brötzmann and Evan Parker. *Keep Going* is eight free dialogues between McPhee and Drake, the former employing extended techniques to wrench sounds beyond the so-called normal range of saxophone and trumpet, including vocalizing directly into the instrument. As one could guess from viewing this set's titles the mood is somewhat angry—it is, but the fury is tempered by catharsis and humor with flashes of hope. "Medgar/Malcolm/Martin" has torrid trumpet and spare, ominous drumming and is followed by "Time Was" with McPhee's playing especially plaintive and haunting. *Keep Going* is about raw expression and empathetic interaction.

Akira Sakata is a veteran free jazz alto saxophonist from Japan. In October 2000 he got together with some simpatico players in a New Jersey studio: Drake, eclectic bassist Bill Laswell and Pete Cosey, best known as guitarist with Miles Davis during his notorious pre-retirement electric period. *Fisherman's.com* is a somewhat different animal—there's free improvisation and lots of it, but done over a rhythmic matrix of throbbing, electronically-treated bass, undulating drumming (sometimes sparse, other times shifting, almost always steady) and the Jackson Pollock-like splatter of shimmering, snaking, artfully distorted guitar (fearsome shades of Jimi Hendrix and Sonny Sharrock) and sneaking in some wistful blues feeling ("Saitaro-Bushi"). Sakata has a fluid, velvety, slightly bitter tone, capable of mournful wails and searing, agitated energy lines. *Fisherman's.com* is all dark, shadowy moods and dense, noir-like textures.

Ronda finds Drake alongside Chicago's Mako Sica, an improvisational band that emerged from that city's indie rock scene. Mako Sica's style recalls The Grateful Dead at their most free-form and the pulsing, chant-like elemental rhythm tapestries of '70s German bands Amon Düül and Can. The five selections are lengthy, languid meditations, with Drake imparting rhythmic grounding and guitarist Przemysław Drązek adding arid, windswept atmosphere and shards of melody with twangy lines straight out of Ennio Morricone's Spaghetti Western soundtracks. Occasionally there are wordless, modal and chant-like vocals, rattling percussion and the cry of a trumpet—it's all very free yet very harmonious. Drake is subdued but his way(s) of groove and pulse works wonderfully and sympathetically with Mako Sica. It's a true collaboration, the strengths of each buoying/encouraging the other. *Ronda* is Zen-like, dreamy and strangely comforting.

For more information, visit corbettvsdempsey.com, trost.at and astralspirits.bandcamp.com. Drake is at Roulette Jun. 12th and 14th as part of Vision Festival. See Calendar.



Invincible Nimbus

Anne Mette Iversen's Ternion Quartet (BJU Records)

by Phil Freeman

Bassist Anne Mette Iversen's Ternion Quartet is a European ensemble with alto saxophonist Silke Eberhard, trombonist Geoffroy De Masure and drummer Roland Schneider. This is their second album, following a self-titled 2017 debut. The music, which is informally divided into three movements (three short interludes titled "Ghost Word" serve as breaks), has a moody quality bolstered by the snapping of drums and subtle but powerful bass.

The interaction between Eberhard and De Masure recalls Jackie McLean and Grachan Moncur III in the early '60s on albums like *Evolution*, *Some Other Stuff*, *One Step Beyond* and *Destination...Out!*. There are also hints of Charles Mingus' work; the abstract tootling melody that kicks off the opening track, "Polychromatic Pictures", brings to mind "The Clown", minus Jean Shepherd's narration. De Masure takes the first solo and it's a fun one. Schneider sets up a bouncing rhythm Ed Blackwell would have smiled at and the trombonist emits lines like an elephant laughing at a private joke. The leader takes her first solo on the second track, "Within A Diapason", and she stays focused even when the horns keep interjecting, like little kids tugging at their mother's pant leg to get her attention.

On "Four Snakes", Schneider starts out on brushes, softly whipping the kit as the horns converse. Eberhard has a sorrowful and wavering tone throughout the album's ten pieces, particularly on slow numbers like "The Invincible Nimbus Of Mystery", where her lines seem to peter out or wander off track, notes slipping out of her control and becoming groans. But then, when De Masure begins his solo, she steps back into line and offers taut, focused counterpoint to his burbling, smeared lines and when they both begin to yelp and cry in unison, it's both startling and thrilling.

It's good to see an immediately interesting group become a working band and this album is even more creative than their debut. Iversen lets her bandmates get most of the shine, but without her leadership none of them would be there, so the victory is all hers.

For more information, visit bjurecords.com. Iversen is at Smalls Jun. 13th. See Calendar.

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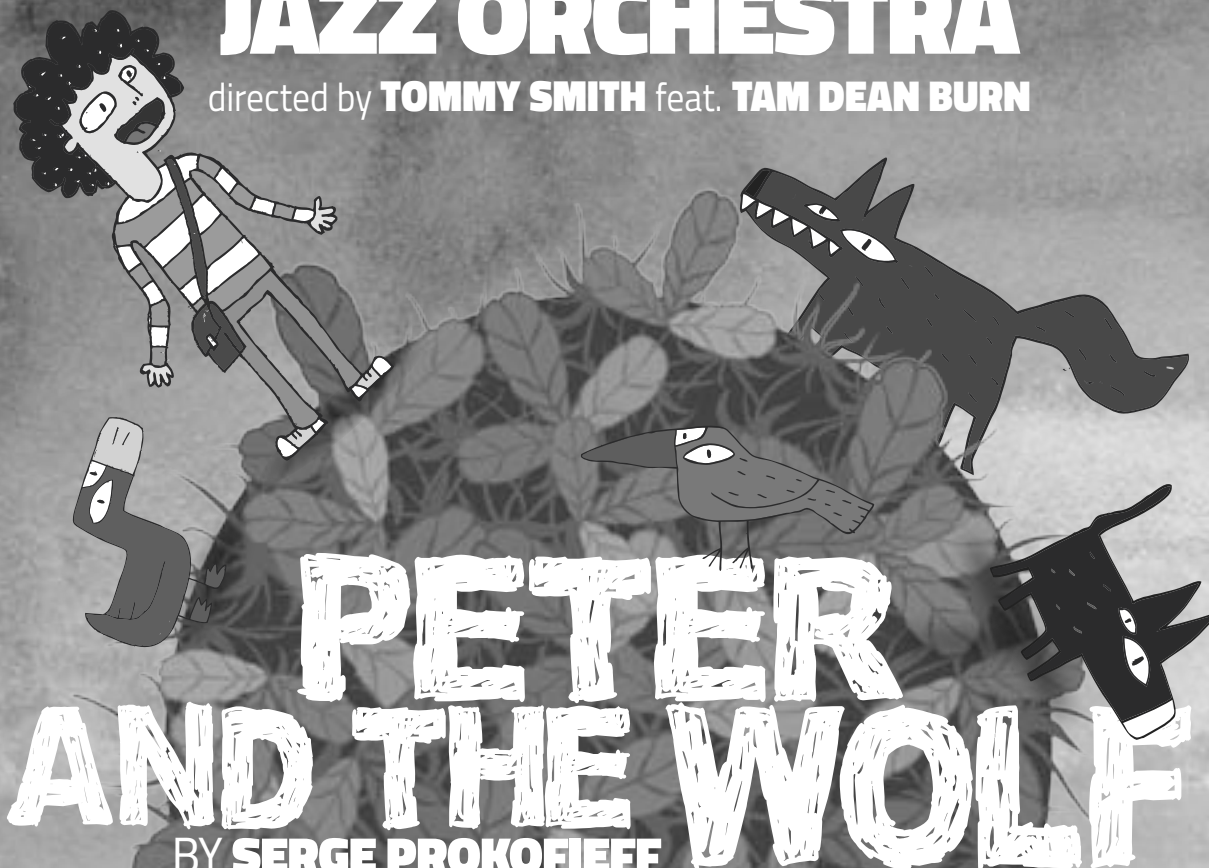
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The Astral Revelations
Jemeel Moondoc Quartet (Rogue Art)
 by Steve Loewy

There are few players with a tone as distinct as alto saxophonist Jemeel Moondoc, whose consistently articulated sound draws a line directly to Ornette Coleman. Moondoc does not set out to impress but, in his understated way, does exactly that: his performances are devoid of grandstanding, instead focusing on tightly structured group playing and intense solos.

Bolstered by a highly compatible rhythm trio of piano master Matthew Shipp, steady bassist Hilliard Greene and eclectic drummer Newman Taylor Baker, the quartet is off to the races with the opener and highlight of the album, "Cosmic Nickelodeon". Hard-hitting drums propel the group feverishly as Moondoc steals the show with a wildly joyous and upbeat solo floating above Shipp's effective countermelodies while Greene anchors the proceedings. Baker's solo builds beautifully but not before Shipp constructs a fascinating story developing with uncanny intensity.

While the somewhat less interesting "Blues for Katie" opens slowly with bass, it is when the cerebral Shipp lets loose, swinging vigorously in a satisfying romp, that the heat rises followed by Greene's subtle yet straightforward contribution. Moondoc is always

ready to blow, but his alto is also the glue that gives the quartet its distinctive sound. On "Hear Now, Gone Now", he begins with his usual enthusiasm but by the end the listener is treated to wild supporting drums and fascinatingly complex piano lines, the rhythm section spurring Moondoc to searing cries. The closing piece, "Ornette Gone Bye", remembers the great saxophonist, as Moondoc cajoles and implores while Shipp offers strong support—it honors the spirit of Ornette without maudlin retrospection.

Through the years, Moondoc has built an enviable body of work as a leader and as a sideman. *The Astral Revelations* is a splendid, though not critical, addition to his discography.

For more information, visit roguart.com. Moondoc is at Roulette Jun. 13th as part of Vision Festival. See Calendar.



Star People Nation
Theo Croker (Sony Music Masterworks)
 by Scott Yanow

Theo Croker, an excellent trumpeter whose tone occasionally recalls Freddie Hubbard, excels in acoustic postbop settings, is the grandson of the great Doc Cheatham and constantly seeks to stretch his music into unexpected areas. All but the latter is irrelevant

when listening to his latest release, *Star People Nation*.

It is apparent from the first moments of the opener "Have You Come To Stay" that this is a different type of Croker release. He not only plays trumpet but electric piano and synthesizer, contributing programming and an occasional background vocal. The electronic ensembles, with trumpet often in the lead, sometimes recall '70s Miles Davis but with a different tone and less sense of danger. The first five selections mostly emphasize the electronics: Croker often utilizes Rose Gold's voice as part of the ensemble on the R&B-ish "Getaway Gold"; creates an atmospheric background ballad on "Subconscious Flirtations and Titillations"; and fills "Wide Open" with plenty of electronic trumpet wah-ing. Croker also contributes some impressive playing to "Have You Come To Stay" while "Portrait Of William" includes a catchy riff.

The creative jazz content increases a bit during the next three selections: rhythmic "Just Let It Ride" has a concise piano solo from Michael King; "Crestfallen", with its blend of trumpet, Irwin Hall's flute and King's electric piano, recalls a '70s CTI date; and "The Messenger" sounds like it is from a different album altogether. The acoustic quintet on the latter piece features pianist Eric Lewis (ELEW) paying homage to McCoy Tyner, Croker playing a blazing solo and tenor saxophonist Anthony Ware turning up the heat. The remainder of the program consists of the exotic if inconclusive "Alkebulan" and a feature for Chronixx' vocal on the electronic funk of "Understand Yourself".

Star People Nation is for listeners who enjoy dense and unpredictable electronic ensembles. Those who prefer Croker on "The Messenger" will have to be patient.

For more information, visit sonymusicmasterworks.com. This project is at Jazz Standard Jun. 13th-16th. See Calendar.

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Soul of the Bass
John Patitucci (s/r)
by Alex Henderson

More than 30 years have passed since bassist John Patitucci (now 59) first achieved prominence as a member of keyboard player Chick Corea's fusion-oriented Elektric Band, followed by its straightahead spinoff Akoustic Band. As a leader, Patitucci has been featured in a wide variety of settings along the way and *Soul of the Bass* is his most intimate and stripped-down effort. This album, which features Patitucci on both acoustic and electric basses, is dominated by unaccompanied performances, although cello, drums or vocals are occasionally added.

Except for an intriguing jazz-rock interpretation of Johann Sebastian Bach's "Allemande in D minor", Patitucci sticks to original material, such as the introspective "Seeds of Change" and "Mystery of the Soul". He draws on a variety of musical styles, from Mississippi Delta country blues on "Morning Train (Spiritual)" to North African and Middle Eastern music on "Morocco". "Elvin" was inspired by an imagined duo with the late drummer Elvin Jones, Patitucci's improvisations recalling Jimmy Garrison and paying homage to one of jazz' great drummers without using any. Patitucci, however, does feature a drummer, Nate Smith, on two selections: the funky "The Call" and a reprise of "Seeds of Change". Cellist Sachi Patitucci (his wife and manager) performs a cello/bass duet with him on the lush, classical-flavored "Truth".

Isabella and Greisun Patitucci (his daughters) are featured on "Sarab", their wordless vocals with a highly ethereal quality and recalling singer Gayle Moran's work with Corea's Return to Forever and guitarist John McLaughlin's Mahavishnu Orchestra in the '70s; that Moran influence is not surprising in light of how great an influence Corea has been on Patitucci.

Patitucci has long since developed his own sound as a bassist. And whether incorporating Middle Eastern music, funk or European classical, his improvisations are as personal as they are engaging.

For more information, visit johnpatitucci.com. Patitucci is at St. Paul's German Lutheran Church Jun. 15th as part of Chelsea Music Festival and Rockwood Music Hall Jun. 28th. See Calendar.



Seymour Reads the Constitution!
Brad Mehldau Trio (Nonesuch)
Long Ago and Far Away
Charlie Haden & Brad Mehldau (Impulse!)
by Joel Roberts

While he frequently ventures into more experimental arenas, the traditional acoustic jazz trio is the acclaimed pianist Brad Mehldau's touchstone and the format he has returned to again and again over a career that stretches back to the '90s. *Seymour Reads the Constitution!* is his latest trio effort and despite its odd title, it's a mostly straightahead offering from Mehldau and longtime collaborators Larry Grenadier (bass) and Jeff Ballard (drums).

The album opens with an engaging Mehldau original, "Spiral", which builds from a classical-sounding melody on piano into an expressive improvisatory canvas for the three band members, who display a strong sense of telepathy and empathy on this and the rest of the selections here. That's followed by the relaxed, deceptively simple title tune, which Mehldau has said was inspired by a dream in which the actor Philip Seymour Hoffman read the U.S. Constitution to him. Hoffman died suddenly just a few weeks after the dream.

Mehldau has long programmed his albums with an eclectic repertoire drawn from jazz and pop sources and the current release is no exception. There's a pure bebop reading of the underappreciated pianist Elmo Hope's "De Dah", along with a fast-paced, but totally in control take on the Frederick Lerner-Alan Jay Lowe standard "Almost Like Being in Love", featuring some especially impressive bass runs and fleet work on drums. The group reworks a fairly obscure Beach Boys song, "Friends", into an affable-enough jazz tune and brings a real sense of joy to "Great Day", a Paul McCartney number from the '90s. And if anything defines Mehldau's sensibility it's the transition, which makes perfect sense here, from the McCartney tune to one by avant garde jazz titan Sam Rivers, whose gorgeous composition "Beatrice" closes this satisfying album on a high note.

Another recent Mehldau release finds him in an even more intimate setting, this time a duo encounter with the great bassist Charlie Haden, who passed away five years ago this summer. *Long Ago and Far Away* is a live date, recorded at a church in Mannheim, Germany in 2007. The concert was the first time Mehldau and Haden had performed together in public as a duo, though they had previously appeared in various small-group settings with the likes of Lee Konitz and Paul Motian.

Although Mehldau was three decades younger than Haden, the two shared a strong personal and musical bond built on harmonic improvisation and the idea of freedom in jazz. Mehldau described their connection this way: "It's as if Charlie and I are walking along a path side by side, with no one in front." The pair explores that shared vision over the course of this captivating and serene 72-minute set, starting with an inventive reading of Charlie Parker's "Au Privave" and continuing with extended interpretations of standards like Arthur Johnston-Sam Coslow's "My Old Flame", Matt Dennis-Tom Adair's "Everything Happens to Me" and the elegant Jerome Kern-Ira Gershwin title tune.

For more information, visit nonesuch.com and impulserecords.com. Mehldau is at Village Vanguard Jun. 18th-23rd. See Calendar.

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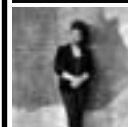
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Bright Idea
Greg Murphy Trio (Whaling City Sound)
 by Russ Musto

Despite impressive releases as a leader and a 20-year tenure with Rashied Ali, Greg Murphy remains largely overlooked outside of the New York jazz scene. This exceptional effort, on which the Chicago-born pianist is joined by bassist Eric Wheeler and drummer Jeff “Tain” Watts, should go a long way in exposing his abilities, both as a skilled instrumentalist and imaginative composer/arranger, to a wider audience.

Murphy opens things up with a swinging rendition of Sigmund Romberg-Oscar Hammerstein jam session staple “Softly, as in a Morning Sunrise”, interjecting McCoy Tyner-ish flights and inflections propelled by the driving rhythms of Wheeler and Watts, both of whom share the spotlight with solos of their own. The pianist’s mambo-fied arrangement of the Pharrell Williams mega-hit “Happy”, featuring layered electronic keyboard work, is an infectiously danceable affair on which he alternates the melodic line and clave-undergirded montuno choruses (with a quote from Horace Silver’s “Filthy McNasty”).

Murphy’s compositional abilities come to light on the title track, which features fleet-fingered piano and bass improvisations and an explosive drum solo on top of the tenacious piano vamp emerging from the swinging melody. He shows his more sensitive side lithely waltzing on Joe Ford’s beautiful “Earthlings”, then jumps back into the pop world with a funky arrangement of Bruno Mars’ “24 K Magic”, swinging piano complemented by keyboard flourishes nodding to Earth, Wind & Fire.

The trio moves outside on Murphy’s “Street Cats”, ethereally ambling out of tempo, then gradually easing into a racing middle section on which the pianist demonstrates a credible affinity for the avant garde while his soulful “Finer Things” and rhapsodic “For My Mom” both demonstrate an appealing lyricism. The uptempo “Straight No Blues” serves as a platform for swinging solos, after which the band once again displays its ability to take things out on Murphy’s frenetic “Moving Violation”, bringing it back in on the appealing waltz “Well, of All Things”. The band charges towards the finish on the recently discovered Coltrane tune “Untitled Original 11383” before closing out with “Juneteenth Notes”, Murphy’s homage to the African-American holiday on which the date was recorded.

For more information, visit whalingcitysound.com. Murphy is at Mezzrow Jun. 5th and Tea House Garden Jun. 20th. See Calendar.



This Should Be Fun
Patrick Cornelius (Posi-Tone)
 by Marco Cangiano

Following his celebrated and exquisitely arranged septet suite *While We Are Still Young*, which was

inspired by A.A. Milne’s poetry, saxophonist Patrick Cornelius has come back to basics in various formats, from a quintet with his long-standing musical partner Nick Vayenas on trombone on half of the numbers to quartet and duo settings. The remainder of the group includes the well-integrated rhythm section of Ben Allison’s deep bass sound and Mark Ferber’s nimble drumming. Last, but certainly not least, the CD showcases John Escreet on piano, who in spite of the challenging task of filling the shoes of Gerald Clayton and Frank Kimbrough (who appeared on Cornelius’ two previous albums, respectively), clears the bar brilliantly.

The music could be categorized as modern postbop, although such a label is somewhat reductive of the wide span of inspiration and originality. The 1960 Blue Note sound comes to mind in a number of tunes—most specifically in the funky-ish title track and blues-infused “One Shy”. Cornelius opts for a melodic approach both in his compositions and particularly in his solos, which are very consequential, leaving no room for preconstrued patterns. Vayenas and Escreet follow Cornelius’ lead in their solos, taking their time in building their musical phrases.

Cornelius is particularly inspired on what sounds like dedication dirges: “Precious Souls” in duo with an equally inspired Allison; “Like Kenny” with its shifting tempos; and slowly-evolving “For Morgan”, featuring Escreet’s exquisite runs and culminating in Cornelius’ a cappella statement. “Dissolution” by Vayenas—the only tune not composed by Cornelius—is a melancholic, suspenseful ballad presenting Cornelius’ more supple tone, nicely complemented by rounded trombone. “Restless Willow” is a joyful tune executed in quartet and featuring bouncing piano.

This is a gem of a CD, full of memorable tunes and inspired solos executed by top-notch musicians.

For more information, visit posi-tone.com. This project is at The Cell Jun. 22nd. See Calendar.



I Carry Your Heart: A Tribute to Arnie Lawrence
Ayelet Rose Gottlieb (Ride Symbol)
Who Has Seen the Wind?
Pneuma (Songlines)
 by Elliott Simon

With a voice that can lovingly caress, erotically entreat and sorrowfully lament Ayelet Rose Gottlieb has explored weighty concepts such as grief (*Shiva’a*, 482 Music, 2016) and biblical eroticism (*Mayim Rabim*, Tzadik, 2006). *I Carry Your Heart* documents her parenting style using the late saxophonist Arnie Lawrence’s *Inside An Hour Glass* (Embryo, 1970) as context while a trio of clarinetists joins her to answer the poetic question, *Who Has Seen the Wind?*

Gottlieb studied with Lawrence in Israel and this two-CD tribute includes saxophonist/flutist Erik Lawrence, who appeared on his father’s release as an eight-year-old, and Gottlieb’s regular collaborator pianist Anat Fort. Gottlieb’s toddler twins Ma’or and Yasmin as well as infant Maia organically participate (that is, of course, the point) in the parent/child improvisational dynamic and a breast pump serves as the basis for a group improv on the aptly titled “Mama’s Beat”.

The interactions among the musicians and the children are sensational. Maia expertly riffs off her mother’s voice, piano and flute while Gottlieb’s presentation of E. E. Cummings’ title poem includes a tender children’s coda and the aye-yai-yai repartée

on “Love is a Place (v2)” is celebratory. As Montessorian as this is, Gottlieb maintains control with her choice of programming and superb voice.

Where *I Carry Your Heart* is joyful, *Who Has Seen the Wind?* is a globally-informed emotional panoply. Joining Gottlieb are clarinetists James Falzone, François Houle and Michael Winograd for an examination of the wind’s many guises. Gottlieb and the woodwinds are surprisingly complementary for a gorgeous hymn-like backdrop and soulful delivery of James Joyce’s poem “Alone” and blend beautifully on the title cut but are a cacophonous chorus on “Neither I Nor You”, the beginning of a six-part song cycle. Gottlieb prays over an electronic elegy on “Trembling/Light” and uses Winograd’s klezmer facility as a touchingly mournful entrée into “Passing Through/Lament for Harry”. Each piece is composed of two distinct sections, with the first gracefully setting up the second. Moving homage to a friend, a poignant recitation of Iranian poetry and an emotional blending of voices that builds to a screaming climax on “The Wind Will Take Us” complete the sequence.

A second suite of four short pieces from Falzone are tone poems highlighting the exquisite nature of Gottlieb’s musical approach and places her voice on equal footing with her instrumentation. Houle’s delicate arrangement of Tom Waits’ “The Last Rose of Summer” closes out the session.

These simultaneous offerings from Gottlieb highlight differing personal spaces but she continues to interpret carefully selected themes in open settings with judiciously chosen musicians.

For more information, visit ridesymbol.com and songlines.com. The *I Carry Your Heart* project is at Pomegranate Gallery Jun. 26th. See Calendar.

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New York Trio (feat. Jonathan Finlayson)
Angelika Niescier (Intakt)
by Stuart Broomer

Cologne-based alto saxophonist Angelika Niescier first started recording with American rhythm sections in 2011. She has excellent taste: on *Quite Simply* (Enja) she worked with bassist Thomas Morgan and drummer Tyshawn Sorey in a program consisting of her own compositions plus Ornette Coleman's "Congeniality" and Anthony Braxton's "'69-O", keys to her own approach and the kind of hand-in-glove quartet she's assembled here. This third in a series of Intakt CDs emphasizing Niescier's New York connection has bassist Christopher Tordini, drummer Gerald Cleaver and trumpeter Jonathan Finlayson as guest.

Niescier has a talent both large and balanced, matching subtle abstraction with emotional depth and executing every line with thoughtful precision. From the opening explosion of "The Surge", poised between machine gun and cry, she establishes her authority as a freewheeling improviser; it's only as her varied compositions emerge that an experimental bent is revealed, a willingness to let chance, as well as determination and improvisation, enter the group's processes. The slow and intense "Ekim" borrows its melody from the Turkish composer Nazife Güran, but then Niescier matches it with a bass part determined by chance, creating a compound work of tangible pathos and arbitrary procedures. The subtle friction draws powerful statements from both Niescier and Finlayson. "A Truck Passing a Clock Tower" (inspired by John Cage's famous remark about trucks, factories and music schools) uses chance methods to determine who in the quartet is playing when but, again, Niescier surmounts any sense of the random, soloing with a sharp focus on subtly permutating lines. At another pole of influence, "5.8" seems to reference "Cherokee".

The group's empathy is consistently apparent. Finlayson's slightly acidic tone complements Niescier's dryness while Tordini and Cleaver provide consistently inventive support, shifting directions seamlessly with the leader's more spontaneous trailblazing.

For more information, visit intaktrec.ch. Jonathan Finlayson is at The Jazz Gallery Jun. 26th-27th with Liberty Ellman. See Calendar.



Living Being II: Night Walker
Vincent Peirani (ACT Music)

Sfumato live in Marciac (with Joachim Kühn)
Emile Parisien Quintet (ACT Music)
by Tom Greenland



Siggi Loch's ACT label has been a singular force in nurturing European jazz artists for over 25 years. Among its many releases, two celebrate the fruitful artistic camaraderie of two Parisians: soprano saxophonist Emile Parisien and accordion player Vincent Peirani.

Living Being II: Night Walker follows the group's 2015 debut, broadening its "chamber rock" (as Peirani terms it) concept to embrace everything from Led Zeppelin and Henry Purcell to Sonny Bono. The rock

element is firmly fixed by Tony Paeleman's Fender Rhodes piano, Julien Herné's edgy electric bass and Yoann Serra's hard-kicking drumset, contrasted with Parisien's elegant and affecting soprano saxophone and the diverse, decidedly non-traditional ideas emanating from the leader. Bono's pseudo-rumba "Bang, Bang" gets a Mediterranean gloss while Purcell's "What Power Thou Art" is elevated by Parisien's slowly ramped-up solo. The Zep covers, preluded by an accordion solo emphasizing the Celtic quality of "Stairway to Heaven", segues to a raga-like reading of "Kashmir", saxophone playing an *alap*-style solo, accordion echoing it à la Indian harmonium, leading to the famous riff, played first at half speed, later at full tilt. Next, the familiar guitar part of "Stairway to Heaven" is rendered on Rhodes, followed by an irenic melody reading and a reprise of "Kashmir". "Le Clown Sauveur De La Fête Foraine", the title track, "Unknown Chemistry" and especially "Smoke & Mirrors" (Valentin Liechti guesting on electronics) all show the band's predilection for layered parts and rhythmic pastiche.

Sfumato live in Marciac is a CD/DVD of the Parisien Quintet's exuberant 2017 performance. Parisien's earnest soprano playing, redolent of French chanson, lies at the heart of the sound, augmented by German pianist Joachim Kühn's quicksilver touch. The core quintet includes guitarist Manu Codjia, bassist Simon Tailieu and drummer Mário Costa, with trumpeter Wynton Marsalis, bass clarinetist Michel Portal and Peirani as guests.

The CD, presenting the concert numbers in a slightly rearranged order, opens with "Le Clown Tueur De La fête foraine", a three-part suite that passes from Peirani's sensitive solo introduction to a romantic waltz to Portal's lyrical solo during the second section to the leader's gracefully confident Baroque-meets-postbop solo in the third. The concert's highlights are "Temptation Rag" and "Transmitting", both featuring Marsalis, the first an old-timey romp with three-way soloing, the second revealing Marsalis in a playful, Woody Shawesque mood. Parisien's two-part "Balladibiza" and Kühn's "Missing a Page" showcase the leader's gentle but assertive playing as well as Kühn's dense contributions, both tracks building to a collective climax fueled by Costa's minimalistic yet emphatic drumming.

The DVD, presenting the concert in its original order with one additional song, shows lingering close-ups of the musicians' facial expressions (both when soloing and when reacting to others), a few establishing shots, plus a few inserts of Peirani's bare feet, all edited in jump-cut fashion to add visceral dimension to the musical event. Those who prefer to read a book before seeing its movie adaptation may want to listen to the CD first.

For more information, visit actmusic.com. Peirani and Parisien are at Rockwood Music Hall Jun. 27th and Rizzoli's Bookstore and Nublu 151 both Jun. 30th. See Calendar.





Remembering Miles
Denny Zeitlin (Sunnyside)
by Thomas Conrad

For five years, Denny Zeitlin has performed an annual solo concert at the Piedmont Piano Company in Oakland, California, always interpreting the work of a single composer. The series has produced one previous album of Wayne Shorter tunes (*Early Wayne*, Sunnyside, 2016).

Miles Davis was notorious for claiming authorship of tunes written by others. The pieces on *Remembering Miles* were composed, co-written, appropriated by or associated with Davis. They span the arc of his career, from the original "Milestones", which appeared on his debut as a leader in 1947, to "Time After Time" by Cyndi Lauper and Rob Hyman, which he performed obsessively in the late '80s, toward the end of his life.

The first track introduces Zeitlin's mindset on this night in Oakland. "Solar" (everyone says Chuck Wayne wrote it but the first two measures are inscribed on Davis' tombstone at Woodlawn Cemetery in the Bronx) takes a while to make an appearance in Zeitlin's formal, ornate prologue. Then "Solar" is quickly overwhelmed in lavish elaborations. "So Near, So Far" stays closer to the melody, but Zeitlin toys with time. He decides the A section needs to be in 5/4 and the bridge in 4/4.

"Flamenco Sketches" is an extremely familiar snatch of music because it appears on the best-selling jazz album of all time, *Kind of Blue*. It is hard to find "Flamenco Sketches" in Zeitlin's interpretation. Of course, the piece never really had a melody. It had pianist Bill Evans' four-bar vamp and a set of changes and five modes as context for improvisation. Zeitlin understands the piece as an open modal invitation to create his own "Flamenco Sketches" in the moment, which he does, beautifully. A tribute to an artist as changeable as Davis necessarily reimagines songs.

Last month on May 4th was the last of Zeitlin's four nights at Mezzrow, a gig billed as "a celebration" of *Remembering Miles*. The celebration was loose. Whereas Zeitlin played solo on May 1st-2nd, on May 3rd-4th he played with a trio (Buster Williams, bass; Matt Wilson, drums). On May 4th the trio played one tune from the album, "Weirdo" and one other piece from Davis' discography, Shorter's "E.S.P."

Mezzrow, that narrow alley of a jazz club with the stage at the far end, was packed sardine-tight. Zeitlin clearly felt the energy of Mezzrow's Saturday night vibe. (The Piedmont Piano Company probably feels more civilized, less on-edge.) He attacked "Weirdo" ferociously, from many angles. It is an odd blues to start with and Zeitlin made "Weirdo" one small aspect of his own free, spontaneous outbreaks. But he never forgot the song. Zeitlin obviously remembered that, in Davis' body of work as a composer, "Weirdo", now mostly forgotten, was a precursor to "Walkin'", one of his signature tunes. At Mezzrow, for a moment, just before the end of "Weirdo", Zeitlin not only quoted "Walkin'", he landed on it, hard.

For more information, visit sunnysiderecords.com



The Haunt
Bobby Naughton/Leo Smith/Perry Robinson
(OTIC-NoBusiness)
by Robert Iannapallo

Throughout the '70s and most of the '80s vibraphonist Bobby Naughton, who turns 75 this month, was an extremely productive and creative musician. During the '70s, he released five albums on his OTIC label and appeared in groups and on recordings of Wadada Leo Smith, Anthony Braxton and Roscoe Mitchell.

He was also a prime member of the Creative Music Improvisers Forum, a New Haven-based collective that included a Who's Who of musicians based there at the time: Smith, pianist Anthony Davis, bassists Mario Pavone and Joe Fonda, drummer Gerry Hemingway and others, several of whom appeared on the aforementioned OTIC albums.

But by the mid '80s, Naughton became tired of the scuffling involved in a music career, moved to Providence, R.I. and pursued other activities, yet maintained a website that offered his recordings and very occasionally performed in public.

The Haunt is a prime document of exploratory mid '70s jazz. It showcases Naughton's strengths as a composer, instrumentalist and group leader. He assembled a trio with Smith and clarinetist Perry Robinson (who passed away last December at 80 and was on an earlier OTIC album, *Understanding*), both of whom were, by then, mature musicians and each performs beautifully, essaying Naughton's five compositions with lyrical grace and incisive abstraction.

Naughton's compositions are distinctive, each revolving around trio interaction. The title track has a stately theme with parts for all three players weaving around one another. "Slant" is a puckish line, slightly off-kilter, and a springboard for simultaneous group improvising. At the end of the disc is included a previously unissued alternate take of this piece that is worth hearing; it is taken at a slower, more measured tempo and shows how this group worked at these compositions. "Rose Island" is a carefully constructed piece where each member fits tightly within the framework. The closing "Ordette" is the most overtly melodic piece and its lyricism is tempered with abstraction.

Throughout Smith etches his lines with clarion calls and muted burnished strokes while Robinson's limber clarinet slithers around like a slippery eel yet always ending up in the right place. Naughton falls somewhere between Walt Dickerson with languid, flowing lines and mid '60s Bobby Hutcherson via an abrupt percussive attack. But these influences were folded into a distinct style that made him one of the most unique players of this period.

It's admirable that Naughton's compositions are not necessarily vibraphone-centric. He seems more concerned with group interaction. If anything his vibraphone work is the most subtle element of the music. But when one focuses on it, the listener is amply rewarded with complex harmonies, which provide an inimitable textural backdrop. Naughton clearly is a master of the instrument.

It's great to see *The Haunt* reissued. It's a lost gem that deserves to be restored to its rightful place as one of the best jazz albums of the '70s.

For more information, visit nobusinessrecords.com

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Infinity
Tom Harrell (HighNote)
by Jim Motavalli

Solo horns have to work hard in the quartet format and the heads sometimes sound malnourished. The prolific trumpet player Tom Harrell is a strong enough leader and soloist to record as the only horn, as he did on his previous disc, *Moving Picture*. Here though he is supported by an allstar group of saxophonist Mark Turner, bassist Ben Street and drummer Johnathan Blake, with Charles Altura's spiky guitar taking the place of a pianist. Dig the unison horns traveling to "Dublin", a midtempo tune that would have thrived in the classic Blue Note era.

On "Hope", Harrell's Harmon mute gets a workout. Yes, that does make him sound like Miles Davis, but the tune sounds more disquieted than something Davis would write, though the double tempo sections that keep jumping out would be right up the Dark Magus' street. The mute is back on the loping "The Isle". And "Duet" is just that, the two horns locked slyly together for 1:42.

Harrell is a democratic leader. Altura is featured on "Folk Song", with a flamenco feel. Turner is reminiscent of Michael Brecker on "Blue" and that's a good thing, even if he sounds slightly down in the mix. "Coronation" has great driving drums, strong solos and the horns working together to play staccato phrases and bring it to a challenging close.

"Ground" is the best track, pulse-y, sure-footed and Harrell comes out swinging. A good entrance matters! Altura offers lovely support for the horn solos, making sure the piano isn't missed. The guitarist gets his own tasty licks in, as do Street and Blake.

"Taurus", about the bull, not the car presumably, finds Harrell (again with mute) controlling a movable start-stop tempo with his horn. It's an essay in dynamics, echoed during Turner's turn at the mic. A typically assertive performance from Harrell, who turns 73 this month.

For more information, visit jazzdepot.com. Harrell is at Birdland through Jun. 1st and Village Vanguard Jun. 28th-30th with Ethan Iverson. See Calendar.



Two Guitars
Vic Juris (SteepleChase)
by George Kanzler

There's a comfortable, lived-in feeling about the music here, one that extends to the easy swing that animates most of the tracks, from ballad to uptempo. Not surprising, since this is music from a trio that has had a weekly gig at the 55Bar in Greenwich Village for seven years.

Led by guitarist Vic Juris, the band is rounded out by bassist Jay Anderson and drummer Adam Nussbaum. The rapport and ease of the musicians is reinforced by the fact that the repertoire here is 55Bar-

tested, including eight originals from Juris written since the gig began, as well as two covers, The Beatles' "Julia" and Wayne Shorter's "E.S.P.". The title of this CD references the two guitars Juris brought to the session, his usual electric jazz model and a steel string acoustic.

This is not a band that tries to emulate a power trio. Juris plays his electric guitar with very little in the way of effects, mild reverb and a suavely mellow tone. Nussbaum is all subtlety and nuance, even when using sticks, although he's as apt to be employing brushes or bundles. And Anderson has a billowing, natural feel on his acoustic bass. The result is a warm collective sound where none of the individual parts are obtrusive, all supporting a common goal.

Juris has profited artistically from his long career—he's been active since the '70s—as a musician who has worked with dozens of leaders and, especially, with some of his most prominent guitarist peers. His work as a sideman has given him a deep appreciation and familiarity with the standards songbook, one that informs his crafting of originals.

"Cerise", the CD opener, resonates like a familiar standard. Two salutes to recently deceased peers incorporate key aspects of their styles in pieces far too celebratory to be called elegies: "To John" for John Abercrombie and "A Chant for Larry" for Larry Coryell. Of the four acoustic features, "Julia" and "In Three for Two", a duet with Anderson, reveal penetrating lyricism. In keeping with Juris' affection for swing and bop, the CD closes with a rhythm changes contrafact, the high spirited "Kirby's Scene" dedicated to the bartender at 55Bar.

For more information, visit steeplechase.dk. This band is at 55Bar Jun. 2nd. See Calendar.



When You Were There
Nick Hetko/Rich Syracuse/Jeff 'Siege' Siegel (ARC)
by George Grella

This piano trio recording was made in honor of the late Lee Shaw, who was a well-regarded pianist and influential teacher in upstate New York (whose most famous student was John Medeski). Drummer Jeff "Siege" Siegel and bassist Rich Syracuse accompanied her in what was something of a late career revival before her death in 2015 at the age of 89.

Nick Hetko sits at the keyboard here. Shaw initially set up the relationship between Hetko—a protégé—and the rhythm section when the younger pianist was still a teenager and there's a real sense of familiarity on this album, the kind of interplay and responsiveness that sound like second nature. Everything on the album smacks of a longstanding piano trio using all their mastery.

Siegel is a subtle leader—he and Syracuse provide superb accompaniment; they don't drive but they do organize the itinerary with a gentle grip and a firm direction. That leaves Hetko in a prominent role, with mixed results. His touch is just sparkling, he has a broad range of attacks and varies his approach to the keys themselves in a way that is beguiling. He also uses dynamics expressively and has a strong sense of how to form a solo.

He's got skills, in other words, at times too much so. There are segments when things seem to come too easy, where Hetko, and so the music as a whole, sounds

glib. This is most acute during the opening "Sleeper" by Syracuse and "Oscar's Boogie", which takes all the wrong lessons from its composer Oscar Peterson. There's too much Peterson in that one and too much Brad Mehldau and Chick Corea in Hetko's "Captain of a Sinking Ship".

The album is at its best when the pianist pulls back and the rhythm section asserts itself more, when the group concentrates on playing as a trio. There are good moments in every tune and the closing "I Fall In Love to Easily" by Jule Styne is a winner.

For more information, visit artistsrecordingcollective.biz. This project is at Zinc Bar Jun. 11th. See Calendar.

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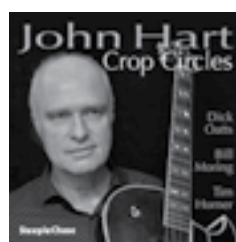
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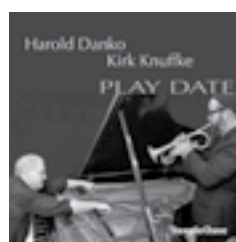
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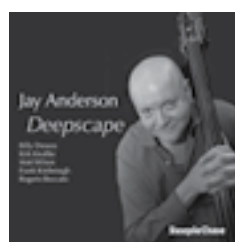
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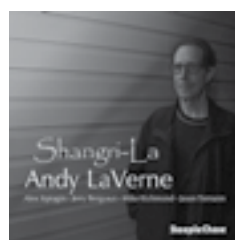
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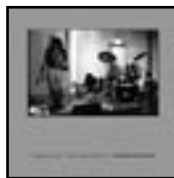
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Eugene Chadbourne/Henry Kaiser (Relative Pitch)

by Kurt Gottschalk

The inspiration Wadada Leo Smith has found in environmental and sociopolitical concerns over the past seven years has spawned a rich avenue of exploration in an already diverse and rewarding career. The series of suites dedicated to the Civil Rights struggle and natural topography (National Parks, Great Lakes) represents some of his most powerful achievements. In general, the inspirations have been handled in the abstract—these aren't Max Roach and Abbey Lincoln records—with the subjects only directly addressed in the titles. (In performance, he has also used video to help make the real-world connection.) But Smith, it seems, couldn't resist giving his desegregation activist protagonist a voice. The 15 sections of his *Rosa Parks: Pure Love* oratorio include six songs setting his own text to music and a seventh using Parks' words. His words are concise, direct and poetic and beautifully delivered by the three members of his Diamond Voices trio. The ensemble consists of four trumpets, four strings, drums and electronics, all working to an understated but dramatic effect. The breadth of the ensemble is limited somewhat by the string and horn arrangements feeling so close together—each of the quartets could cover more ground—and the electronics are, likewise, held at bay. Smith's orchestration here is stronger than his composition, however; the whole outshines the parts.

Much of Smith's career has been dedicated to the free improvisation and that's the locus of *Burning Meditation*. There's more burning than meditating in the duo with drummer Sabu Toyozumi. The hour-long set was recorded live in Yamaguchi City, Japan, in 1994 (two years after the concert that became 1992's *Cosmos Has Spirit*) but it's a timeless language that could have dated from 2014 or 1974. Toyozumi sometimes plays staccato rim rolls or quick cymbal splashes but more often pushes with purpose. Smith is heard on trumpet, bamboo flute, koto, voice and percussion. The recording is a bit boomy but the playing is focused and as the '80s-early '90s are comparatively underrepresented in Smith's discography, it's good to have.

Somewhere between the realms of Composer Smith and Improviser Smith lies the material that makes up *Wind Crystals*, an album of guitar duets by Eugene Chadbourne and Henry Kaiser. The cartography here would have been aided immensely by the inclusion of scores (or at least excerpts), as this music could be just about anything: graphic notation, text instruction, hieroglyphics or rebuses. It could also be a good old-fashioned skronk session, except for the composer credit. The disc opens with a recording from 1977 and closes with a 2017 rendition of the same work (the title piece). The high point comes just before the end, with wonderful banjo and slide guitar interaction on "Pacifica". It could be to Smith's credit as a composer that he wrote so well for two such evocative players, or the players' credit that they found so much of themselves in the scores. Either way, it's another strong offering in the seemingly endless meadows of Smith's mind.

For more information, visit tumrecords.com, nobusinessrecords.com and relativepitchrecords.com. Smith is at Roulette Jun. 11th as part of Vision Festival and The Stone at The New School Jun. 25th-29th. See Calendar.



Beyond All Things (Live at the Bushwick Series)

Chris Welcome (Gaucimusic)

by John Sharpe

Guitarist Chris Welcome has been part of the fertile Brooklyn scene since 2004, working with many of the musicians who make up the starry eight-strong group showcased on *Beyond All Things*. Recorded live in the basement of the Bushwick Public House in July 2018, the single extended piece recalls a latter-day take on John Coltrane's *Ascension* or Ornette Coleman's *Free Jazz*, in that loosely voiced written material frames a series of freewheeling outings for the band members.

Although Welcome shuns the spotlight himself, content to steer and orchestrate, periodically reinvigorating the proceedings by cueing simple unison themes, he also injects his woozy swirling effects and spacey chiming guitar into the ensuing ensemble passages. The horns coordinate supportive figures behind the soloists, which, together with the variety of thematic motifs and settings, ensure that the sequence of solos becomes more than a rote exercise.

The ringing gongs and percussion at the outset create a ritual atmosphere, as the massed horns begin to stir, gradually building to an untethered polyphony supported by bassist Shayna Dulberger. The mournful air that ensues produces one of the first standouts as trumpeter Jaimie Branch, of Fly Or Die fame, punctures the air with incisive yet soulful trumpet. Later Ben Gerstein's trombone flutters initially in exchange with Mike Pride's malleted drums and then Sam Weinberg's flinty tenor saxophone, which eventually takes over in an outpouring of choked skronk.

Cornet player Kirk Knuffke's spot is more boppish and Pride's responsive fills form a particularly noticeable feature here. Alto saxophonist Anthony Ware takes a more restrained approach in contrast to what has gone before, with cool, speech-inflected long tones until Pride ups the ante. In conclusion, Welcome conducts a succession of monolithic lines leading to a slightly wistful tutti finale, distinguished once again by plangent valedictory brass and tolling gongs. The only regret is that the disc doesn't last longer than 29 minutes.

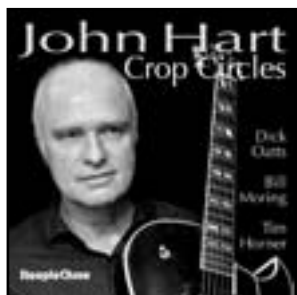
For more information, visit gaucimusic.com. This project is at Bushwick Public House Jun. 3rd. See Calendar.



7:30 PM HETKO, SYRACUSE & SIEGEL CD RELEASE
"WHEN YOU WERE THERE" (ARC)
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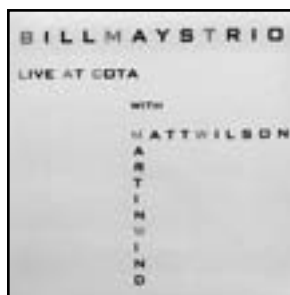
Crop Circles
John Hart (SteepleChase)
 by Ken Dryden

There are numerous artists like John Hart who record only sporadically. For his first SteepleChase album, Hart is joined by alto saxophonist Dick Oatts, bassist Bill Moring and drummer Tim Horner, all equally seasoned musicians, on fresh looks at familiar standards and jazz classics, along with his superb originals.

There are several factors that make this session stand out. Hart's reharmonization of time-tested songs is subtle, rather than disguising the melody and slowly revealing the theme. He also leans toward a Jim Hall-like approach on his instrument, often playing softly, leaving plenty of space and nimbly adding tasty accents to Oatts' lead line. A great example is the transformation of Irving Berlin's "How Deep Is the Ocean" from an introspective ballad into an exuberant arrangement. The intricate original blues "In Traneing" has delightful interplay between Oatts and Hart, fueled by the rhythm section's driving pulse. "Guernica", named after Pablo Picasso's famous painting, was written by Hart for a student ensemble at the University of Miami, where he teaches; this extended work depicts life in the Spanish town before and after the massacre of its population to stunning effect.

Hart explores Vincent Youmans-Harold Adamson-Mack Gordon's "Time On My Hands" and Duke Ellington's "Sophisticated Lady" with the rhythm section, both becoming virtual master classes for guitarists. For the former, Hart approaches it as if accompanying a dancer doing a soft shoe routine, then switching to a breezy bop setting, while the latter is like a musical kaleidoscope, revealing new dimensions with each chorus, along with showcasing Moring's intimate solo. Joseph Kosma's "Les Feuilles Mortes", better known under its English title "Autumn Leaves", is marked by wistful alto and imaginative departure from its well-known theme. The strength of this session merits more frequent record dates for John Hart.

For more information, visit steeplechase.dk. Hart is at Smalls Jun. 7th-8th with David Bixler and North Square Lounge Jun. 9th with Roz Corral. See Calendar.



Live at COTA
Bill Mays Trio (No Blooze Music)
 by Donald Elfman

This spirited new recording—the first in ten years by this trio—reflects the timeless brilliance of its leader. Pianist Bill Mays, bassist Martin Wind and drummer Matt Wilson prove that the magic that brought them

together is still working all these years later.

Live at COTA is a performance taken from the Celebration Of The Arts Festival near Mays' Pennsylvania home. The pianist opens solo and is soon joined by his simpatico compatriots in a quiet and rhapsodic reharmonization of Jimmy Van Heusen-Johnny Mercer's "Darn That Dream", which blends naturally and easily into that pair's "Dream". Jay Livingston-Ray Evans' "Never Let Me Go" is given a dancing, samba groove, with insistent brushes, pulsing bass (including an arco solo) and light but solid piano.

Among Mays' originals are "Sun of the East", dedicated to Lennie Tristano, a reworking of another standard—which we're invited to guess—and, in the spirit of the past, "The Next Right Thing", subtitled "An Extravagant Soft Shoe". Wilson on brushes keeps that softness pulsing and the dance a swinging affair. And for a modern standard, there is Wayne Shorter's delicate and beautiful "Infant Eyes", which Wind moves forward with a subtle take on and improvisations from the melody.

The album is dedicated to departed spirits, saxophonist Phil Woods and pianist/singer Bob Dorough. Mays plays a piano that belonged to Woods and celebrates the saxophonist's own tribute to the passing of Bill Evans, the shimmering "Goodbye Mr. Evans" preceded by Evans' own rarely played "Your Story". As a surprise closer, Mays sings the charmingly wacky Dorough tune "Nothing Like You" (famous for its version on Miles Davis' *Sorcerer*). It's a gas from start to finish, with the raspy vocal recalling the composer and the trio romping straightahead. *Live at COTA* gleams with spirit, wit and joy.

For more information, visit billmays.net. This band is at Mezzrow Jun. 28th-29th. See Calendar.

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Sanctuary
Matt Slocum (Sunnyside)
by Franz Matzner

Sanctuary does not break ground or explode conventions. Its strength is in execution of the classic jazz tradition, demonstrating a studied technique and finesse that invites the listener to sink into the luxuriant mood, to listen close and appreciate its nuance.

None of this means there's zero innovation to be found—it is in the detail and the integrity of the architecture the trio erects on the foundation of the classic piano trio lineage. This is rooted in the Bill Evans or Keith Jarrett tradition of collective dialogue, fluidity, subtle color and precision. Matt Slocum once again impresses with his compositions' structural clarity and delicate development, as well as his consistently expressive drum style and willingness to privilege the group dynamic over his own displays. If anything, *Sanctuary* finds Slocum receding further to demand an even more integrated approach.

In the hands of the trio, the eight originals provide the recipe for a series of satisfying forays. For example, on "Days of Peace", Slocum and bassist Larry Grenadier enter into engaging trades, darting bass figures mirrored by Slocum's understated, light touch, the skittering phrases falling across the snare and toms like afternoon rain. On the title track, Slocum provides lush brush work that nurtures more than drives pianist Gerald Clayton's gently melodic lines while on "Romulus" it is a sturdy bassline that undergirds firm piano phrasing and crackling snare patterns and unpredictable bass drum insertions buoying the piece.

A persistent calm dominates, a mellowness, which, while bordering at times on lassitude, provides a fitting table to appreciate the refinements of the trio's delivery. And just as gourmands know there's a time and a place for everything from barbecue to exotic fusion to professionally rendered classics like the soufflé—known equally for its delectability as its propensity to fail—jazz epicures understand there will always be a home for the kind of music the Matt Slocum Trio provides. Best paired with low light and fine dining, *Sanctuary* is to be savored slowly.

For more information, visit sunnysiderecords.com. This project is at Saint Peter's Church Jun. 15th. See Calendar.



Tutankhamun
Art Ensemble of Chicago (Freedom-ORG music)
by Duck Baker

In early 1969 saxophonist Roscoe Mitchell, trumpeter Lester Bowie and bassist Malachi Favors moved to Paris, along with saxophonist Joseph Jarman, the newest member of the Art Ensemble. Jarman replaced drummer Phillip Wilson, who had left to join Paul Butterfield's band. It was after arriving in France that the group began to be billed as the Art Ensemble of Chicago. In late June, the group recorded *A Jackson In*

Your House for BYG-Actuel, which confused many listeners by its references to various styles, almost as program music. A fuller picture of what the Ensemble was doing at the time was not available until Freedom released *Tutankhamun* and *The Spiritual* in 1974, though they were recorded just a few days later. It is great to see *Tutankhamun*, one of the Art Ensemble's most challenging and most underrated recordings, remastered and released on LP.

If *Jackson* was largely programmatic, *Tutankhamun* is episodic, with some sections that are arranged, some freely improvised and some improvised along preplanned lines. It begins with a recitation by Favors that evokes...what? Dream-speech, delirious meandering, evocations of unknown entities in forgotten tongues? Next comes a definite theme, stated on bass and horns, which soon gives way to a long, slowly developing collective improv with one or another voice emerging briefly as a general sort of leader. A measured feeling holds for quite a while before things become more abstract and complex, until an aural collage in which we get fleeting impressions—a cartoon marching band, bent fanfares on trumpet and saxophone or an assortment of near-random sounds on instruments that cannot even be readily identified, with an ending as unexpected as it is satisfying. The other long piece, "The Ninth Room", opens with an attractive theme reminiscent of Booker Little's writing. Then Favors settles down to some deep-tone walking, over which Bowie and Mitchell make explosive statements while Jarman provides scrambled percussion-and-sound accompaniment. The record is rounded out with two duos by Mitchell and Favors at their freest and most angular, called "Tthinittedalen".

For more information, visit orgmusic.com. A Joseph Jarman tribute led by Douglas R. Ewart is at Roulette Jun. 15th as part of Vision Festival. See Calendar.



The Halloween Session
The New York 3 (TMP)
by John Pietaro

This gathering of improvisational veterans from both sides of the Atlantic offers an album's worth of classic free jazz. *The Halloween Session* is unique in that the selections are brief, the longest clocking in at under six minutes. Between cuts, bits of talk are audible, including engineer Tom Tedesco or the band members creating head arrangements: "Oh, it's like a polka," bassist Joe Fonda exclaims at one point.

Led by French-Italian alto saxophonist Luciano Pagliarini, the ensemble carries the torch of pianoless trios, particularly with the inclusion of Fonda and drummer Lou Grassi, mainstays of avant garde New York City jazz. The result is a solid, intriguing journey through the music and moment. Pagliarini's voice recalls Ornette Coleman but with a certain buoyancy, a European fluidity replacing the lonesome. With a career that dates back decades with Art Zoyd, Univers Zero, Tony Scott, Romano Mussolini and the royalty of France's avant garde, he is a formidable frontman.

The album title refers to the record date, actually Nov. 1st, 2018, but with the autumnal mood of Halloween hovering over the studio's suburban New Jersey location. It must have made an impact: the title number is a swirling collective statement of burning tempo and caustic interplay. Fonda's vocalization offers warm counterpoint to Pagliarini's skittering alto, but never interferes with his machine-like

precision, interlocking with Grassi's artful dance over cymbals and skins. Throughout the album, the pair develop thunderous drives of urgency ("Take One", "Halloween Session"), but also revel in atmospheric tacits ("Forest Birds in Paramus", "The Tune with the Flute"). And a piece dedicated to '60s TV private eye Johnny Staccato, a show featuring legendary jazz artists, is always welcome. Vernon Duke's "Autumn in New York" is, appropriately, the one standard included. Like the effects on a musician set free of tethers, its melody rings utterly eternal.

For more information, visit total-music-productions.com. This project is at Zürcher Gallery Jun. 20th. See Calendar.




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Silent Tongues
Cecil Taylor (Freedom-ORG music)
by Robert Bush

After years of working in obscurity and suffering the slings and arrows of critical and popular disdain, Cecil Taylor had begun to achieve a modicum of the success he so richly deserved in the '70s. He received a Guggenheim Fellowship in 1973; there was the famous performance on the White House lawn for an ebullient President Jimmy Carter in 1978; and in 1974 he recorded a monumental live concert at the Montreux Jazz Festival in the form of *Silent Tongues*, awarded "Album of the Year" in 1975 from *DownBeat* Magazine. Some 44 years later *Silent Tongues* is back and, if anything, sounds as glorious as ever, proving that Taylor was the most original pianist of the 20th century.

Rereleased on vinyl, the album wastes no time on niceties, opening with a stunning three-movement suite "Abyss, Petals and Filaments, Jitney". Clocking in at nearly 20 minutes, this is chock full of pristine logic, breathtaking clarity and jaw-dropping alacrity. Taylor's sense of form is quite architectural and even at its seemingly most free passages, a keen sense of structure prevails. At several key points, you can hear the audience gasp or erupt in spontaneous appreciation.

There seems to be a kind of loving brutality at

work here. At one moment Taylor can be unabashedly lyrical (large parts of "Crossing Part 1", for example), yet in an instant, the skies can darken and he will unleash a series of punishing clusters and lethal stabs in the lower register. "Crossing Part 2" begins as an exercise in short fragmented phrases that ricochet across all registers like an Uzi tumbling down a staircase.

Particularly essential are the two encores. On "Jitney No. 2", Taylor's snarling rhetoric is most fully realized because of its compact economy, fairly exploding out of the speakers and into the listener's brain with maximum efficiency. The evening's benediction occurs on the second encore, "After All No. 2", where Taylor finally enters ballad mode with a dreamy statement that perhaps reflects his love and admiration for the work of Duke Ellington and Billy Strayhorn. It's a remarkable calm meditation full of tender gestures, as if he were offering the audience a chance to come down from the unrelenting energy of the evening and reenter the world at large.

For more information, visit orgmusic.com. A Taylor tribute is at Roulette Jun. 13th as part of Vision Festival. See Calendar.



Brasil!
Mark Morganelli & The Jazz Forum All-Stars
(Jazz Forum)
by Scott Yanow

Mark Morganelli has been a fine bop-based trumpeter/flugelhornist since at least the late '70s and long involved in organizing concerts and recordings. During 1979-83 he had a musicians' loft called The Jazz Forum, a name that he has used for various projects (including his recently established Tarrytown club). The two-CD set *Brasil!* is an easy-listening program of bossa nova classics performed with a small combo and around half of the 27 selections feature vocalists, including the assertive solo singer Monika Oliveira and a vocal ensemble that includes three of the other musicians (keyboard player Abelita Mateus, accordion player Eddie Monteiro and percussionist Nanny Assis).

The instrumentals and most of the vocal pieces find Morganelli (strictly on flugelhorn) playing quite melodically, usually stating the theme and not venturing far from it in his solos. Mateus and Monteiro follow similar approaches with fine backing from bassist Nilson Matta, drummer Adriano Santos and Assis; guitarist Carlos Barbosa-Lima also has a few spots that fit in well. Among the songs, 18 of which are by Antônio Carlos Jobim, are such numbers as "Amor Em Paz", "Desafinado", "So Danco Samba" (Morganelli quoting "Take The 'A' Train"), "A Felicidade", "Corcovado", "Dindi" and a Luiz Bonfá medley of "Manha da Carnaval" and "Samba de Orfeu".

Nearly all of the music is from the late '50s-60s and these renditions will not make one forget the originals. One wishes that Morganelli stretched the music a bit, perhaps varying the tempos (everything is taken at a relaxed pace) or moods. However, this is a tasteful and pleasing set of concise performances (six songs are under three minutes with only one song longer than six minutes). *Brasil!* is valuable for those who are not that familiar with bossa nova. The musicians let the rich melodies and lyrics speak for themselves.

For more information, visit jazzforumarts.org. Morganelli is at Zinc Bar Jun. 25th. See Calendar.



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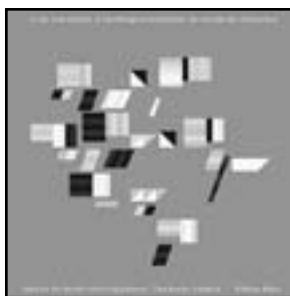
Water Prayers for Bass Clarinet
Paul Austerlitz (Round Whirled)
by Marco Cangiano

Besides dedicating himself to mastering unforgiving instruments such as the bass and contrabass clarinets, Paul Austerlitz is a composer and ethnomusicologist with a focus on AfroCaribbean music. This CD is the first installment of a trilogy called "Marasa Twa" inspired by the spiritual and musical traditions of Haiti and the Dominican Republic. The result is varied, enjoyable and at times exciting music. The 12 tunes are either originals or arrangements of traditional songs ranging from Nigeria and Haiti to Finland. Each is rather complex in structure but Austerlitz makes them sound very approachable. Credit must be given to the musicians, with a particular mention to Benito Gonzalez' exciting and percussive piano and Santi Debriano's reliable bass. Rozna Zila's vocals add depth and emotions to the music.

Much of the music is also influenced by John Coltrane—"Padre" and "En-Art" (its backward spelling being a giveaway) are two examples, with the former recalling "Impressions" and latter paraphrasing "Giant Steps". Coltrane echoes can also be heard in "Lapriye Djò" thanks to Gonzalez' McCoy Tyner-esque approach and Debriano's dramatic solos. But it is the leader's

bass and contrabass clarinets that characterize the overall sound, Austerlitz at times combining them with Isaiah Richardson's clarinet and electronic effects à la Jimi Hendrix. This is more evident in "Funkay-Be-Sea", showcasing Royal Hartigan's tasteful drumming, and the two versions of "Rara". A reference to Sonny Rollins cannot be avoided when listening to "Boot the Boot", executed in a pianoless trio featuring Debriano and Hartigan at their subtlest. Finally, "Oriki" and "Bara Súwà Yo" are two midtempo swingers based on traditional Yorùbá songs preserved through the AfroCuban tradition, the blending of the clarinets in the latter reminiscent of John Carter's atmospheres in his pentalogy on the AfroAmerican tradition.

For more information, visit roundwhirledrecords.bandcamp.com. Austerlitz is at Bushwick Public House Jun. 24th. See Calendar.



Visionary Fantasies
Eddie Prévost/John Butcher (Matchless)
by Stuart Broomer

Two musicians who are absolutely central to the project of English free improvisation, percussionist Eddie Prévost (who turns 70 this month) and saxophonist John Butcher, each have (at least) dual musical personalities, whether as sound-oriented free improvisers or as free

jazz musicians. As the only constant in the 50-year history of the group AMM, Prévost is strongly associated with spacious, symphony-length sound symposia in which he plays a variety of isolated instruments, but his own groups often have the linear focus of free jazz. While Butcher may play with a quarry or a mausoleum as well as humans, he can also play free jazz with hypnotic intensity. In this 2018 performance, the focus is largely sonic, but ultimately embraces other dimensions.

Butcher is first up with the relatively brief "Twice and More" and "Tree Demons". The former, on tenor, has distinct segments, beginning with a sustained line formed in continuous multiphonics at fixed intervals, a rare event; the latter begins as a series of fledgling soprano chirps that expand into lines, gradually then rapidly, like someone has discovered both the saxophone and improvisation and mastered them in a couple of minutes before moving on. Prévost's solo is over 19 minutes, much of it consisting of long tones achieved by bowing, scraping and tapping cymbals, so resonance-rich, metallic and sustained that it suggests a symphony for a metal-working shop as well as the very music that Butcher has played in his previous solos.

The main event is a 35-minute, three-phase duet, "Visionary Fantasy", in which all that precedes it comes to fruition. Identity passes from one instrument to another when soprano assumes some of the same metallic abrasiveness as scraped metal. Eventually sounds shift from the factory to a cavern of resonant mysteries, a heightened consciousness of high-pitched multiphonics, which develops until a gong renders everything ceremonial. The ultimate virtue of this music is its subtlety: it makes almost everything else seem obvious.

For more information, visit matchlessrecordings.com



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Tenormore
Scott Robinson (Arbors)
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 by George Kanzler

Among the most striking openings on a jazz album in recent years is the thrice-repeated four-note introductory phrase of The Beatles' "And I Love Her", intoned in a piercingly high register by Scott Robinson's tenor saxophone on *Tenormore*. From that plateau, Robinson drops into the middle registers of his horn to play the tune, a cappella. It's an arresting introduction to Robinson's first all-tenor album as a leader in his over four-decade career as a jazz musician. Before the millennium he had made an all C melody saxophone album, but Robinson is best known for his versatility and command of a panoply of instruments in both, but not limited to, the reed and brass families, many grouped into the Miscellaneous Instrument category in jazz polls. Among the more exotic he owns and plays are contrabass saxophone, bass marimba and theremin. But Robinson, who plays baritone saxophone, flutes and clarinets in Maria Schneider's Orchestra, considers tenor his first instrument and has been playing his 1924 silver Conn model ever since he bought it in an antique shop in 1975. He's joined by his working quartet of over the last half decade: Helen Sung (piano and B3 organ), Martin Wind (bass and acoustic bass guitar) and Dennis Mackrel (drums).

Besides The Beatles, Robinson taps into the American Popular Songbook for three standards on his album. "Put On A Happy Face", from the Charles Strouse-Lee Adams score of *Bye Bye Birdie*, is taken at a surprisingly slow tempo, giving it what Robinson calls "a subtext of sadness", a feeling he enhances with a breathy tone, big vibrato and long, fluttering phrases. Hoagy Carmichael's "The Nearness of You" gets a gently rocking backbeat and soul feel from B3 organ and bass guitar. Sacha Distel's "The Good Life" (with English lyrics by Jack Reardon) emerges from a long, free improvisation that includes Wind's bowing. Robinson's originals include the multi-themed "The Weaver", with a part woven in for his wife Sharon's flute; "Morning Star", a heartbeat tempo piece in the standard song form; and three blues. The closing title track, a 10-bar blues, can also be heard as "ten or more" as the drums and soloists can extend the 10 bar choruses by indeterminate lengths.

Robinson also plays only tenor with the Jack Mouse Group on the drummer's *Intimate Adversary*, as part of a quintet with Art Davis (trumpet and flugelhorn), John McLean (guitar) and Bob Bowman (bass). The album features nine of the leader's originals showcasing a variety of rhythms and tempos. The title tune finds Robinson in a Four Brothers mode and Mouse's varied tunes, including a gospel 6/8 soul blues, "Old, New & Used Testaments" and the cool bop "Barney's Fife", bring out Robinson's versatility on tenor. The CD concludes with a penultimate semi-free blues and final, rousing free improvisation, "Three Free" by Robinson, Mouse and Bowman.

On both albums Robinson reveals a catholic command of his saxophone, encompassing a variety of tones and timbres as well as a proficiency in all registers of the horn, from the very highest to the deepest lows.

For more information, visit arborsrecords.com and flashpointcreativearts.org. Robinson's *Tenormore* project is at Birdland Theater Jun. 21st-22nd. See Calendar.



Eponymous
Nature Work (Sunnyside)
Electroradiance
Hearts & Minds (Astral Spirits)
Spiritual Prayers
Ivo Perelman/Jason Stein (Leo)
 by John Sharpe

Jason Stein has carved out a niche by making the bass clarinet his sole outlet. Since moving to Chicago in 2005, he has been a key improviser on that city's fertile scene.

On *Nature Work*, he teams up with Windy City alto saxophonist Greg Ward plus a top-notch rhythm section in bassist Eric Revis and drummer Jim Black for four cuts from Stein and five from Ward. But whoever the author, the pieces prove dramatic without veering into abstraction. There's a pleasing contrast between the tone of the horns, but also between Ward's volatile hyperspeed runs and Stein's more phlegmatic phrasing. Stein traverses the extremes on "Hem The Jewels", from throaty honks to altissimo squeals. His finest hour comes on "Zenith", which commences with an audacious drum solo spiced by horn unisons, before Stein joins in for a spiky freeform exchange. Ward recalls Jimmy Lyons in his speed of execution and bop-inflected contours. His deliciously slurred lines are a delight on the buoyant opening "The Shiver". Black demonstrates mastery of impulse and clattery off-kilter embellishment, which sometimes replaces the beat entirely, as happens amid the snuffly chatter of "South Hempstead". That he's free to do that is in large part due to the way in which Revis' tensile but inventive muscularity keep this outstanding ensemble grounded.

Electroradiance is the second album from cooperative trio Hearts & Minds. Paul Giallorenzo sits at keyboards alongside Stein while this time out Chad Taylor fills the drum chair, a natural fit for this sort of ambiguity between the cerebral and visceral. Although there's lots of variety packed into the nine tightly crafted charts and two improvs, Stein is the dominant voice: his overblown whickering on the opener "Back And Forth" makes a robust statement; he remains largely in the gruff bottom end on "Treeline"; proposes an airy sad song on "Frencher Frosty's Book"; and alternates registers to good effect on "Shreveport". Taylor continuously mutates the beats and Giallorenzo handles basslines as well as harmony and melody, though he takes a wayward synth solo on "Future Told" and comes closest to conventional pianistics on closer "Slippery Slope". Of the two improvs, the title track signals an intent to avoid pigeonholing with off-grid bleeps, piercing whistles, tappy cymbals and breathy susurrations while "Relativistic" is equally uneasy in its careening synth and isolated bass clarinet shrieks.

Spiritual Prayers is eight spontaneous duets with Brazilian tenor saxophonist Ivo Perelman, who proceeds with a notably poised restraint and finds serenity even at the edges. Both play in a display of intense communication in which they explore the full range of their instruments, often in close tandem, revealing a strong empathetic bond. Wonderful moments abound, such as the passage of understated matched multiphonics in "1" or the braided upper registers at the end of "2". A shared sense of fun is evident from the quacking and whinnying made using only mouthpieces on "4". A hushed communion holds sway at the hymn-like outset of "5" and in the contemplative sustained split tones that begin "8". But notwithstanding how the pieces start or finish, they gravitate towards an excitable chirping dialogue full of mutual feeling.

For more information, visit sunnysiderecords.com, astralspirits.bandcamp.com and leorecords.com. Stein is at Union Pool Jun. 7th with Joshua Abrams. See Calendar.



Casey Abrams
JAZZ

Autumn Leaves
I've Got The World on a String
Need Your Love So Bad
You Are So Beautiful
Why Don't You Do Right?
Hound Dog
One Note Samba
L-O-V-E
The Girl from Ipanema
Fly Me To The Moon
Round Midnight
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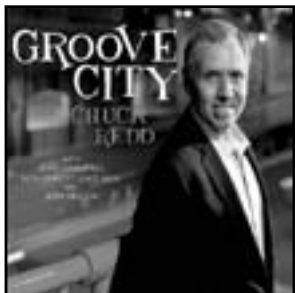
Changes
Russ Lossing (SteepleChase)
by Ken Dryden

When an artist tackles familiar repertoire, it can result in rather predictable, cliché-filled music. Russ Lossing, a talented pianist who has been active professionally for over three decades, found it easy to generate some fresh approaches to playing standards and time-tested jazz compositions, given his track record on earlier small-group record dates. For this session, he recruited two fellow veterans in bassist Michael Formanek and drummer Gerald Cleaver, both of whom help make the performances interactive rather than simply supportive by thinking outside the box.

Lossing's approach to Ray Henderson's "Bye, Bye, Blackbird", a staple that never seems to get too far out of favor in jazz circles, is a perfect example. A rapid-fire solo introduction hints at just enough of the melody beneath the cluster of notes and while Lossing plays in more straightahead fashion as his rhythm section joins him, he consistently detours from the tune into a freer setting without ever losing the essence of its theme. Richard Rodgers' ballad "Little Girl Blue" shimmers in Lossing's hands, creative use of the sustain pedal producing a magical backdrop in the introduction while a spacious, irregular bassline and effective off-center brushwork on the cymbals add a nice touch.

Pianists have typically stayed close to Duke Ellington's original recording of "Reflections in D"; Lossing had a different conception in mind, playing a mysterious introduction with a bit of hand muting as the rhythm section adds to the tension before its theme is revealed. The pianist continues to wander off the expected path to great effect, effectively transforming this pastoral ballad into a more dramatic work. A trio of Thelonious Monk pieces captures his humor, with the breezy rendition of "Ugly Beauty" standing out.

For more information, visit steeplechase.dk. Lossing is at Ibeam Brooklyn Jun. 12th as a leader and 19th with Gordon Grdina. See Calendar.



Groove City
Chuck Redd (Dalphine)
by Scott Yanow

Equally skilled as a vibraphonist and drummer, Chuck Redd has appeared on many recordings since he began a long period as the drummer with the Charlie Byrd Trio in 1982. Along the way he has worked with Susannah McCorkle, Barney Kessel, Dizzy Gillespie, Tommy Flanagan, Ray Brown, Monty Alexander, Ken Peplowski, Terry Gibbs, Bucky Pizzarelli, Scott Hamilton, Smithsonian Jazz Masterworks Orchestra and Mel Tormé (1991-96), among others. That list gives one an idea as to Redd's style.

He is heard exclusively on vibraphone throughout *Groove City*, a quartet/quintet date with pianist John DiMartino, bassist Nicki Parrott, drummer Lewis Nash

and, on four songs, tenor saxophonist Jerry Weldon. The music is comprised of two Redd originals and a variety of superior songs, most of which (with a couple of exceptions) are not performed all that often. Redd is in the lead throughout although there are plenty of concise solos by DiMartino (who switches to electric piano on Redd's "A Groove For Gail") and Parrott. Nash gets some drum breaks along the way while Weldon is a welcome addition whenever he appears.

The set begins with Curtis Lewis' soulful strut "The Great City", in a grooving take inspired by Shirley Horn's version. "A Groove For Gail" alternates between funky and straightahead choruses and has a particularly exciting Weldon solo. Two lesser-known Monty Alexander songs, "Renewal" and "Regulation", inspire heated improvisations, Weldon stealing the show on the latter, which utilizes the chord changes of "When The Saints Go Marching In".

Redd is mostly in the spotlight throughout the Joe Greene-penned Ray Charles hit "Don't Let the Sun Catch You Cryin'" and a brief version of Billy Strayhorn's "A Flower Is A Lovesome Thing". The other selections include an Antônio Carlos Jobim bossa nova based on "Wave" ("Tide"), Parrott adding a wordless vocal to the ensemble; samba version of Thelonious Monk's "Evidence"; atmospheric rendition of Ornette Coleman's "Lonely Woman"; tasteful take on Arthur Altman's "All Or Nothing At All"; and swinging original "Blues In The Shedd".

Fans of straightahead jazz will find much to savor on this fine disc.

For more information, visit chuckredd.com. Redd is at Jazz at Kitano Jun. 28th-29th. See Calendar.



Love Music
Don Friedman (Progressive)
by Marco Cangiano

The late Don Friedman, who died three years ago this month, is a classic example of an extremely talented pianist who remained relatively underrated during his life. After his early to mid '60s conceptual albums, which were largely based on original material, and key contributions to modern jazz masterpieces such as Booker Little's *Out Front*, Friedman increasingly relied on the great jazz tradition as a source of inspiration. This did not imply relinquishing the originality of his early recordings but rather refocusing it onto well-honed material, making it sound as new each time.

This reissue of a 1978 recording is no exception. The nine tunes are almost equally divided among some of the best-known standards, such as Victor Young-Ned Washington's "Stella by Starlight" and Jerome Kern-Oscar Hammerstein's "All the Things You Are" and compositions that eventually became standards but remain among the highest peaks reached by three of the most creative artists of the last century: Charlie Parker, Thelonious Monk and John Coltrane. Harnessing this material remains one of the most difficult challenges a musician can face given that it has been interpreted so often. Friedman succeeds beautifully by giving new life to Parker's "Au Privave" and "Billie's Bounce", Monk's "Straight No Chaser" and Coltrane's "Moment's Notice".

The credit goes not only to Friedman but also to his partners Frank Luther, a bass player who certainly deserves much wider recognition, and the immarcescible Billy Hart. The trio is as tight as it gets,

with Luther stealing the scene at various points through close dialogues with Friedman and a number of solos showcasing his uncommon technique and taste. "Stella by Starlight", Cole Porter's "I Love You" and "All the Things You Are" are attacked at a somewhat brisker pace than usual whereas Michel Legrand-Alan Bergman-Marilyn Bergman's "What Are You Doing the Rest of Your Life?" undergoes a very emotional treatment. While it is difficult and to large extent unfair picking favorites, "Billie's Bounce" manages to revitalize the 12 bar F blues format in just above four exhilarating minutes.

For more information, visit jazzology.com/progressive_records.php

IN PRINT



Upright Bass:
The Musical Life and Legacy of Jamil Nasser
Muneer Nasser (Vertical Visions Press)
by Anna Steegmann

Muneer Nasser's tribute to his father Jamil Nasser, born George Joyner in Memphis 87 years ago this month and dying in 2010, also known as Jamil Sulieman, is a labor of love. The author, a trumpeter and jazz historian, worked for more than 14 years on this book, interviewing his father, family members and musicians his father worked with and researching public and private records. The result is a compelling as-told-to memoir interspersed with excerpts from interviews and reviews. Most jazz memoirs are about bandleaders, not sidemen or -women. The author sets the record straight; to him, the bass is the foundation of any jazz ensemble, providing the pulse and outline for the harmonic structure.

In his long career Jamil Nasser played with formidable artists like B.B. King, Miles Davis, Red Garland, Al Haig, Lester Young, Phineas Newborn and for 12 years with Ahmad Jamal. Audiences loved his warm, sonorous tone, his deep melodic sense and impeccable timing. Nasser contributed to over 100 recordings and, as Vice President of the Jazz Foundation of America, fought for greater union representation, healthcare and self-determination for jazz musicians.

The book is an important contribution to the field. Nasser describes the grueling life on the road, race relations among jazz musicians and the injustice of the jazz industry. He portrays musicians exploiting their peers, not giving them credit for their compositions and arrangements, turning others on to heroin. He paid heavy dues for his political activism and experienced a drastic decline in work after converting to Islam.

A man of strong convictions, he was not afraid to speak his mind about anything related to jazz. He denounced the white supremacy in jazz and spoke of the industry as the jazz plantation. He thought free jazz musicians disregarded traditional concepts and ideas, or, in his own words, "the ultimate goal of jazz isn't experimentation or change; it's to transform the music into a sincere personal statement. If that goal is strived for, innovation will come about naturally."

For more information, visit jamilnasser.com



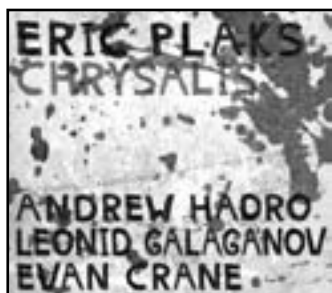
Jones Jones: *A Jones in Time Saves Nine*
Larry Ochs/Mark Dresser/Vladimir Tarasov
(NoBusiness)
 by Stuart Broomer

Jones Jones is a free improvising trio consisting of Bay-area saxophonist Larry Ochs and bassist Mark Dresser along with the Lithuanian-resident drummer Vladimir Tarasov, who turns 72 this month. That “Jones”, doubled in the group name, may have the standard usage of “craving”, but it’s a rampaging impulse to free expression and sonic exploration, an impulse to open dialogue that creates and discards textures and moods with radical abandon, regularly driving toward new life and new sounds. That compulsion drives every episode and is enshrined in every track title, here inserted, jonesingly, into the titles of famous films, whether classic or recent, hence “The Jones who Knew Too Much” and “Three Jones Outside Ebbing, Missouri”. *A Jones in Time Save Nine* is released on LP with three additional tracks available as a download.

The greatest challenge in discussing free improvisation is adequately describing degrees of collaborative empathy or engaged difference, but a high degree of either (or both) is the mark of any really good improvising ensemble and present here. The instrumentation of saxophone, bass and drums insists, to some degree, on the jazz tradition and paths lead to rhythmically propelled dialogue. Ochs is a wildly vocalic player: notes bend, overtones rush in, sounds contort (at times suggesting the breathing apparatus of Archie Shepp’s Ben Webster wedded to the bullying warmth of Evan Parker’s Coleman Hawkins, for anyone seeking easy parallels). Dresser adroitly handles multiple pluckings and bowings while Tarasov is always listening, feeding and finding new directions, a master of conversational dynamics and nuance.

Directions change rapidly and impulsively: “A Fistful of Jones” begins with roars and squawks and rattles, a call to order that later find sustained momentum. “Twelve Angry Jones” starts with shrill, high-speed soprano, only to embrace, minutes later, a kind of warm balladry with Dresser finding his bass’ inner trombone. One feels the spontaneity and empathy everywhere here, whether Tarasov revealing at one point that a bass drum is all he needs or Dresser dredging electric cicadas from his acoustic bass. There are all kinds of improvising ensembles around, but Jones Jones actually insists on improvising.

For more information, visit nobusinessrecords.com. Dresser is at *The Stone at The New School* Jun. 12th. See Calendar.



Chrysalis
Eric Plaks (OutNow)
 by John Sharpe

A native of Princeton, NJ, pianist Eric Plaks has been active in a variety of styles, from straightahead to big band to free, since moving to Harlem in 1996. His

collaborators have included reedplayers Blaise Siwula and Daniel Carter, trumpeters Aquiles Navarro and Matt Lavelle and French horn player Vincent Chancey, suggesting an affinity for the free jazz genre he explores on *Chrysalis*. Plaks presents six compositions and three improvs, realized by a trio completed by reedplayer Andrew Hadro and drummer Leonid Galaganov, supplemented by bassist Evan Crane on three tracks.

Plaks’ charts stem from an ongoing project to create a book of 100 themes to use as either raw material in improvisations or in a more traditional head-solos-head format. The album showcases some of his favorites out of the first batch of 20, which supply loose frameworks for the outfit’s imaginative interplay. Plaks leads from the front, a percussive pianist whose insistent motifs make the dedication of “Theme 11” to Cecil Taylor seem inevitable. While the opening “Ashes To Ashes” is jointly credited, it reveals structure too. Indeed, it recalls the 1976 duet between Anthony Braxton and pianist Muhal Richard Abrams in both its boppish aspect and the contrast between Hadro’s gruff baritone saxophone and the rolling piano.

But even the composed numbers come in for some deconstruction. That’s most obvious in “Theme 18”, dedicated to David S. Ware, which begins with a piano riff at locomotive pace, but soon goes wayward as Crane cuts across the beat with oddly accented plucks and Plaks pummels the keys. In any case, Hadro rarely advances the themes as directly as here, more often taking an oblique approach, which adds another layer of intrigue. In a change of pace, Plaks tackles “Theme 1” entirely alone, reveling in intricate variations upon its rich internal workings. The way melody and rhythm emerge from the freer elements upends expectation. It’s a group that thrives by being on the same page, but not in unison.

For more information, visit outnowrecordings.com. Plaks is at *The Brooklyn Commons* Jun. 6th, *Silvana* Jun. 14th with Barry Wallenstein and *Bushwick Public House* Jun. 24th. See Calendar.



Eight Track III
Dave Stryker (Strikezone)
 by Ken Dryden

Guitarist Dave Stryker has now completed a third volume in his *Eight Track* series, again focusing on tunes of the ‘70s, including Motown, pop, rock and R&B, presumably songs that made an impression on him in his youth. His band once again includes organ player Jared Gold and drummer McClenty Hunter, with vibraphonist Stefon Harris, who appeared on the first CD, plus the addition of Latin percussionist Mayra Casales on several tracks.

Fans of the original recordings won’t miss the lack of vocals in Stryker’s creative arrangements since they retain the essence of what drew attention to them in the first place. On the other hand, if one wasn’t listening to this music when it was on the radio, Stryker’s interpretations may prompt many to listen once more to the records that inspired this session.

The guitarist’s bright, soulful setting of Curtis Mayfield’s “Move On Up” proves to be an excellent opener, with engaging solos by himself, Harris and Gold. The Temptations’ “Papa Was A Rollin’ Stone”, jointly arranged by Stryker and Gold, builds the tension from the very beginning in an extended workout as organ counter lines are interwoven into

a guitar solo. Steely Dan’s swaggering rock anthem “Pretzel Logic” is an intricate line that hints at being a blues before it twists in another direction. “We’ve Only Just Begun”, first heard as a bank commercial, became a huge hit for The Carpenters; Stryker slows the tempo to a crawl to bring out the lyricism of this pop ballad. Stryker’s masterful setting of Stevie Wonder’s “Joy Inside My Tears” emphasizes why so many jazz musicians have explored his vast songbook. Don’t be surprised if Dave Stryker returns to this concept for yet another CD.

For more information, visit davestryker.com. This project is at *Smalls Jun. 21st-22nd*. See Calendar.

ON SCREEN



We Are One - Blood Drum Spirit
(A Film by Sara Pettinella)
 by John Pietaro

Royal Hartigan is a most vocal proponent of world music traditions. A professor in Ethnomusicology at Dartmouth, the drummer-percussionist’s history extends to post-graduate study at Wesleyan where he focused on African, Native American and Indian drumming. Earlier, at Amherst, Hartigan concentrated on African American music with close tutelage under Ed Blackwell and coursework with Max Roach and Archie Shepp. The amalgam was a uniquely expansive view of jazz and improvisation. Hartigan performed and recorded with the late saxophonist/activist Fred Ho for decades. His own vehicle, *Blood Drum Spirit*, is featured in this powerful new documentary directed by filmmaker and photographer Sarah Pettinella.

Saxophonist David Bindman another Wesleyan alumnus fusing world traditions with new music, founded the Brooklyn Saxophone Quartet with Ho. Pianist Art Hirahara and bassist Wes Brown were Ho band members. If there is a central fixture here, it is the late baritone saxophonist and his commitment to social justice via Asian and African culture and the voices of the oppressed.

Hartigan states in *We Are One* that upon first hearing African music, he recognized its relationship to jazz. “It brought me to a place that transcends everyday life” and as soon as he had the opportunity to do so, brought the band to Ghana. The quartet traveled to multiple African villages, first meeting with the elders and sharing in food, dance and traditional music before they brought out a drum set, electric keyboard, electric bass and saxophone. Pettinella caught beautiful moments with village master musicians and average citizens alike. Scenes of the quartet jamming with locals and traveling throughout Ghana are interspersed with profiles of each of the four including clips of them at home and a wonderful segment of Hartigan tap dancing. There are also interviews with global artists such as dancer Joann Thompson and master musician, dancer and international speaker Kwabena Boateng. The latter summed up the film’s core in two sentences: “Music can change the world. And I think it’s already done it.”

For more information, visit weareonethemovie.com. This project is at *Flatlands Reformed Church* Jun. 2nd. See Calendar.

BOXED SET



Jazz in Detroit/Strata Gallery/46 Selden
Charles Mingus (bbe)
by Andrey Henkin

Of the four major legendary musicians who were leading regular bands in 1964, Miles Davis, John Coltrane, Thelonious Monk and Charles Mingus, the latter is still, 40 years after his death, toiling away in relative obscurity to those other three. This is a shame for a player who was a contemporary of both Davis and Monk and had a longer career than Monk and Coltrane. Theories have been put forth about why, one being a dearth of studio recordings after 1965 until 1974's *Changes One* and *Changes Two* (1971's *Let My Children Hear Music* as the exception), the bassist existing solely on stage and on numerous unauthorized bootlegs.

Pianist Don Pullen was on those 1974 dates and is also here on this new legitimately released boxed set documenting a concert from Feb. 13th, 1973 at the Strata Concert Gallery in Detroit. He is the sole point of familiar reference for Mingus fans. Drummer Dannie Richmond, who had started working with

Mingus in 1957 and was a fixture in his bands until Mingus' death, was absent for 1972 and most of 1973. In his place is Roy Brooks, who came up under Horace Silver. His presence is notable for his other instrument, the musical saw, and that it was he who held on to these tapes, later offered by his widow Hermine to producer Amir Abdullah, thus making this set possible. Trumpeter Joe Gardner was briefly part of Mingus' live band and would stay somewhat active through the end of the decade, mostly with Frank Foster. Saxophonist John Stubblefield, too, briefly intersected with Mingus but would go on to be a crucial member in the posthumous Mingus Big Band.

The five discs of this set are festooned with pictures of the five men, all sadly departed: Mingus in 1979, Pullen in 1995, Gardner, Stubblefield and Brooks in 2005. The music was recorded for Detroit's WDET public radio and its jazz program director, Bud Spangler (who died in 2014), is heard introducing and sending off the band (with lengthy instructions on how future Strata Gallery attendees could find the club) and in a between-set interview with Brooks.

Even with all the bootlegs, this is the only existing document of this particular group. It presents us with the second official take of "The Man Who Never Sleeps" (after the 1971 Japan-only Columbia album *Charles Mingus With Orchestra*). Brought back from the distant past is "Celia", originally appearing on 1957's *East Coasting*, while "Noddin' Ya Head Blues" predates the studio version on 1977's *Three Or Four Shades Of Blues*. These are the only known performances of "Dizzy Profile", which was recorded with its dedicatee at Carnegie Hall years before and later would become part of the repertoire of the Mingus Big Band, as

sung by Frank Lacy. Filling out the program are high-water marks of Mingus' oeuvre: "Pithecanthropus Erectus", "Peggy's Blue Skylight" and "Orange Was the Color of Her Dress, Then Blue Silk", plus Duke Ellington's "C Jam Blues".

Discography as a science is akin to tracking tornadoes; where a musician touches down briefly can indicate origin point and somewhat predict direction. But, of course, music and musicians are hardly that simple. Just as a tornado is better assessed by its impact as a force of nature, so too should this album be gauged by what those few hours, just off of Woodward Avenue at 46 Selden Street, must have been like for the audience. "Pithecanthropus Erectus" is presented in all its glory at over 25 minutes; "C Jam Blues" and "Noddin' Ya Head Blues" are even longer. Mingus might not have been quite the force he was behind the bass earlier but his unquestioned leadership never diminished and with Pullen and Stubblefield he has collaborators on the level of Jaki Byard and Eric Dolphy. "Noddin' Ya Head Blues" closing with a lengthy saw solo from Brooks accompanied by only piano and bass adds a surreal whimsy after an almost dirge-like performance.

Included in the set are liner notes by British music writer Paul Bradshaw and a brief statement by producer Sy Johnson about how he brought "Dizzy Profile" to the Mingus Big Band and how different this version is. Also included is a poster reproduction from the concert. On the bottom, it mentions that the following week Herbie Hancock would be at the Gallery; he only has one release from 1973 (hint hint).

For more information, visit bbemusic.com. The Mingus Big Band is at Jazz Standard Mondays. See Regular Engagements.

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ON THIS DAY

by Andrey Henkin



Eponymous
Tatum/Carter/Bellson (Clef)
June 25th, 1954

The back of this LP has notes by producer Norman Granz, a longtime champion of Art Tatum, wherein he writes about the many more albums the pianist would surely go on to make. But Tatum would die two and a half years after this session of uremia at 47. His partners here would far outlive him: alto saxophonist Benny Carter (1907-2003) and drummer Louie Bellson (1924-2009). Apart from Carter's "I'm Left With The Blues In My Heart" and the cooperative jam "Blues In B Flat", the other six songs are mostly Tin Pan Alley fare.



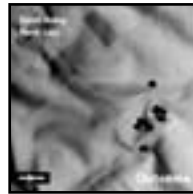
Andrew!!!
Andrew Hill (Blue Note)
June 25th, 1964

The Blue Note catalogue of pianist Andrew Hill rivals that of labelmates like Wayne Shorter and Jackie McLean for its scope and significance. This album was the fourth of ten (not counting the later-released *One for One*) between 1963-70 and the second of 1964, after the seminal *Point of Departure*. Bassist Richard Davis is here, as he usually was on a Hill date, the band filled out by vibraphonist Bobby Hutcherson, drummer Joe Chambers and tenor saxophonist John Gilmore (in a rare foray away from Sun Ra) for six Hill originals.



My Ship
George Shearing (MPS)
June 25th, 1974

Blind British pianist George Shearing made a handful of albums for the German MPS label between 1973-76, in duo, trio, quartet or quintet plus guests and this sole solo album, an unusual setting for him. Like the many Oscar Peterson albums made for the label, this session took place in the home of producer Hans Georg Brunner-Schwer and featured pithy readings of standards from the likes of George Gershwin-Kurt Weill (the title track), Jerome Kern-Otto Harbach, Scott Joplin, Irving Berlin and Stephen Sondheim.



Outcome
Derek Bailey/Steve Lacy (Potlatch)
June 25th, 1983

Born about four years apart and dying within 18 months of one another, British guitarist Derek Bailey and American soprano saxophonist first recorded together in 1973 on the latter's *The Crust*. They would continue to do so on occasion, often as part of Bailey's Company weeks in London, until this final meeting and only instance as a duet. The spirit of those improvised Company sets is rekindled here with the five numbered "Input" pieces, ranging from almost 17 minutes ("Input #1") to five and a half minutes ("Input #5").



Hyperion
Crispell/Brötzmann/Drake (Music & Arts)
June 25th, 1992

Pianist Marilyn Crispell's appearance at the 1992 duMaurier Ltd. Downtown Jazz Festival in Toronto yielded two albums, both released on the Music & Arts label. One was a duet with alto saxophonist Tim Berne, with a six-song set evenly split between the two composers. The other is a different facet of her artistry, an extemporaneous session (three numbered "Hyperion" pieces) with German saxophonist Peter Brötzmann and drummer Hamid Drake. While Crispell would work again with the latter, this is her only album with the former.

BIRTHDAYS

June 1

†Nelson Riddle 1921-85
†Herbie Lovelle 1924-2009
†Hal McKusick 1924-2012
Lennie Niehaus b.1929
Rossano Sportiello b.1974

June 2

†Ernie Hood 1923-91
†Gildo Mahones 1929-2018
John Pisano b.1931
Pierre Favre b.1937
Irène Schweizer b.1941
Matthew Garrison b.1970
Noah Preminger b.1986

June 3

†Carl Pruitt 1918-1977
†Al Harewood 1923-2014
Phil Nimmons b.1923
†Dakota Staton 1932-2007
†Bob Wallis 1934-91
†Ted Curson 1935-2012
Grachan Moncur III b.1937
Corey Wilkes b.1979

June 4

†Teddy Kotick 1928-86
†Oliver Nelson 1932-75
†Alan Branscombe 1936-86
Mark Whitecage b.1937
Ted Daniel b.1943
Anthony Braxton b.1945
Paquito D'Rivera b.1948
Winard Harper b.1962

June 5

†Kurt Edelhagen 1920-82
†Specs Powell 1922-2007
†Pete Jolly 1932-2004
†Misha Mengelberg 1935-2017
†Jerry Gonzalez 1949-2018

June 6

†Jimmie Lunceford 1902-47
†Raymond Burke 1904-86
†Gil Cuppini 1924-96
†Grant Green 1931-79
Monty Alexander b.1944
†Zbigniew Seifert 1946-79
Paul Lovens b.1949
G. Calvin Weston b.1959

June 7

†Gene Porter 1910-1993
†Tal Farlow 1921-98
†Tina Brooks 1932-74
Norberto Tamburrino b.1964
Devin Gray b.1983

June 8

†Billie Pierce 1907-74
†Erwin Lehn 1919-2010
†Kenny Clare 1929-85
†Bill Watrous 1939-2018
Julie Tippetts b.1947
Uri Caine b.1956

June 9

†Les Paul 1915-2009
†Jimmy Gourley 1926-2008
†Eje Thelin 1938-90
Kenny Barron b.1943
Mick Goodrick b.1945

June 10

†Chink Martin 1886-1981
†Willie Lewis 1905-71
†Dicky Wells 1907-85
†Guy Pedersen 1930-2005
†John Stevens 1940-94
Gary Thomas b.1961
Charnett Moffett b.1967
Jonathan Kreisberg b.1972
Ben Holmes b.1979

June 11

†Clarence "Pine Top" Smith 1904-29
†Shelly Manne 1920-84
†Hazel Scott 1920-81
†Bob Gordon 1928-55
Nils Lindberg b.1933
Bernard "Pretty" Purdie b.1939
Jamaaladeen Tacuma b.1956
Alex Sipagiin b.1967
Assif Tsahar b.1969

June 12

†Marcus Belgrave 1936-2015
Kent Carter b.1939
Chick Corea b.1941
Jesper Lundgaard b.1954
†Geri Allen 1957-2017
Oscar Feldman b.1961
Christian Munthe b.1962
Peter Beets b.1971

June 13

†Charlie Elgar 1885-1973
†Doc Cheatham 1905-97
†Eddie Beal 1910-84
†Phil Bodner 1919-2008
†Attila Zoller 1927-98
†Buddy Catlett 1933-2014
Frank Strozier b.1937
Harold Danko b.1947
Mike Khoury b.1969

June 14

†John Simmons 1918-79
Burton Greene b.1937
Pete Lemer b.1942
Marcus Miller b.1959
Gary Husband b.1960
Diallo House b.1977
Loren Stillman b.1980
Ben Syversen b.1983

June 15

†Allan Reuss 1915-1988
†Erroll Garner 1921-77
†Jaki Byard 1922-99
†Mel Moore 1923-89
Tony Oxley b.1938

June 16

†"Lucky" Thompson 1924-2005
†Clarence Shaw 1926-73
†Joe Thomas 1933-2017
Tom Harrell b.1946
Freddy Studer b.1948
Mike Baggetta b.1979
Ryan Keberle b.1980

June 17

†Lorenzo Holden 1924-87
†Frank E. Jackson, Sr. 1924-2013
Chuck Rainey b.1940
Tom Varner b.1957

June 18

†Sammy Cahn 1913-93
William Hooker b.1946

June 19

†Joe Thomas 1909-86
†Jerry Jerome 1912-2001
†Al Kiger 1932-2013
Chuck Berghofer b.1937
Paul Nieman b.1950
Billy Drummond b.1959
John Hollenbeck b.1968

June 20

†Doc Evans 1907-77
†Lamar Wright 1907-73
†Thomas Jefferson 1920-86
†Eric Dolphy 1928-64
†Joe Venuto 1929-2019
Anders Nilsson b.1974

June 21

†Dewey Jackson 1900-94
†Jamil Nasser 1932-2010
Lalo Schifrin b.1932
Jon Hiseman b.1944
Chuck Anderson b.1947
Eric Reed b.1970

June 22

Ray Mantilla b.1934
Hermeto Pascoal b.1936
Heikki Sarmanto b.1939
Eddie Prevost b.1942
Ed "Milko" Wilson b.1944

June 23

†Eli Robinson 1908-72
†Milt Hinton 1910-2000
†Eddie Miller 1911-91
†Helen Humes 1913-81
†Lance Harrison 1920-2000
†George Russell 1923-2009
†Sahib Shihab 1925-89
†Hank Shaw 1926-2006
Donald Harrison b.1960

June 24

†Charlie Margulis 1903-67
†Manny Albam 1922-2001
†George Gruntz 1932-2013
†Frank Lowe 1943-2003
†Clint Houston 1946-2000
Greg Burk b.1969
†Bernardo Sasseti 1970-2012

June 25

†Jean Roberts 1908-81
†Johnny Smith 1922-2013
†Bill Russo 1928-2003
Joe Chambers b.1942
Marian Petrescu b.1970
John Yao b.1977

June 26

†Teddy Grace 1905-92
†Don Lanphere 1928-2003
†Jimmy Deuchar 1930-93
Dave Grusin b.1934
Reggie Workman b.1937
Joey Baron b.1955
Bill Cunliffe b.1956
Mathias Eick b.1979

June 27

†Elmo Hope 1923-67
George Braith b.1939
Todd Herbert b.1970

June 28

†Jimmy Mundy 1907-83
†Arnold Shaw 1909-89
†Gene Traxler 1913-91
†Pete Candoli 1923-2008
Bobby White b.1926
John Lee b.1952
Tierney Sutton b.1963
Aaron Alexander b.1966
Jesse Stacken b.1978

June 29

†Mousey Alexander 1922-88
†Ralph Burns 1922-2001
†Ove Lind 1926-1991
Julian Priestner b.1935
Ike Sturm b.1978

June 30

†Harry Shields 1899-1971
†Grady Watts 1908-86
†Lena Horne 1917-2010
†Andrew Hill 1937-2007
Chris Hinze b.1938
Jasper Van't Hof b.1947
Stanley Clarke b.1951
Ken Fowser b.1982



TED DANIEL
June 4th, 1943

Trumpeter Ted Daniel's first credit came in 1969 on Sonny Sharrock's *Black Woman*, right after his discharge from the U.S. Army and a tour in Vietnam. Sharrock was a childhood friend from Ossining, NY and the pair plus their brothers played together in high school. Daniel's second album was with his brother in a band called Brute Force for Herbie Mann's Embryo label. Since then, Daniel has had albums on Sun, Altura, Boxholder, Soul Note, NoBusiness and his own Ujamaa imprint to go along with credits under Sam Rivers, Archie Shepp, Dewey Redman, Henry Threadgill and Andrew Cyrille. In 2001, Daniel participated in Billy Bang's *Vietnam: The Aftermath*, along with other Vietnam veteran musicians. *-AH*

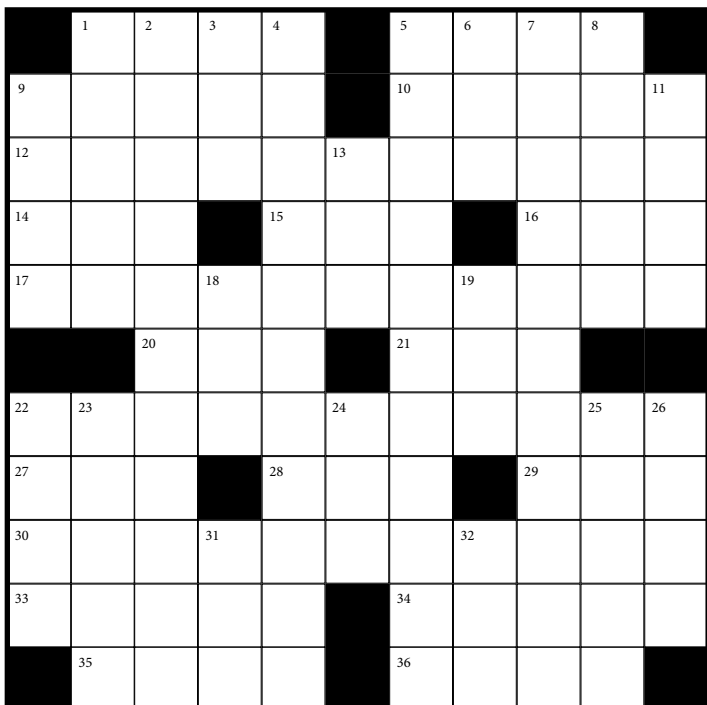
CROSSWORD

ACROSS

1. 1998 Verve album *A Go Go* is the product of this collab.
5. John McLaughlin's what was beyond?
9. ____ Mundi, vibraphonist for Dr. Buzzard's Original Savannah Band
10. Gypsy jazz violinist Morarescu
12. The eventual Cole Porter standard "I Get a Kick Out of You" was first sung by her
14. Longtime Nik Bärtsch bass clarinetist
15. Saxophonist Konitz or vocalist Jeanne
16. '50s Canadian RCA Victor catalogue prefixes
17. Astoria's favorite vocal son
20. Pianist Richard who was a '70s CTI staple sideman
21. Outer-borough Quaker sch. with a noted jazz program
22. '70 jazz critic for CODA Magazine
27. Organ player Baga
28. Nate Chinen left NYT for here
29. Tunji and Chris McGregor 1968 single "Aiye ____ / Omonike"
30. Like Jimmy Garrison to Reggie Workman
33. The U in Billy Strayhorn's ____ "U.M.M.G."
34. Semi-ironic 1969 Eric Kloss Prestige album *To Hear Is ____*
35. In 1960, Benny Bailey recorded a song about this woman's mood
36. Sarah Vaughan had this

DOWN

1. 2010 Abdullah Ibrahim Intuition album ____ *Blue*
2. Iyer's partner in Raw Materials
3. Eremita catalogue prefixes
4. Guitarist who has worked with Peter Apfelbaum, Stanton Moore and Brian Charette
5. In 1966, Dick Hyman covered SSgt. Barry Sadler's ballad for these U.S. soldiers
6. Seattle-based record label an/____, releasing albums by Kyle Bruckmann, Kim Myrh and others
7. Oscar Pettiford and Maarten Van Regteren Altena both had this, temporarily?
8. What Lester did in Britain?
9. Louis Armstrong staple "____ Si Bon"
11. This Co. used to sponsor the New Haven Jazz Festival
13. Saxophonist Michael in John Vanore's *Abstract Truth*
18. You'll need this currency to attend a show at The Pit Inn
19. John McLaughlin and Tony Williams both played in this in the '90s
22. Gerry Mulligan nickname
23. Starting time of famed UNT ensemble
24. In 2017 Patti Austin performed for this Washington journalists org.
25. Njål ____, saxophonist for Trondheim Jazz Orchestra
26. Drummer Smith or trumpeter Wooley
31. Charlie Parker's "Ah-____-Cha"
32. 2006 Getatchew Mekuria & The Ex & Guests Terp album ____ *Anbessa*



By Andrey Henkin

visit nycjazzrecord.com for answers

CALENDAR

Saturday, June 1

- Ayana Lowe 55Bar 6 pm
- Clovis Nicolas Band with Carl Allen The 75 Club at Bogardus Mansion 8, 9:30 pm \$25
- ★ Danny Barker—A New Orleans Life in Jazz: Dr. Michael White, Catherine Russell, Lucien Barbarin, Gregg Stafford, Shannon Powell, Herlin Riley, Leroy Jones, Don Vappie, Philip Norris The Appel Room 7, 9:30 pm \$60-80
- Erik Deutsch Band Bar Lunático 9, 10:15 pm \$10
- Steve Bloom Trio with Hilliard Greene, Jeremy Carlstedt Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ The Jazz Masters Play Ornette Coleman: Tom Harrell, Donny McCaslin, Ben Allison, Steve Smith Birdland 8:30, 11 pm \$40
- ★ Alan Broadbent Trio Birdland Theater 7, 9:45 pm \$20-30
- JazzyBIT: Teodor Pop, Mihai Moldoveanu, Szabó Csongor-Zsolt Blue Note 11:30 am 1:30 pm \$39.50
- Kenny Garrett Blue Note 8, 10:30 pm \$35
- Brent Birkhead Blue Note 12:30 am \$15
- Memphis Minnie Tribute: Marc Ribot, Rafiq Bhatia, Rachael Wilray, Nicole Atkins, Binky Griptite, Kaia Kater, Jontavious Willis, Toshi Reagon, Brandon Ross, Amythyst Kiah, AlSarah and the Nubatones, Brandee Younger, Abdoulaye Alhassane Toure, Banning Eyre, Vernon Reid and Fantastic Negrito Brookfield Place's Waterfront Plaza 7 pm
- Sivan Arbel; Pia Salvia The Cell 8, 9 pm \$20
- Denton Darien Trio Cleopatra's Needle 8 pm
- Yoichi Uzeki Club Bonafide 4 pm \$20
- The Georgia Horns: Chris Crenshaw, Marcus Printup, Stantawn Kendrick, Kenny Banks, Jr., Kevin Smith, Brandon McCrae Dizzy's Club 7:30, 9:30 pm \$45
- Kenny Banks, Jr. Trio Dizzy's Club 11:15 pm \$20
- Matt Dwonszyk Quartet; Fleur Seule Latin Big Band The Django at Roxy Hotel 7:30, 10:30 pm
- Steve Blum Trio; Raphael D'lugoff Quintet; Greg Glassman Jam Fat Cat 7, 10 pm 1:30 am \$10
- Joe De Gregorio; Louise Cappi Gin Fizz Harlem 6, 8 pm \$15-20
- ★ Dezzon Douglas Black Lion Quartet Ginny's Supper Club 7, 9 pm \$15
- ★ Eddie Allen Quintet Jackie Robinson Park 5 pm
- ★ Mark Soskin Quartet with Billy Drewes, Jay Anderson, Adam Nussbaum Jazz at Kilano 8, 10 pm \$34
- Colin Stranahan The Jazz Gallery 7:30, 9:30 pm \$20
- David Durrah Jam Session Jazz Museum in Harlem 2 pm \$10
- ★ Fred Hersch with Drew Gress, Billy Hart Jazz Standard 7:30, 9:30 pm \$35
- Rolf Barnes/Ray Kilday Knickerbocker Bar & Grill 9, 10:15 pm \$3.50
- ★ Joanne Brackeen/Lonnie Plaxico; Miki Yamanaka Mezzrow 7:30, 10:30 pm \$20
- ★ JC Hopkins Biggish Band Minton's 7:30, 9:30 pm \$20
- Lakou Brooklyn Quartet: Markus Schwartz, Monvelyno Alexis, Bobby Raymond, Godwin Louis The Owl Music Parlor 7:30 pm \$15
- Tim Kuhl Pete's Candy Store 6 pm
- Ocelot: Yuma Uesaka, Cat Toren, Colin Hinton; Michel Maurer's Meridian with Peyton Pleninger, Alex Levine, Ben Rolston Scholes Street Studio 8 pm
- Jeff Krol Quintet Silvana 6 pm
- Winard Harper Sextet with Dishan Harper, Ted Chubb, Anthony Ware, Charlie Sigler, Norman Simmons; Pete Malinverni's Invisible Cities Band with Bruce Harris, Rich Perry, Ugonna Okegwo, Paul Wells; Eric Wyatt Smalls 7:30, 10:30 pm 1 am \$20

- Nicholas Payton Trio with Peter Washington, Kenny Washington Smoke 7, 9, 10:30 pm \$40
- James Haddad Spectrum 7 pm \$15
- ★ Uri Caine and Strings The Stone at The New School 8:30 pm \$20
- Prassana Terraza 7 7 pm \$15
- Mark Guiliana Jazz Quartet with Jason Rigby, Shai Maestro, Chris Morrissey Village Vanguard 8:30, 10:30 pm \$35

Sunday, June 2

- ★ Vic Juris Trio with Jay Anderson, Adam Nussbaum 55Bar 6 pm
- Felipe Salles Interconnections Ensemble with Jonathan Ball, Aaron Dutton, Mike Caudill, Rick DiMuzio, Tyler Burchfield, Jeff Holmes, Yuta Yamaguchi, Eric Smith, Doug Olsen, Clayton DeWalt, Randy Pingrey, Bulut Gulen, Angel Subero, Nando Michelin, Kevin Grudecki, Ryan Fedak, Keala Kaumeheewa, Bertram Lehmann Birdland 5:30 pm \$30
- JazzyBIT: Holger Marjamaa Trio with Raviv Markovitz, Joe Peri Blue Note 11:30 am 1:30 pm \$39.50
- Kenny Garrett Blue Note 8, 10:30 pm \$35
- The Georgia Horns: Chris Crenshaw, Marcus Printup, Stantawn Kendrick, Kenny Banks, Jr., Kevin Smith, Brandon McCrae Dizzy's Club 7:30, 9:30 pm \$40
- Giacomo Meregá, Josh Sinton, Todd Neufeld; Urs Leimgruber solo Downtown Music Gallery 6, 7 pm
- Cora Suvi, Cat Toren, Florian Herzog; Ourida/Jeff Miles; Irina Zubareva El Barrio Artspace 7 pm \$10
- Terry Waldo's Gotham City Band; Jade Synstelen's Fat Cat Big Band Fat Cat 6, 8:30 pm \$10
- ★ Blood Drum Spirit: Royal Hartigan, David Bindman, Wes Brown, Art Hirahara and guest Kwabena Boateng Flatlands Reformed Church 3 pm
- ★ Fred Hersch/Sullivan Fortner Jazz Standard 7:30, 9:30 pm \$35
- Tyler Blanton, Drew Gress, Johnathan Blake Mezzrow 7:30 pm \$20
- Paul Jost Trio with Jim Ridl North Square Lounge 12:30, 2 pm
- Louise Rogers/Mark Kross Renaissance Harlem 6 pm
- Marcus Persiani, Donald Nicks, TC III Russian Samovar 3 pm
- Nadje Noordhuis Saint Peter's Church 6 pm
- Kazuki Yamanaka Group with Ben Monder, Dana Saul, Kenneth Jimenez, Stephen Boegehold Scholes Street Studio 8 pm \$25
- Split Cycle: Samuel Blais, Nicolas Letman-Burtinovic, Aki Ishiguro and guest Jamie Baum ShapeShifter Lab 9 pm \$10
- Shrine Big Band Shrine 8 pm
- Marianne Solivan Quintet with Evan Francis, Joshua Richman, Gregg August, E.J. Strickland; Bruce Harris Quintet with Ehud Asherie, Grant Stewart, Aaron Seeber Smalls 7:30, 10:30 pm \$20
- Bill Stevens Songbook with Corey Larson, Paul Pricer Tomi Jazz 7 pm
- Mark Guiliana Jazz Quartet with Jason Rigby, Shai Maestro, Chris Morrissey Village Vanguard 8:30, 10:30 pm \$35

Monday, June 3

- ★ Urs Leimgruber/Brandon Lopez 244 Rehearsal Studios 8 pm \$20
- Marta Sanchez Quintet with Chris Cheek Bar Lunático 9, 10:15 pm \$10
- Ryan Hernandez Trio with Allan Bezama, Griffin Fink; Erii Perez Trio with Takaaki Otomoki, Yoshi Waki Bar Next Door 6:30, 8:30, 10:30 pm \$12

- ★ Adam Makowicz/Krystof Medyna/Jeff Dingler Ensemble Blue Note 8, 10:30 pm \$25
- Todd Robbins Bryant Park 12:30 pm
- ★ John Loggia, Daniel Carter, Zach Swanson; Stephen Gauci, Sandy Ewen, Adam Lane; Sam Newsome, Joe Morris, Charmaine Lee; Igor Lumpert Quartet; Chris Welcome Octet with Kirk Knuffke, Jaimie Branch, Ben Gerstein, Anthony Ware, Sam Weinberg, Shayna Dulberger, Mike Pride; Carlos Eduardo Quebrada Vásquez/Carlo Costa Bushwick Public House 7 pm \$10
- Jazz at Lincoln Center Youth Orchestra with guest Ingrid Jensen Dizzy's Club 7:30, 9:30 pm \$35
- Abhik Mukerjee; Behn Gillece; Billy Kaye Jam Fat Cat 6, 9 pm 12:30 am \$10
- Jazz Foundation of America Jam Session Local 802 7 pm
- Garry Dial, Jay Anderson, Chris Smith Mezzrow 7:30 pm \$20
- Lisle Atkinson Memorial Saint Peter's Church 5:30 pm
- Morgan Guerin Quartet with Lex Kortén, Matt Penman, Ari Hoenig; Rodney Green Quartet with Nicole Glover, Victor Gould, Tyrone Allen Smalls 7:30, 10:30 pm \$20
- Andy Bianco Quartet with Glenn White, Brad Whiteley, Paul Wells Zinc Bar 7:30, 9 pm \$20

Tuesday, June 4

- ★ Urs Leimgruber, Hans Tammen, Shoko Nagai, Satoshi Takeishi Areté Gallery 8 pm \$15
- Phillip Johnston's Silent Six Bar Lunático 9, 10:15 pm \$10
- Andrew Cheng Trio with Marcelo Maccagnan, Juan Chiavassa; Prawit Siriwat Trio with Daniel Durst, Abel Tabares Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★ Ravi Coltrane Trio with David Virelles, Dezzon Douglas Birdland 8:30, 11 pm \$40
- James Francis' Flight with Mike Moreno, Eric Harland and guest Bilal Blue Note 8, 10:30 pm \$25
- Todd Robbins Bryant Park 12:30 pm
- ★ Kenny Werner Trio with Johannes Weidenmueller, Ari Hoenig Dizzy's Club 7:30, 9:30 pm \$35
- Shenel Johns Dizzy's Club 11:15 pm \$5
- Yuniel Jiménez; Los Hacheros The Django at Roxy Hotel 7:30, 10 pm
- Jonathan Elbaz; Kumbakin; Alexi David Fat Cat 7, 9 pm 12:30 pm \$10
- ★ John McNeil's Hush Point with Jeremy Udden, Aryeh Kobrinsky, Anthony Pinciotti Hayard's 8 pm \$10
- Virgil Donati Band Indium 8:30 pm \$27.50
- Alessandro Lanzoni Trio Italian Cultural Institute 6:30 pm
- Artur Akhmetov Group Jazz at Kilano 8 pm
- ★ Joel Ross Good Vibes with Immanuel Wilkins, Jeremy Corren, Kanoa Mendenhall, Jeremy Dutton Jazz Standard 7:30, 9:30 pm \$30
- Jim Piela's Out of Orbit Rockwood Music Hall Stage 3 8:30 pm \$10
- Nick Dunston's La Operación with Stephanie Lamprea, David Leon, Noah Becker, Ben Rolston, Lesley Mok, Stephen Boegehold Roulette 8 pm \$25
- Andrew Pereira Silvana 6 pm
- Justin Robinson Quartet with Sharp Radway, Santi Debriano, Taru Alexander; Abraham Burton Quartet with David Bryant, Dezzon Douglas, Eric McPherson Smalls 7:30, 10:30 pm \$20
- ★ Uri Gurvich/Uri Caine The Stone at The New School 8:30 pm \$20
- ★ Renee Rosnes Quartet with Steve Nelson, Peter Washington, Carl Allen Village Vanguard 8:30, 10:30 pm \$35



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STEVE SWELL QUARTET
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Wednesday, June 5

- Vanisha Gould Quartet with Chris McCarthy, Dan Pappalardo, Robert Giaquinto
Bar Bayeux 8 pm
- ★Ravi Coltrane Trio with David Virelles, Dezron Douglas
Birdland 8:30, 11 pm \$40
- ★Stephanie Nakasian and Matt Baker Trio with Ari Roland, Fukushi Tainaka and guests
Birdland Theater 7, 9:45 pm \$30-40
- James Francies' Flight with Mike Moreno, Eric Harland and guest Bilal
Blue Note 8, 10:30 pm \$25
- Todd Robbins
Bryant Park 12:30 pm
- ★Kenny Werner Trio with Johannes Weidenmueller, Ari Hoenig
Dizzy's Club 9:30 pm \$35
Dizzy's Club 11:15 pm \$5
- Shenel Johns
• New Alchemy Jazz Orchestra
• ConceptualMotion Orchestra: Jorge Sylvester, Nora McCarthy, Hayes Greenfield, Jay Rodriguez, Karel Ruzicka, James Stuart, Ozzy Cardona, Peck Almond, Josh Levinson, Gregory Hamondtree, Amie Amis, Alfred Patterson, Pat Hall, Rick Parker, Jose Davila, Kuba Cichocki, Gene Torres, Ethan Kogan
El Taller LatinoAmericano 8 pm \$15
- Raphael D'lugoff Trio +1; Groover Trio; Ned Gould Jam
Fat Cat 7, 9 pm 12:30 pm \$10
Idium 8:30 pm \$27.50
- Virgil Donati Band
- ★Marcos Varela Quartet with Jason Rigby, George Cables, Eric McPherson
Jazz at Kitano 8, 10 pm \$18
- ★Joel Ross Good Vibes with Immanuel Wilkins, Jeremy Corren, Kanoa Mendenhall, Jeremy Dutton
Jazz Standard 7:30, 9:30 pm \$30
- Jack Redsecke/Mikey Migliore
• Steven Feifke, Raviv Markovitz, Kyle Poole; Greg Murphy
Mezzrow 7:30, 10:30 pm \$20
- Carlos Quebrada, Samuel Weinberg, Weasel Walter
Muchmore's 9 pm
- ★Urs Leimgruber, Federico Balducci, Hans Tammen, Shoko Nagai, Vivienne Aerts, Armand Bernardi
Muchmore's 9 pm
- ★Tribute to Jerry Gonzalez: Kirk Lightsey and Sound of the Ground with Itai Kriss, Santi Debriano, Daniel Dor, David Bality Nubli 151 8 pm \$20
- ★Nureberg Quartet: Pheeroan akLaff, Chulo Gatewood, Ed Cherry, Scott Robinson
Public Records 8 pm
- Anna Louise Andersson/Alex Ayala
• Orlando Haddad/Patricia King
• Jonathan Kreisberg Quartet with Martin Bejerano, Matt Clohesy, Colin Stranahan; Tony Tixier Trio with Matt Clohesy, Kush Abadey
Saint Peter's Church 1 pm \$10
Smalls 7:30, 10:30 pm \$20
- ★Trio Lure: Uri Gurvich, Sean Conly, Francisco Mela
The Stone at The New School 8:30 pm \$20
Terraza 7:30 pm \$12
- Ari Hoenig Trio
- ★Renee Rosnes Quartet with Steve Nelson, Peter Washington, Carl Allen
Village Vanguard 8:30, 10:30 pm \$35

Thursday, June 6

- Robin Grasso Duo
• Amy Cervini
• Andy Bey solo
• Sly Horizon: Rick Parker, Álvaro Domene, Jeremy Carlstedt
1986 Est. Wine Bar & Lounge 8 pm
55Bar 7 pm
The 75 Club at Bogardus Mansion 8, 9:30 pm \$25
Areté Gallery 9 pm \$15
- Andrew Pereira Trio with Jeff Dingler, JK Kim; Sean Nowell Trio with Art Hirahara
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Pamela Stickney's Transcendental Dissonance Quartet with Sarah Bernstein, Stuart Popejoy, Danny Tunick
Barbes 8 pm \$10
- David Bixler's Face of Chaos with Jon Cowherd, Ike Sturm, Rogério Boccato
Birdland 6 pm \$30
- ★Ravi Coltrane Trio with David Virelles, Dezron Douglas
Birdland 8:30, 11 pm \$40
- ★Veronica Swift Trio with Pasquale Grasso, Neal Miner
Birdland Theater 7, 9:45 pm \$30-40
Blue Note 8, 10:30 pm \$35
- Joey Alexander
• Music Now: Ras Moshe Burnett, Leonor Falcón Pasquali, Layla Zami, Oxana Chi, Mara Rosenbloom, Juanma Trujillo, Eriq Robinson; Jeff Pearring Trio with Adam Lane, Tim Ford; Eric Plaks, Larry Roland, Don Chapman, Ras Moshe Burnett, Leonid Galaganov
• Todd Robbins
• Noriko Kamo
• Hilary Gardner/Ehud Asherie
• Shenel Johns
• Joe Farnsworth Trio; Sonny Step
• Patrick Brennan's Transparency Kestra with Eli Asher, Haruna Fukazawa, Lou Grassi, Hilliard Greene, Brian Groder, Patrick Holmes, Akira Ishiguro, Westbrook Johnson, Jason Mears, Lewis Porter, David Sidman, Annemarie Wiesner
The Brooklyn Commons 7 pm \$15
Bryant Park 12:30 pm
Cleopatra's Needle 7 pm
Dizzy's Club 9:30 pm \$40
Dizzy's Club 11:15 pm \$10
- Keith Brown; Saul Rubin Zebtet; Paul Nowinski
Fat Cat 7, 10 pm 1:30 am \$10
- Carlos Gomez Quartet with Felipe Lamoglia, Alberto Miranda, Keisel Jimenez
Gin Fizz Harlem 7:30, 9 pm \$15
Ginny's Supper Club 7, 9 pm \$15
Groove Bar & Grill 7:30 pm
- Allan Harris
• Underground Horns
• Aron Namenwirth, Daniel Carter, Zach Swanson
H00 9 pm \$10
- Wayne Krantz, Keith Carlock, Tim Lefebvre
Idium 8:30, 10:30 pm \$25-30
- Carl Bartlett, Jr. Quartet with Yayoi Ikawa, Steve Wood, Will Terrill
Jazz at Kitano 8, 10 pm \$18
- David Sánchez Carib with Lage Lund, Ed Simon, Ricky Rodriguez, Obed Calvaire, Jhan Lee Aponte, Markus Schwartz
Jazz Standard 7:30, 9:30 pm \$30
Marcus Garvey Park 6:30 pm
- ★Winard Harper
• Benjamin Samuelson Trio
• Camille Bertault/Peter Martin
• Tribute to Nina Simone: Vanisha Gould with Chris McCarthy, Tyrone Allen, JK Kim
Minton's 7:30, 9:30 pm \$10
- ★Interpretations: String Noise: Pauline Kim Harris/Conrad Harris; String Trio of New York: James Emery, Michael Formanek, Rob Thomas and guest Thurman Barker
Roulette 8 pm \$20
Scholes Street Studio 8 pm
- Nick Lyons
• Josh Levinson Septet
• Jonathan Kreisberg Quartet with Martin Bejerano, Matt Clohesy, Colin Stranahan; Avi Rothbard Quartet with Michael Weiss, Dmitri Kolesnik, Darrell Green
Silvana 6 pm
- ★Orrin Evans Quintet with Abraham Burton, Jack Walrath, Mark Whitfield, Jr.
Smoke 7, 9, 10:30 pm \$40
- E-Folk: Uri Gurvich, Elias Meister, Leo Genovese, Panagiotis Andreou, Ronen Itzik
The Stone at The New School 8:30 pm \$20
Terraza 7:30 pm \$12
- Pedro Giraudo Tango Orchestra
• Eugene Pugachov Quartet with Chris Bacas, Chris Wright, Evan Hide
Uke Hut 8 pm \$20
- ★Renee Rosnes Quartet with Steve Nelson, Peter Washington, Carl Allen
Village Vanguard 8:30, 10:30 pm \$35

Friday, June 7

- Maurice Hines and The DIVA Jazz Orchestra
54 Below 7 pm \$45-95
- ★Billy Kaye
• Shakespeare Meets Jazz: Joe Fonda, Harvey Sorgen, Jake Sorgen, Jeff Lederer, Peter Rouffaer
• Kihong Jang Duo
• Jeff McLaughlin Trio with Marcos Varela, Ferenc Nemeth
The 75 Club at Bogardus Mansion 8, 9:30 pm \$25
244 Rehearsal Studios 8 pm \$20
1986 Est. Wine Bar & Lounge 9 pm
Bar Next Door 7:30, 9:30, 11:30 pm \$12

- ★Ravi Coltrane Trio with David Virelles, Dezron Douglas
Birdland 8:30, 11 pm \$40
- ★Veronica Swift Trio with Pasquale Grasso, Neal Miner
Birdland Theater 7, 9:45 pm \$30-40
Blue Note 8, 10:30 pm \$35
Bryant Park 12:30 pm
Cleopatra's Needle 8 pm
Club Bonafide 10 pm \$10
- Dion Parson and The 21st Century Band with Ron Blake, Melvin Jones, Carlton Holmes, Victor Provost, Alioune Faye
The Cutting Room 10 pm \$40
Dizzy's Club 7:30, 9:30 pm \$45
Dizzy's Club 11:15 pm \$10
- Shenel Johns
• Tony Tixier Quartet; Peter and The Master Keys
The Django at Roxy Hotel 7:30, 10:30 pm
- Andrea Domenici; Jared Gold/Dave Gibson; Ray Parker
Fat Cat 6, 10:30 pm 1:30 am \$10
- Jenn Jade with Irwin Hall, Gary Fisher
Gin Fizz Harlem 7, 8:30 pm \$30
Happylucky no.1 8 pm \$20
Jazz at Kitano 8, 10 pm \$34
- Kris Davis/Ingrid Laubrock
• Janis Mann/Frank Kimbrough
• Shai Maestro Trio with Joel Ross, Phil Dizack
The Jazz Gallery 7:30, 9:30 pm \$25
- David Sánchez Carib with Lage Lund, Ed Simon, Ricky Rodriguez, Obed Calvaire, Jhan Lee Aponte, Markus Schwartz
Jazz Standard 7:30, 9:30 pm \$30
Knickerbocker Bar & Grill 9, 10:15 pm \$3.50
Mezzrow 7:30 pm \$20
- Kathleen Landis
★Cyrus Chestnut/Dezron Douglas
• Reggie Workman, Will Calhoun, James Francies
MIST 9:30 pm
- André Carvalho Quintet with Jeremy Powell, Eitan Gofman, André Matos, JK Kim
Neighborhood Church of Greenwich Village 8, 9:30 pm
- ★Steph Richards Trio with Stomu Takeishi, Qasim Naqvi
The Owl Music Parlor 7:30 pm \$10
Room 623 at B2 Harlem 10 pm \$20
- Mark McLean Trio
• Portraits of America—A Jazz Story: Jazz at Lincoln Center Orchestra
Rose Theater 8 pm \$40-135
Shrine 6 pm
Silvana 7 pm
- Nick Panoutsos Quartet
• Phillippe Lemm Trio
• Jared Gold Quartet with Jeremy Pelt, Dave Stryker, McClenty Hunter; David Bixler Quintet with Scott Wendholt, John Hart, Ugonna Okegwo, Andy Watson
Smalls 7:30, 10:30 pm \$20
- ★Orrin Evans Quintet with Abraham Burton, Jack Walrath, Mark Whitfield, Jr.
Smoke 7, 9, 10:30 pm \$40
- ★Blues Quartet: Uri Gurvich, Adam O'Farill, Edward Perez, Clarence Penn
The Stone at The New School 8:30 pm \$20
Sunset Park Recreation Center 6:30 pm
Terraza 7 10 pm \$15
- Willie Martinez
• Yaounde
• Joshua Abrams Natural Information Society with Lisa Alvarado, Mikel Avery, Jason Stein
• Renee Rosnes Quartet with Steve Nelson, Peter Washington, Carl Allen
Union Pool 8 pm \$15
Village Vanguard 8:30, 10:30 pm \$35

Saturday, June 8

- Maurice Hines and The DIVA Jazz Orchestra
54 Below 7 pm \$45-95
- Helio Alves and Friends
• Perry Smith Trio with Matt Aronoff, Donald Edwards
The 75 Club at Bogardus Mansion 8, 9:30 pm \$25
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★Ravi Coltrane Trio with David Virelles, Dezron Douglas
Birdland 8:30, 11 pm \$40
Blue Note 11:30 am 1:30 pm \$39.50
Blue Note 8, 10:30 pm \$35
- Marta Sanchez
• Joey Alexander
• Wide Open Works: Sarah Caswell, Michel Gentile, Jacob Garchik, Anna Webber, Daniel Kelly, Matt Pavolka, Rob Garcia
Brooklyn Conservatory of Music 7:30 pm \$15
Cleopatra's Needle 8 pm
Club Bonafide 4 pm \$20
- Justin Lees Trio
• Yoichi Uzeki
• Dion Parson and The 21st Century Band with Ron Blake, Melvin Jones, Carlton Holmes, Victor Provost, Alioune Faye
Dizzy's Club 7:30, 9:30 pm \$45
Dizzy's Club 11:15 pm \$20
- Shenel Johns
• Alex Claffy Quartet; Gotham Kings The Django at Roxy Hotel 7:30, 10:30 pm
• Flavio Silva; Corcoran Holt; Greg Glassman Jam
Fat Cat 7, 10 pm 1:30 am \$10
Happylucky no.1 8 pm \$20
- ★Kris Davis/Ingrid Laubrock
★Ches Smith Quartet with Mary Halvorson, Liberty Ellman, Nick Dunston
Ibeam Brooklyn 8:30 pm \$15
- ★Frank Kimbrough Trio with Jay Anderson, Jeff Hirshfield
Jazz at Kitano 8, 10 pm \$34
- Shai Maestro Trio with Joel Ross, Phil Dizack
The Jazz Gallery 7:30, 9:30 pm \$25
- David Sánchez Carib with Lage Lund, Ed Simon, Ricky Rodriguez, Obed Calvaire, Jhan Lee Aponte, Markus Schwartz
Jazz Standard 7:30, 9:30 pm \$30
Knickerbocker Bar & Grill 9, 10:15 pm \$3.50
Mezzrow 7:30 pm \$20
- Kathleen Landis
★Cyrus Chestnut/Dezron Douglas
• Portraits of America—A Jazz Story: Jazz at Lincoln Center Orchestra
Rose Theater 8 pm \$40-135
Silvana 7 pm
- Juan Carlos Polo
• Jared Gold Quartet with Jeremy Pelt, Dave Stryker, McClenty Hunter; David Bixler Quintet with Scott Wendholt, John Hart, Ugonna Okegwo, Andy Watson; Brooklyn Circle: Stacy Dillard, Diallo House, Ismail Lawal
Smalls 7:30, 10:30 pm 1 am \$20
- ★Orrin Evans Quintet with Abraham Burton, Jack Walrath, Anwar Marshall
Smoke 7, 9, 10:30 pm \$40
- ESP-Disk' Festival: Megumi Yonezawa, Ken Kobayashi, Masa Kamaguchi; Joe Rigby and The Red Microphone; Talibani! Matt Motell/Kevin Shea and guest Steve Dalachinsky; Gabriel ZuckerSpectrum 7 pm \$15
- Chelsea Music Festival: Adam Birnbaum/Katsura Tanikawa
St. Paul's German Lutheran Church 10 pm \$30
- ★Uri Gurvich Quartet with Leo Genovese, Edward Perez, Francisco Mela
The Stone at The New School 8:30 pm \$20
- ★Renee Rosnes Quartet with Steve Nelson, Peter Washington, Carl Allen
Village Vanguard 8:30, 10:30 pm \$35

Sunday, June 9

- Alexander Claffy
• Philippe Lemm Trio with Angelo Di Loreto, Jeff Koch
Birdland 5:30 pm \$30
Blue Note 11:30 am 1:30 pm \$39.50
Blue Note 8, 10:30 pm \$35
- Joey Alexander
• Dion Parson and The 21st Century Band with Ron Blake, Melvin Jones, Carlton Holmes, Victor Provost, Alioune Faye
Dizzy's Club 7:30, 9:30 pm \$30
- Jesse Dulman/Brandon Seabrook; Viv Corringham, Dave Mandl, David Watson, Aaron Moore
• Terry Waldo's Gotham City Band; Jon Davis Trio
Downtown Music Gallery 6, 7 pm
Fat Cat 6, 9 pm \$10
- David Leon, Nick Dunston, Tomas Fujiwara
Ibeam Brooklyn 8 pm \$15
- David Sánchez Carib with Lage Lund, Ed Simon, Ricky Rodriguez, Obed Calvaire, Jhan Lee Aponte, Markus Schwartz
Jazz Standard 7:30, 9:30 pm \$30
- Bryn Roberts, Matt Penman, Jochen Rueckert
Mezzrow 7:30 pm \$20

- Roz Corral Trio with John Hart, Paul Gill
North Square Lounge 12:30, 2 pm
- Takaaki Otomo Duo
• Ray Blue with Marcus Persiani, Alex Grissel, Annette St. John
Renaissance Harlem 6 pm
Russian Samovar 3 pm
- Ike Sturm Ensemble with Johnathan Blake
Saint Peter's Church 6 pm
- Aaron Bahr Sextet with Clay Lyons, Eitan Gofman, Jon Elbaz, Michael Bates, Kazuhiro Odagiri
Scholes Street Studio 7 pm \$12
- Tardo Hammer Trio with Lee Hudson, Steve Williams; Ralph Lalama Bop-Juice with Akiko Tsuruga, Clifford Barbaro
Smalls 7:30, 10:30 pm \$20
- ★Wall to Wall Coltrane: Reggie Workman and Brooklyn Raga Massive; Soul Science Lab; Wallace Roney; Lakecia Benjamin; Ben Allison Quartet; Jaleel Shaw Trio; James Francies; Ben Williams; Brandee Younger; Carl Hancock Rux; Ashley Kahn and Ken Druker; Abiodun Oyewole; Melanie Charles; Kassa Overall; Raydar Ellis; MuMu Fresh; John Robinson; Da'Von Doane; Savannah Harris Trio; Jazz at Lincoln Center Youth Orchestra; Mykel Marai Naime
Symphony Space Peter Jay Sharpe Theatre 3 pm
- Linda Presgrave Quartet with Stan Chowick, Dimitri Moderbacher, Seiji Ochiai
Tom's Jazz 7 pm
- ★New Masada Quartet: John Zorn, Julian Lage, Jorge Roeder, Kenny Wollesen
Village Vanguard 3 pm \$35
- ★Renee Rosnes Quartet with Steve Nelson, Peter Washington, Carl Allen
Village Vanguard 8:30, 10:30 pm \$35



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Monday, June 10

- Jim Ridi; Brian Charette Trio with Yotam Silberstein, Ari Hoenig
55Bar 7, 10 pm
- ★Peter McEachern's Bone Code with Mario Pavone, Michael Sarin
Bar Lunático 9, 10:15 pm \$10
- Chris Parker Trio with Peter DiCarlo, Jonathan Gardner; Marianne Solivan Trio with Leonardo Pellegrino, Gregg August
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Roy Haynes
Blue Note 8, 10:30 pm \$45
- Luiz Simas
Bryant Park 12:30 pm
- ★Hilliard Greene/Mahlon Hoard; Stephen Gaudi, Sandy Ewen, Adam Lane; Patrick Brennan's Sonic Openings Under Pressure with Brian Groder, Hilliard Greene, Michael TA Thompson; Nick Lyons Quartet; Colin Avery Hinton, Tony Malaby, Todd Neufeld, Eivind Opsvik; Noah Becker/Lesley Mok
Bushwick Public House 7 pm \$10
- VI Jazz Collective led by Dion Parson with Keshawn Hardy, Sherwin Williams, Jairay Petty, Uriel Rogers, Joshua Farrell, Eljhae Brathwaite
Dizzy's Club 7:30, 9:30 pm \$35
- Ned Goold Quartet; Billy Kaye Jam
Fat Cat 9 pm 12:30 am \$10
- Mara Rosenbloom Trio with Sean Conly, Michael Wimberly; Bone Labyrinth: Mara Rosenbloom, Melanie Dyer, Gwen Laster, Leonor Falcón, Sean Conly, Michael Wimberly
Ibeam Brooklyn 8 pm \$20
- ★Ed Palermo Big Band
Idium 8:30 pm \$25
- Milton Suggs/Tadataka Unno
Mezzrow 7:30 pm \$20
- Ruth Brisbane Memorial
Saint Peter's Church 7 pm
- Or Bareket with Nital Hershkovits, Ari Hoenig; Joe Farnsworth with Jeremy Pelt, Anthony Wonsey, John Webber
Smalls 7:30, 10:30 pm \$20
- Rale Micic Quartet with Tom Beckham, Corcoran Holt, Donald Edwards
Zinc Bar 7:30, 9 pm \$20

Tuesday, June 11

- Stan Killian
55Bar 7 pm
- ★Billy Drummond 60th Birthday Celebration
The 75 Club at Bogardus Mansion 8, 9:30 pm \$25
- ★Omer Avital Quintet
Bar Lunático 9, 10:15 pm \$10
- Alec Aldred Trio with Bob Bruya, Jake Richter; Caroline Davis Trio with Rick Rosato, Kenneth Salters
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Stacey Kent
Birdland 8:30, 11 pm \$40-50
- Roy Haynes
Blue Note 8, 10:30 pm \$45
- Luiz Simas
Bryant Park 12:30 pm
- ★Christian McBride Big Band
Dizzy's Club 7:30, 9:30 pm \$40
- Mathis Picard
Dizzy's Club 11:15 pm \$5
- Maria Raquel Quartet; Chino Pons
The Django at Roxy Hotel 7:30, 10 pm
- Saul Rubin Zebtet; Peter Brainin Latin Jazz Workshop
Fat Cat 7, 9 pm \$10
- Bruno Raberg's Tailwind with Bruce Barth, Matt Wilson
Hayard's 8 pm \$10
- ★Giovanni Guidi solo
Italian Cultural Institute 6:30 pm
- Vicki Burns Student Ensemble
Jazz at Kitano 8 pm
- ★Michael Attias Nine with Tony Malaby, Kenny Warren, Ben Gerstein, Kris Davis, Christopher Hoffman, John Hébert, Eric McPherson, Satoshi Takeishi
The Jazz Gallery 7:30, 9:30 pm \$20
- ★Michael Leonhart Orchestra with Philip Dizack, Billy Aukstik, Carter Yasutake, Jordan McLean, Ray Mason, Jeff Nelson, John Ellis, Sam Sadigursky, Jason Marshall, Sarah Schoenbeck, Luke O'Malley, Victor Axelrod, Joe Martin, Kevin Raczka, Elizabeth Pupo Walker, Daniel Freedman
Jazz Standard 7:30, 9:30 pm \$30
- Christine Tobin, Phil Robson, Peter Washington
Mezzrow 7:30 pm \$20
- Paul Heñer's Black and Tan
New York City Baha'i Center 8, 9:30 pm \$15
- Blivet: Jon Madof, Yoshie Fruchter, Shanir Ezra Blumenkranz, Yuval Lion; Molly Tigre: Mitch Marcus, Chris Hiatt, Ezra Gale, Joe Abbatantuono, Ibrahima Kolipe Camara; Middle Blue: Jeremy Danneman, Brad Farberman, Ezra Gale, Jessie Nelson
Nubli 151 8 pm \$15
- Elizabeth Tomboulian with Ingrid Jensen, Lee Tomboulian, Cliff Schmitt, Brian Woodruff
Pangea 7 pm \$25
- ★Vision Festival—Andrew Cyrille Lifetime Achievement Celebration: Haitian Fascination: Andrew Cyrille, Jean Guy Rene, Alix Pascal, Quincy Troupe; Lebrobra Trio: Andrew Cyrille, Vadada Leo Smith, Brandon Ross; Andrew Cyrille, Beatrice Capote, Tomeka Reid; Andrew Cyrille/Peter Brötzmann; Andrew Cyrille/Stefan Roloff; Andrew Cyrille, Kidd Jordan, Lisa Sokolov; Andrew Cyrille/Milford Graves
Roulette 6:30 pm \$40
- The Terranean Tinge
Silvana 7 pm
- Evan Sherman; Bruce Williams Birthday Celebration with Josh Evans, Brandon McCune, Chris Berger, Vince Ector
Smalls 7:30, 10:30 pm 1 am \$20
- ★Myra Melford, Ben Goldberg, Michael Formanek, Hamir Atwal
The Stone at The New School 8:30 pm \$20
- ★Peter Bernstein Quartet with Harold Mabern, John Webber, Jimmy Cobb
Village Vanguard 8:30, 10:30 pm \$35
- Nick Hetko, Rich Syracuse, Jeff "Siege" Siegel; Jeff "Siege" Siegel Sextet with Erica Lindsay, Dylan Canterbury, Francesca Tanksley, Rich Syracuse, Fred Berryhill
Zinc Bar 7:30, 9 pm

Wednesday, June 12

- Melissa Stylianou
55Bar 7 pm
- ★Jazz Museum in Harlem 2019 Annual Benefit Concert Honoring Benny Golson with Valerie Simpson, Camille Thurman/Aaron Davis Hall 7:30 pm \$30-55
- Ricardo Gallo/Alejandro Flores; Sarah Bernstein VEER Quartet with Sana Nagano, Leonor Falcón, Nick Jozwiak
Areté Gallery 7, 8:30 pm \$15
- Jocelyn Gould Trio with Louie Leager, Evan Hyde
Bar Next Door 6:30 pm \$12
- Stacey Kent
Birdland 8:30, 11 pm \$40-50
- Camille Bertault/Diego Figueiredo
Birdland Theater 7, 9:45 pm \$20-30
- Roy Haynes
Blue Note 8, 10:30 pm \$45
- Luiz Simas
Bryant Park 12:30 pm
- ★Christian McBride Big Band
Dizzy's Club 7:30, 9:30 pm \$40
- Mathis Picard
Dizzy's Club 11:15 pm \$5
- Sam Taylor Trio; Robert Edwards Big Band
The Django at Roxy Hotel 7:30, 10 pm
- Raphael D'Iugoff Trio +1; Harold Mabern Trio; Ned Goold Jam
Fat Cat 7, 9 pm 12:30 pm \$10
- Louis Armstrong Legacy Jazz Jam with Carol Sudhalter
Flushing Town Hall 7 pm \$10
- ★Russ Lossing Trio with Masa Kamaguchi, Billy Mintz
Ibeam Brooklyn 8 pm \$15
- Ryan Baker Quartet with Addison Frei, Tamir Shmerling, Peter Kronreif
Jazz at Kitano 8, 10 pm \$18
- Marcus Gilmore's Actions Speak with Silka, Graham Haynes, David Virelles, Burniss Travis
Jazz Standard 7:30, 9:30 pm \$30
- Charles Blenzig/Mikei Migliore
Knickerbocker Bar & Grill 8 pm
- BMI Jazz Composers Orchestra
Marjorie S. Deane Little Theatre 8 pm
- Zach Lapidus, Peter Brendler, Vinnie Sperrazza
Mezzrow 7:30 pm \$20
- Eyal Vilner Big Band
Minton's 7:30, 9:30 pm \$10
- Jog Blues: Ikhlag Hussain, Siddhartha Mukherjee, Andy Biskin, Joel Bluestein, Jeffrey Zeigler, Jonathan Rose, Pheeroan akLaff
National Sawdust 7 pm \$29
- Arjana Andris/Ivan Dnylets
Renaissance Harlem 7 pm
- ★Vision Festival: Marc Ribot Quartet with Jay Rodriguez, Nick Dunston, Chad Taylor; Marcos Fujiwara's 7 Poets Trio with Patricia Brennan, Tomeka Reid; Edwin Torres, Fred Moten, Brandon Lopez, Gerald Cleaver; Davaolis Fearon's The Motion of Words and Sound with Mike McGinnis, Patricia Smith, Morgan Anderson, Njeri Rutherford, Mikaila Ware, Peter Apfelbaum, Gerald Cleaver; Tribute to Alvin Fielder: Kidd Jordan, Joel Futterman, William Parker, Hamid Drake
Roulette 6:30 pm \$40
- David Chamberlain's Band of Bones with guests Mercedes Ellington, Antoinette Montague
Saint Peter's Church 1 pm \$10

- Take Off Collective: Ole Mathisen, Marko Djordjevic, Matthew Garrison
ShapeShifter Lab 7 pm \$10
- Andrew Gould Quartet with Steven Feilke, Marco Panascia, Jake Goldbas; Mimi Jones
Smalls 10:30 pm 1 am \$20
- ★MMM: Myra Melford, Mark Dresser, Matt Wilson
The Stone at The New School 8:30 pm \$20
- John Yao Quartet
Terraza 7 9:30 pm \$12
- ★Peter Bernstein Quartet with Harold Mabern, John Webber, Jimmy Cobb
Village Vanguard 8:30, 10:30 pm \$35
- ★Mika Stoltzman with guests Richard Stoltzman, Eddie Gomez, Steve Gadd
Weill Recital Hall at Carnegie Hall 8 pm \$40

Thursday, June 13

- ★Andy Bey solo
The 75 Club at Bogardus Mansion 8, 9:30 pm \$25
- Robin Grasso Duo
1986 Est. Wine Bar & Lounge 8 pm
- Niklas Lukassen Trio with Patrick Bailey, JK Kim; Phil Robson Trio with Sam Bevan, Charles Gould
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Ben Paterson Quartet with Jerry Weldon
Birdland 5:30 pm \$30
- Stacey Kent
Birdland 8:30, 11 pm \$40-50
- Camille Bertault/Diego Figueiredo
Birdland Theater 7, 9:45 pm \$20-30
- The Martin Family: Terrace and Curly Martin with Larry Goldings
Blue Note 8, 10:30 pm \$35
- Welf Dorr/Hilliard Greene
Brooklyn Cider House 7 pm
- Luiz Simas
Bryant Park 12:30 pm
- Remembering Mose Allison: JC Hopkins, Madeleine Peyroux, Loudon Wainwright, Richard Julian, John Hammond
City Winery 8 pm \$32-57
- Dave Hirschman Duo
Cleopatra's Needle 7 pm
- ★Christian McBride Big Band
Dizzy's Club 7:30, 9:30 pm \$40
- Mathis Picard
Dizzy's Club 11:15 pm \$10
- Felix Peikili; Johnny O'Neal
The Django at Roxy Hotel 7:30, 10 pm
- Greg Glassman Quintet
Fat Cat 10 pm \$10
- Sugartone Brass Band
Ginny's Supper Club 7, 9 pm \$15
- Kalia Vandever
Jamaica Center for Arts and Learning 8 pm \$10
- Steve Sandberg Quartet with Premik Russell Tubbs, Michael O'Brien
Jazz at Kitano 8, 10 pm \$18
- Theo Walentiny solo
The Jazz Gallery 7:30, 9:30 pm \$15
- Theo Croker's Star People Nation with Mike King, Eric Wheeler, Michael Ode
Jazz Standard 7:30, 9:30 pm \$30
- Benny Rubin. Jr. Quartet
Mexican Festival 7 pm
- Roberta Piket, Todd Coolman, Billy Mintz
Mezzrow 7:30 pm \$20
- Robin Barnes with George Gray
Pier 84 7 pm
- ★Vision Festival: Yoshiko Chuma and The School of Hard Knocks with Miriam Parker, Jason Kao Hwang, Devin Waldman, Steve Swell, Christopher McIntyre, Dane Terry, Dan Peeples; God Particle: Melvin Gibbs, Stephen Alexander, James Brandon Lewis, Luke Stewart, Graham Haynes, Marc Cary, Will Calhoun, David Pleasant; Whit Dickey, Michael Bisio, Kirk Knuffke, Fred Lonberg-Holm; Alto Gladness Tribute to Cecil Taylor: Jemeel Moondoc, Bobby Zankel, Idris Ackamoor, William Parker, Gerald Cleaver
Roulette 7 pm \$40
- Susan Wagner H.S. Jazz Band; Arturo O'Farrill and the Afro Latin Jazz Orchestra
ShapeShifter Lab 7 pm \$15
- Joe Pino Quintet
Shrine 9 pm
- Karina Collis
Silvana 6 pm
- Anne Mette Iversen Quintet with Peter Dahlgren, John Ellis, Adam Birnbaum, Otis Brown III; Carlos Abadie Quintet
Smalls 7:30, 10:30 pm \$20
- One For All: Jim Rotondi, Eric Alexander, Steve Davis, David Hazeltine, David Williams, Joe Farnsworth
Smoke 7, 9, 10:30 pm \$40
- Danny Mixon with Antoinette Montague
Socrates Sculpture Park 6:30 pm
- ★Myra Melford, Mary Halvorson, Ingrid Laubrock, Tomeka Reid
The Stone at The New School 8:30 pm \$20
- Colin Brown Quartet with Will Bernard, Kenny Brooks, Tony Mason
Sunny's Bar 9 pm
- Terraza 7 Big Band
Terraza 7 8:30 pm \$12
- Middle Blue: Jeremy Danneman, Brad Farberman, Danny Tamberelli, Jessie Nelson
Troost 8 pm
- Maria Neckam solo
Uke Hut 8 pm \$20
- ★Peter Bernstein Quartet with Harold Mabern, John Webber, Jimmy Cobb
Village Vanguard 8:30, 10:30 pm \$35

Friday, June 14

- ★Tessa Souter with David Gilmore
55Bar 6 pm
- Victor Jones Big Band
The 75 Club at Bogardus Mansion 8, 9:30 pm \$25
- Anna Kolchinda Duo
1986 Est. Wine Bar & Lounge 9 pm
- Faton Macula Trio
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Stacey Kent
Birdland 8:30, 11 pm \$40-50
- Nicole Zuraitis
Birdland Theater 7, 9:45 pm \$20-30
- The Martin Family: Terrace and Curly Martin with Larry Goldings
Blue Note 8, 10:30 pm \$35
- Luiz Simas
Bryant Park 12:30 pm
- Robert Rucker Trio
Cleopatra's Needle 8 pm
- ★Christian McBride Big Band
Dizzy's Club 7:30, 9:30 pm \$45
- Mathis Picard
Dizzy's Club 11:15 pm \$10
- Ken Fowser Quintet; Professor Cunningham and His Old School
The Django at Roxy Hotel 7:30, 10:30 pm
- Lawrence Clark
Fat Cat 10:30 pm \$10
- Gotham Kings
Ginny's Supper Club 7, 9 pm \$15
- ★Sylvie Courvoisier/Mary Halvorson/HappyJucky no.1 8 pm \$20
- Gordon Beeferman Organ Trio with Anders Nilsson, Ches Smith; Eva Novoa, Masa Kamaguchi, Ches Smith
Ibeam Brooklyn 7:30, 9 pm \$15
- Ed Cherry Trio
J. Hood Wright Park 6 pm
- ★Joe Locke Trio with Pat Bianchi, Tim Horner
Jazz at Kitano 8, 10 pm \$34
- Dezron Douglas' Salida with Giovanni Guidi, John Escreet, Gerald Cleaver and guest Summer Tate
The Jazz Gallery 7:30, 9:30 pm \$25
- Theo Croker's Star People Nation with Mike King, Eric Wheeler, Michael Ode
Jazz Standard 7:30, 9:30 pm \$30
- ★Stephane Wrembel's Django New Orleans with Bria Skonberg, Russell Welch, Joe Correia, Scott Kettner, David Langlois
Joe's Pub 7 pm \$35
- Tom Placido, Scott Ritchie, Brian Richburg
Knickerbocker Bar & Grill 9, 10:15 pm \$3.50
- Alfredo De La Fe
Minton's 7:30, 9:30 pm \$20
- David Stern Quartet with Chris McCarthy, Dominic Duval, Francisco Mela
Pangea 7 pm
- Mark McLean Trio
Room 623 at B2 Harlem 10 pm \$20
- ★Vision Festival: Ava Mendoza, Matt Nelson, Adam Lane, Hamid Drake; Marty Ehrlich Trio Exaltation with John Hébert, Nasheet Waits; Matthew Shipp/William Parker; Rob Brown Quartet with Steve Swell, Chris Lightcap, Chad Taylor; Kris Davis January Painters with William Parker, Jeff "Tain" Watts
Roulette 6:30 pm \$40
- Barry Wallenstein and Friends with Eric Plaks
Silvana 6 pm
- Neal Smith Quartet with Erena Terakubo, James Austin, Yasushi Nakamura; Tim Armacost Quintet with Mike Rodriguez, Yutaka Shiina, Kenny Davis, Rudy Royston; JD Allen
Smalls 7:30, 10:30 pm 1 am \$20
- One For All: Jim Rotondi, Eric Alexander, Steve Davis, David Hazeltine, David Williams, Joe Farnsworth
Smoke 7, 9, 10:30 pm \$40
- Blue Note Jazz Festival: Chris Botti
Sony Hall 8, 10:30 pm \$85
- ★Myra Melford, Cuong Vu, Stomu Takeishi, Rudy Royston
The Stone at The New School 8:30 pm \$20
- Manuel Valera Cuban Quartet
Terraza 7 9:30 pm \$15
- ★Peter Bernstein Quartet with Harold Mabern, John Webber, Jimmy Cobb
Village Vanguard 8:30, 10:30 pm \$35

Saturday, June 15

- Grant Stewart Quartet
The 75 Club at Bogardus Mansion 8, 9:30 pm \$25
- ★Rajna Swaminathan and RAJAS with Aninja Swaminathan, Maria Grand, Miles Okazaki, Stéphane Crump, Ganavya Doraiswamy
The Assemblage Hotel 7 pm
- Mark Cocheo Trio with Danny Weller, Brian Adler
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Pedro Giraudo Tango Quartet
Barbès 8 pm \$10
- Stacey Kent
Birdland 8:30, 11 pm \$40-50
- Nicole Zuraitis
Birdland Theater 7, 9:45 pm \$20-30
- Matthias Löscher Trio with Matthias Pichler
Blue Note 11:30 am 1:30 pm \$39.50
- The Martin Family: Terrace and Curly Martin with Larry Goldings
Blue Note 8, 10:30 pm \$35
- ★Jack DeJohnette, Ravi Coltrane, Matt Garrison; Brandee Younger
Central Park Summerstage, Rumsey Playground 7 pm
- Richard Russo Trio
Cleopatra's Needle 8 pm
- Yoichi Uzeki
Club Bonafide 4 pm \$20
- Bossa Brasil: Mauricio de Souza, Bob Rodriguez, Dave Kingsnorth
The DiMenna Center 8 pm \$20
- ★Christian McBride Big Band
Dizzy's Club 7:30, 9:30 pm \$45
- Mathis Picard
Dizzy's Club 11:15 pm \$20
- David Gibson Quartet; "King" Solomon Hicks
The Django at Roxy Hotel 7:30, 10:30 pm
- Bevin Turnbull and New Jazz City
Gin Fizz Harlem 7:30, 9 pm \$15
- Charles Turner Uptown Swing
Ginny's Supper Club 7, 9 pm \$15
- ★Sylvie Courvoisier/Mark Feldman
HappyJucky no.1 8 pm \$20
- Eva Novoa Quartet with Ingrid Laubrock, Drew Gress, Tom Rainey
Ibeam Brooklyn 8 pm \$15
- ★Joe Locke Trio with Pat Bianchi, Tim Horner
Jazz at Kitano 8, 10 pm \$34
- Dan Weiss/Matt Mitchell
The Jazz Gallery 7:30, 9:30 pm \$25
- Theo Croker's Star People Nation with Mike King, Eric Wheeler, Michael Ode
Jazz Standard 7:30, 9:30 pm \$30
- ★Stephane Wrembel's Django New Orleans with Bria Skonberg, Russell Welch, Joe Correia, Scott Kettner, David Langlois
Joe's Pub 7 pm \$35
- Tom Placido, Scott Ritchie, Brian Richburg
Knickerbocker Bar & Grill 9, 10:15 pm \$3.50
- ★JC Hopkins Biggish Band
Minton's 7:30, 9:30 pm \$20
- Nick Millevoi Trio; Alvaro Domene's Lenticlouds with Briggan Krauss, Ches Smith
Nubli 9 pm
- Diane Hoffman/Lee Tomboulian
Parnell's Bar 8 pm
- Eugenia Choe Quartet
Rockwood Music Hall Stage 3 5 pm \$10
- ★Vision Festival: Visionary Youth Orchestra directed by Jessica Jones, Jeff Lederer and William Parker; Darius Jones Quintet with Charlie Looker, Dezron Douglas, Craig Weinrib, Michael Vatcher; David Virelles Mbokó with Rashaan Carter, Eric McPherson, Román Diaz; Patricia Nicholson, Val Jeanty, Cooper-Moore, Bill Mazza; James Brandon Lewis Unruly Quintet with Luke Stewart, Warren G. Crudup III, Anthony Pirog, Jaimie Branch; Douglas R. Ewart and Bamboo Constellations Tribute to Joseph Jarman with Mankwe Ndosi, Reggie Nicholson, Mike Reed, Brandon Ross, Sara Schoenbeck, Luke Stewart, Germaul Barnes, Djassi DaCosta Johnson
Roulette 5:30 pm \$40
- Matt Slocum Trio with Adam Birnbaum, Larry Grenadier
Saint Peter's Church 7 pm
- Rodrigo Bonelli Quintet
Shrine 7 pm
- New York Jazz Workshop Recital
Silvana 12 pm
- Neal Smith Quartet with Erena Terakubo, James Austin, Yasushi Nakamura; Tim Armacost Quintet with Mike Rodriguez, Yutaka Shiina, Kenny Davis, Rudy Royston; Philip Harper Quintet
Smalls 7:30, 10:30 pm 1 am \$20
- One For All: Jim Rotondi, Eric Alexander, Steve Davis, David Hazeltine, David Williams, Joe Farnsworth
Smoke 7, 9, 10:30 pm \$40
- Blue Note Jazz Festival: Chris Botti
Sony Hall 8, 10:30 pm \$85
- Chelsea Music Festival: Consider The Lillies: John Patitucci, Sachi Patitucci, Helen Sung, Aaron Diehl, Rogério Boccato and guests
St. Paul's German Lutheran Church 7:30 pm \$100
- ★Snowy Egret: Myra Melford, Ron Miles, Liberty Ellman, Stomu Takeishi, Gerald Cleaver
The Stone at The New School 8:30 pm \$20
- ★Peter Bernstein Quartet with Harold Mabern, John Webber, Jimmy Cobb
Village Vanguard 8:30, 10:30 pm \$35
- Carmen Intorre, Jr. Quartet with Dayna Stephens, Alex Minasian, Brandi Disterheft
Zinc Bar 7:30, 9 pm \$20

Sunday, June 16

- ★Harris Eisenstadt solo
440Gallery 4:40 pm \$10
- ★Ray Anderson Pocket Brass Band
55Bar 6 pm
- Ken Thomson Sextet; Bearthoven: Karl Larson, Pat Swoboda, Matt Evans
Areté Gallery 5 pm \$15
- City Rhythm Orchestra
Birdland 5:30 pm \$30
- Kristin Berardi Quintet with Ingrid Jensen, Miro Sprague, Marty Jaffe, Jerome Jennings
Birdland Theater 7 pm \$20-30
- Ernie Hammes Group with David Ascani, Pierre-Alain Gualch, Boris Schmidt, Niels Engel
Blue Note 11:30 am 1:30 pm \$39.50
- The Martin Family: Terrace and Curly Martin with Larry Goldings
Blue Note 8, 10:30 pm \$35
- Kate Gentile Quartet with Jeremy Viner, Matt Mitchell, Kim Cass
Brooklyn Conservatory of Music 8 pm
- ★Christian McBride Big Band
Dizzy's Club 7:30, 9:30 pm \$35
- Sandy Ewen/Sean Meehan; Nick Lyons Trio
El Barrio Artspace 7 pm \$10
- Terry Waldo's Gotham City Band; Ark Onvutski Quintet with Mark Gross, Antoine Drye, Theo Hill, Jerome Gillespie II
Fat Cat 6, 9 pm \$10
- Nobuyuki Yamasaki/Nabuko Kiryu Renaissance Harlem 6 pm
- Adam Nussbaum Ledbelly Project Ibeam Brooklyn 8:30 pm \$15
- Mike Lee's Family Affair with Julian Lee, Brandon McCune, Ed Howard, Matt Lee, Jacquie Lee
Jazz Standard 12:30 pm \$20
- Theo Croker's Star People Nation with Mike King, Eric Wheeler, Michael Ode
Jazz Standard 7:30, 9:30 pm \$30
- Tom Guarna, Ugonna Okegwo, Rodney Green
Mezzrow 7:30 pm \$20
- Val Hawk Trio with Steve Berger, Rob Thomas
North Square Lounge 12:30, 2 pm
- ★Vision Festival: Ingrid Laubrock, Sylvie Courvoisier, Mark Feldman, Tom Rainey; Jason Kao Hwang Human Rites Trio with Ken Filiano, Andrew Drury; Jorgo Schäfer Dance of the Comedians with Vincent Chancey, Joe Fonda, Jeremy Carlstedt; Dianne McIntyre with Amina Claudine Myers, Caretha Davis, Matia Johnson; Heroes are Gang Leaders: Thomas Sayers Ellis, James Brandon Lewis, Melanie Dyer, Luke Stewart, Jenna Camille, Randall Horton, Devin Brahja Waldman, Bonita Penn, Nettie Chickering, Brandon Moses, Warren "Trae" Crudup; D.D. Jackson Bluiett Tribute Band: D.D. Jackson, James Carter, Darius Jones, William Parker, Ronnie Burrage, Juma Sultan
Roulette 5:30 pm \$40
- Seydura Avecmoi with John F. Adams, Thomas Gooding
Russian Samovar 3 pm
- Ryan Keberle
Saint Peter's Church 6 pm
- Jon Heagle Group; Matt Panayides; Dave Pietro Group with Alex Sipiagin, Ryan Keberle, Gary Versace, Johannes Weidenmueller, Johnathan Blake
ShapeShifter Lab 7, 8:15, 9:30 pm \$10 15
- New York Jazz Workshop Recital
Silvana 12 pm
- Ehud Asherie Trio with Paul Gill, Charles Gould; Ned Goold Quartet with Andrew Renfrore, Reid Taylor, Charles Gould
Smalls 7:30, 10:30 pm \$20
- ★Marshall Allen 95th Birthday Celebration: Sun Ra Arkestra
Union Pool 2 pm
- ★Peter Bernstein Quartet with Harold Mabern, John Webber, Jimmy Cobb
Village Vanguard 8:30, 10:30 pm \$35

Monday, June 17

- ★Eric Alexander Quartet with David Kikoski, John Webber, Joe Farnsworth
An Beal Bocht Café 8, 9:30 pm \$20
- ★Andrew D'Angelo, Carmen Rothwell, Allan Mednard
Bar Lunático 9, 10:15 pm \$10
- ★Jake Kolhas Trio; E.J. Decker Trio
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★Jean-Michel Pilc
Blue Note 8, 10:30 pm \$25
- ★Dona Carter
Bryant Park 12:30 pm
- ★Camille Emaille, Tom Weeks, Alex Cohen; Stephen Gauci, Sandy Ewen, Adam Lane, Kevin Shea; Sean Conly Trio with Michael Attias, Tom Rainey; Brian Groder Quartet with Anders Nilsson, Adam Lane, Colin Hinton; Aliya Sultan/Todd Neufeld; Nina Rosalind Dante, Matteo Liberatore
Bushwick Public House 7 pm \$10
Dizzy's Club 7:30, 9:30 pm \$35
Fat Cat 9 pm 12:30 am \$10
- ★Chico Pinheiro Quartet
Local 802 7 pm
- ★George Braith; Billy Kaye Jam
Mezzrow 7:30 pm \$20
- ★Jazz Foundation of America Jam Session
Mezzrow 7:30 pm \$20
- ★Ingrid Jensen/Geoffrey Keezer
Saint Peter's Church 7 pm
- ★Hamiet Bluiett Memorial Tribute Concert: William Carter, David Murray, Patience Higgins, Alex Harding, Ahmed Abdullah, D.D. Jackson, William Parker, Ronnie Cuber, JD Parran, Jack Walrath, Kelyvn Bell, Craig Harris
Saint Peter's Church 7 pm
- ★Andrew DeNicola at The New Generation; Simona Mirns Quartet; Danae Greenfield Group
ShapeShifter Lab 7 pm \$15
- ★Lucas Pino Nonet with Alex Goodman, Alex LoRe, Glenn Zaleski, Nick Finzer, Tony Lustig, Rashaan Carter, Jimmy MacBride; Jonathan Barber Quartet
Smalls 7:30, 10:30 pm \$20
- ★Jimmy Bruno Trio with Harvie S, David F. Gibson
Zinc Bar 7:30, 9 pm \$20

Tuesday, June 18

- ★John Ellis Trio
Bar Lunático 9, 10:15 pm \$10
- ★Jake Kolhas Trio; Nate Radley Trio with Tony Scherr, Mark Ferber
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★Frank Kimbrough Monk Quartet with Scott Robinson, Rufus Reid, Billy Drummond
Birdland 8:30, 11 pm \$40
Birdland Theater 7 pm \$20-30
Blue Note 8, 10:30 pm \$35
- ★Dona Carter
Bryant Park 12:30 pm
- ★Peter and The Wolf: Scottish National Jazz Orchestra with guest Tam Dean Burn
Dizzy's Club 7:30, 9:30 pm \$35
The Django at Roxy Hotel 7:30 pm
Fat Cat 7 pm \$10
- ★Pedro Giraudo Tango Quartet
Fat Cat 7 pm \$10
- ★Saul Rubin Zebtet
Halyard's 8 pm \$10
- ★Sebastian Noelle Trio with Matt Clohesy, Dan Weiss
Halyard's 8 pm \$10
- ★Frank Vignola with Lou Pallo, Vinny Raniolo, Gary Mazzaroppi
Idium 8:30 pm \$25
Italian Cultural Institute 6:30 pm
Jazz at Kitano 8 pm
- ★Bebo Ferra/Paolino Dalla Porta
Jazz at Kitano 8 pm
- ★Mareike Wiening Quartet
Jazz at Kitano 8 pm
- ★Jazzmeia Horn with Stacy Dillard, Victor Gould, Keith Brown, Ben Williams, Ralph Peterson
Jazz Standard 7:30, 9:30 pm \$30
- ★Mike Lipskin, Dan Levinson, Dinah Lee
Mezzrow 7:30 pm \$20
New York City Baha'i Center 8, 9:30 pm \$15
- ★Mike Longo Trio
Bennett Paster's Indivisible with Jeff Hanley, Tony Mason, Al Street, Kenny Brooks, Samuel Torres, Todd Isler
Rockwood Music Hall Stage 3 8:30 pm \$15
- ★Django Reinhardt Tribute: Uptown Guitars: Ric Molina, Asher Ben-Or, Ben Wood, Ben Rubens; Franglais: Eve Seltzer, Ben Wood, Justin Lees, Ben Rubens; Romane/Daniel John Martins Quartet with Julien Cattiaux, Michel Rosciglione
ShapeShifter Lab 7:30 pm \$10
Silvana 6 pm
- ★Takeshi Otani Band
Steve Nelson Quartet with Rick Germanson, Kiyoshi Kitagawa, Charles Goold; Frank Lacy's Tromboniverse
Smalls 7:30, 10:30 pm \$20
- ★Anthony Coleman Chamber Music
The Stone at The New School 8:30 pm \$20
- ★Brad Mehldau Quintet with Ambrose Akinmusire, Joel Frahm, Joe Sanders, Leon Parker
Village Vanguard 8:30, 10:30 pm \$35

Wednesday, June 19

- ★Jaleel Shaw
Bar Bayeux 8 pm
- ★Artur Akhmetov Trio with Nathan Garrett, Samvel Sarkisyan
Bar Next Door 6:30 pm \$12
Birdland 8:30, 11 pm \$50
Birdland Theater 7 pm \$20-30
- ★Kurt Elling
Casey Abrams
Jazz Vocal Mania: Janis Siegel, Lauren Kinhan and Peter Eldridge with John DiMartino, Boris Kozlov, Dave Silliman
Birdland Theater 9:45 pm \$20-30
- ★Dizzy Gillespie Afro Cuban All-Stars
Blue Note 8, 10:30 pm \$35
- ★Dustin Carlson's Lingua Alta with Charlotte Grieve, Michael Attias, Kate Gentile
Branded Saloon 8 pm
Bryant Park 12:30 pm
- ★Dona Carter
Bryant Park 12:30 pm
- ★Peter and The Wolf: Scottish National Jazz Orchestra with guest Tam Dean Burn
Dizzy's Club 7:30, 9:30 pm \$35
- ★Pasquale Grasso Trio; Steven Feifke Big Band
The Django at Roxy Hotel 7:30, 10 pm
- ★Raphael D'Iugoff Trio +1; Don Hahn/Mike Camacho Band; Ned Goold Jam
Fat Cat 7, 9 pm 12:30 pm \$10
Fountain House 7 pm
- ★Jesse Dulman/Jason Candler
★Gordon Grdina Quartet with Oscar Noriega, Russ Lossing, Satoshi Takeishi
Ibeam Brooklyn 9 pm \$15
- ★David Lopato Quintet with Lucas Pino, Ed Neumeister, Kent McLagan, Rudy Royston
Jazz at Kitano 8, 10 pm \$18
- ★Brooklyn Raga Massive Mahavishnu Orchestra Project: Premik Russell Tubbs, Rez Abbasi, Vin Scialla, Neel Murgai, Neel Alexander, Brian Mooney
The Jazz Gallery 7:30, 9:30 pm \$20
- ★Jazzmeia Horn with Stacy Dillard, Victor Gould, Keith Brown, Ben Williams, Ralph Peterson
Jazz Standard 7:30, 9:30 pm \$30
- ★Gerand McDowell/Jason Clotter
Knickerbocker Bar & Grill 8 pm
- ★Vito Dieterle Quartet
Little Branch 10 pm
- ★Allen Farnham/Jay Leonhart
Mezzrow 7:30 pm \$20
- ★Curtis Nowosad Band with Duane Eubanks, Andrew Renfro, Jonathan Thomas, Luke Sellick, Brianna Thomas
Nubli 151 8 pm \$15
- ★Sachiko Tatsushii/Sam Kulok
Renaissance Harlem 7 pm
- ★Brooklyn Jazz Hall of Fame Juneteenth Ceremony Honoring Randy Weston
Restoration Plaza 6 pm \$35-75
Saint Peter's Church 1 pm \$10
Scholes Street Studio 7:30 pm
- ★Peter and Will Anderson Band
ShapeShifter Lab 7 pm \$10
- ★Elliott Sharp solo
ShapeShifter Lab 7 pm \$10
- ★Andrew Van Tassel Quartet with Lucas Hahn, Rick Rosato, Kush Abady
ShapeShifter Lab 7 pm \$10
- ★Emanuele Cisi Quartet with Tadataka Unno, Joseph Lepore, Luca Santaniello; Harold Mabern Trio
Smalls 7:30, 10:30 pm \$20
- ★Anthony Coleman/Brian Chase
The Stone at The New School 8:30 pm \$20
- ★Brad Mehldau Quintet with Ambrose Akinmusire, Joel Frahm, Joe Sanders, Leon Parker
Village Vanguard 8:30, 10:30 pm \$35

Thursday, June 20

- ★Andy Bey solo
The 75 Club at Bogardus Mansion 8, 9:30 pm \$25
- ★Jinjo Yoo Duo
1986 Est. Wine Bar & Lounge 8 pm
- ★Adam Cordero Trio with Odin Scherer, Henry Mermer; Tal Yahalom Trio with Caroline Davis, Dan Weiss
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★Hyuna Park Trio
Birdland 5:30 pm \$30
- ★Kurt Elling
Birdland 8:30, 11 pm \$50
- ★Abigail Rockwell with John DiMartino, Harry Allen, Sean Smith, Vince Cherico
Birdland Theater 7 pm \$20-30
Birdland Theater 9:45 pm \$20-30
Bryant Park 12:30 pm
- ★Lucy and Bram Wijnands
Bryant Park 12:30 pm

- ★Desertion Trio: Nick Millevoi, Johnny DeBlase, Kevin Shea
Ceremony 8 pm \$10
- ★Equilibrium
Cleopatra's Needle 7 pm
- ★Christian McBride's Tip City with Dan Wilson, Emmet Cohen
Dizzy's Club 7:30, 9:30 pm \$35
- ★Harold Mabern Trio; Chris Norton
The Django at Roxy Hotel 7:30, 10 pm
- ★Julieta Eugenio Quartet
Gin Fizz Harlem 7:30, 9 pm \$15
- ★Havana in Harlem
Ginny's Supper Club 7, 9 pm \$15
- ★Christian Artmann Quintet with Elena McEntire, Laszlo Gardony, Johannes Weidenmueller, Jeff Hirshfield
Jazz at Kitano 8, 10 pm \$18
- ★Chris Morrissey Quintet with Philip Dizack, Jon Cowherd, Ryan Ferreira, Dan Rieser
The Jazz Gallery 7:30, 9:30 pm \$15
- ★Jazzmeia Horn with Stacy Dillard, Victor Gould, Keith Brown, Ben Williams, Ralph Peterson
Jazz Standard 7:30, 9:30 pm \$30
- ★The Young Swangers Orchestra
Le Poisson Rouge 8 pm \$25
- ★Roy Ayers
Metrotech Commons 12 pm
- ★Marvin Horne, Donald Nicks, Masahiro Sakuma
Mexican Festival 7 pm
- ★Lafayette Harris, Rodney Jones, Peter Washington
Mezzrow 7:30 pm \$20
- ★Tribute to Nina Simone: Vanisha Gould with Chris McCarthy, Tyrone Allen, JK Kim
Minton's 7:30, 9:30 pm \$10
- ★Girls in Airports: Martin Stender, Lars Greve, Mathias Holm, Victor Dybbroe, Mads Forsby
Nubli 151 9 pm \$15
- ★David Freeman Trio with Steve Hudson, Liam Hastings
Pete's Candy Store 8:30 pm
Scandinavia House 7:30 pm \$15
- ★Sigmar Matthiisson's Aróra
Silvana 6 pm
- ★Sam Hoyt
Silvana 6 pm
- ★Itamar Borochov Quartet with Glenn Zaleski, Alexander Claffy, Daniel Dor; Peter Slavov Group
Smalls 7:30, 10:30 pm \$20
- ★Al Foster Quintet with Jeremy Pelt, Dayna Stephens, Adam Birnbaum, Doug Weiss
Smoke 7, 9, 10:30 pm \$40
- ★Anthony Coleman solo
The Stone at The New School 8:30 pm \$20
- ★Ray Mantilla
Sugar Hill Children's Museum of Art and Storytelling 11 am
- ★Greg Murphy solo
Tea House Garden 6 pm
- ★Linda Presgrave Quartet with Stan Chovnick, Dimitri Moderbacher, Seiji Ochiai
Tom's Jazz 7 pm
- ★Highlights in Jazz—Remembering Erroll and Randy: The Erroll Garner Project: Christian Sands, Luques Curtis, Ulysses Owens, Jr.; Randy Weston Tribute: T.K. Blue and the Weston Alumni Band with Alex Blake, Neil Clarke and guest Steve Turre
Tribeca Performing Arts Center 8 pm \$50
- ★Carol Morgan Trio with Jon B. Roche, John Merrill
Uke Hut 8 pm \$20
- ★Brad Mehldau Quintet with Ambrose Akinmusire, Joel Frahm, Joe Sanders, Leon Parker
Village Vanguard 8:30, 10:30 pm \$35
- ★The New York 3: Luciano Pagliarini, Joe Fonda, Lou Grassi and guest Kenny Wessel
Zürcher Gallery 8 pm \$15

Friday, June 21

- ★Harry Allen Quartet
The 75 Club at Bogardus Mansion 8, 9:30 pm \$25
- ★Anna Kolchina Duo
1986 Est. Wine Bar & Lounge 9 pm
- ★Jack Wilkins Trio with Andy McKee, Mike Clark
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★Kurt Elling
Birdland 8:30, 11 pm \$50
- ★Scott Robinson's Tenormore with Helen Sung, Martin Wind, Dennis Mackrel
Birdland Theater 7, 9:45 pm \$20-30
- ★Dona Carter
Bryant Park 12:30 pm
- ★Steve Sandberg
Cleopatra's Needle 8 pm
- ★Mark Capon/Michelle Duda
The Cupping Room 8 pm
- ★Christian McBride's Tip City with Dan Wilson, Emmet Cohen
Dizzy's Club 7:30, 9:30 pm \$45
- ★Ken Fowser Quintet; Chris Norton
The Django at Roxy Hotel 7:30, 10:30 pm
- ★Jimmy Heath's Queens Jazz Orchestra with Antonio Hart, Mark Gross, Bobby LaVell, Sam Dillon, Gary Smulyan, John Mosca, Steve Davis, Jason Jackson, Douglas Purviance, Frank Greene, Michael Philip Mossman, Freddie Hendrix, Mike Rodriguez, Jeb Patton, David Wong, Evan Sherman
Flushing Town Hall 8 pm \$42
- ★Theo Bleckmann/Joseph Branciforte
Fridman Gallery 8, 10 pm
- ★Deborah Davis
Gin Fizz Harlem 7, 8:30 pm \$30
- ★Charenée Wade
Ginny's Supper Club 7, 9 pm \$15
- ★Pamelia Stickney/Ches Smith
HappyLucky no.1 8 pm \$20
- ★Ronny Whyte Quartet with James Chirillo, Boots Malone, Ray Marchica
Jazz at Kitano 8, 10 pm \$34
- ★Kassa Overall Time Capsule with Julius Rodriguez, Morgan Guerin, Paul Wilson and guest Nate Lewis
The Jazz Gallery 7:30, 9:30 pm \$25
- ★Jazzmeia Horn with Irwin Hall, Victor Gould, Keith Brown, Ben Williams, Anwar Marshall
Jazz Standard 7:30, 9:30 pm \$30
- ★Ehud Asherie
Knickerbocker Bar & Grill 9, 10:15 pm \$3.50
- ★Jonny King, Ed Howard, Nasheet Waits
Mezzrow 7:30 pm \$20
Room 623 at B2 Harlem 10 pm \$20
- ★Brian Charette Trio
Shrine 7 pm
- ★Joe Barna
Silvana 6 pm
- ★Jacob Varnus Quartet
Silvana 6 pm
- ★Dave Stryker Quartet with Joseph Doubleday, Jared Gold, McClenty Hunter; Donald Edwards Quintet with Abraham Burton, Tom Guarna, Allyn Johnson, Neal Caine
Smalls 7:30, 10:30 pm \$20
- ★Al Foster Quintet with Jeremy Pelt, Dayna Stephens, Adam Birnbaum, Doug Weiss
Smoke 7, 9, 10:30 pm \$40
- ★Anthony Coleman, Henry Fraser, Francisco Mela
The Stone at The New School 8:30 pm \$20
- ★Luisito Quintero Band
Terraza 7 10 pm \$15
- ★Brad Mehldau Quintet with Ambrose Akinmusire, Joel Frahm, Joe Sanders, Leon Parker
Village Vanguard 8:30, 10:30 pm \$35
- ★Michael Moss Accidental Orchestra
Westbeth Artists Complex 8 pm \$15

Saturday, June 22

- ★Tardo Hammer Group with Houston Person
The 75 Club at Bogardus Mansion 8, 9:30 pm \$25
- ★David Gilmore
Bar Lunático 9, 10:15 pm \$10
- ★Michael Vaeleau Trio with Or Bareket, Rajiv Jayaweera
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★Kurt Elling
Birdland 8:30, 11 pm \$50
- ★Scott Robinson's Tenormore with Helen Sung, Martin Wind, Dennis Mackrel
Birdland Theater 7, 9:45 pm \$20-30
- ★Warren Galea with Andy McKee, Henry Mermer
Blue Note 11:30 am 1:30 pm \$39.50
- ★Paul Winter's 24th Annual Summer Solstice Sunrise Celebration
The Cathedral of St. John the Divine 4:30 am \$40
- ★Patrick Cornelius Quintet with Nick Vayenas, Shai Maestro, Matt Brewer, Johnathan Blake
The Cell 8, 9:30 pm \$20
- ★Phill Briggs Trio
Cleopatra's Needle 8 pm
- ★Christian McBride's Tip City with Dan Wilson, Emmet Cohen
Dizzy's Club 7:30, 9:30 pm \$45
- ★Clovie Nicolas Quartet; Lauren Henderson Quintet
The Django at Roxy Hotel 7:30, 10:30 pm
- ★Satist Robertson Quartet
Gin Fizz Harlem 7:30, 9 pm \$15
- ★Pamelia Stickney, Chris Mannigan, Danny Tunick
HappyLucky no.1 8 pm \$20
- ★Anne Rhodes' Red Robin; Yoon Sun Choi's 10 Watts
Ibeam Brooklyn 8 pm \$15
- ★Steve Gadd Band with Mike Landau, Jimmy Johnson, Kevin Hays, Walt Fowler
Idium 8:30, 10:30 pm \$45-75
- ★Tony Middleton 85th Birthday Celebration with Joe Vincent Tranchina, Ron Jackson, James Cammack, David Silliman
Jazz at Kitano 8, 10 pm \$34
- ★Kassa Overall Time Capsule with Julius Rodriguez, Morgan Guerin, Paul Wilson and guest Nate Lewis
The Jazz Gallery 7:30, 9:30 pm \$25

- ★Jazzmeia Horn with Irwin Hall, Victor Gould, Keith Brown, Ben Williams, Anwar Marshall
Jazz Standard 7:30, 9:30 pm \$30
- ★Dayramir González
Joe's Pub 9:30 pm \$20
- ★Ehud Asherie
Knickerbocker Bar & Grill 9, 10:15 pm \$3.50
- ★Jonny King, Ed Howard, Nasheet Waits
Mezzrow 7:30 pm \$20
- ★JC Hopkins Biggish Band
Minton's 7:30, 9:30 pm \$20
- ★Adam Lane Quartet with Jon Irabagon, Nick Lyons, Vijay Anderson; Adam Caine Trio with Adam Lane, Billy Mintz; Carlo Costa/Flin van Hemmen
Mirror Tea House 8 pm \$15
- ★Saxophone Surprise: Jessica Jones/Tony Jones; Bill Cole, Larry Roland, Tiffany Weitien, Ras Moshe Burnett; Sandra Sprecher/Bonnie Kane; Music Now!: Ras Moshe Burnett, Tanya Kalmanovich, Katie Down, Eriq Robinson, Dave Miller
Scholes Street Studio 8 pm
- ★Martina Liviero
Shrine 6 pm
- ★Evan Main
Silvana 7 pm
- ★Dave Stryker Quartet with Joseph Doubleday, Jared Gold, McClenty Hunter; Donald Edwards Quintet with Abraham Burton, Tom Guarna, Allyn Johnson, Neal Caine
Smalls 7:30, 10:30 pm 1 am \$20
- ★Al Foster Quintet with Jeremy Pelt, Dayna Stephens, Adam Birnbaum, Doug Weiss
Smoke 7, 9, 10:30 pm \$40
- ★Carol Sudhalter' Astoria Big Band
Steinway Reformed Church 7 pm
- ★Survivors Breakfast Invitational: Margaret Sloyer, Allison Bunk, Doug Wieselmann, Marty Ehrlich, Magdalena Abrego, Matthew Okun, Alexander Whiting, Steven Long, Sara Salomon, Sun Kyoung Min, Henry Fraser, Jolee Gordon
The Stone at The New School 8:30 pm \$20
- ★Cumbiamba NY
Terraza 7 10 pm \$15
- ★Brad Mehldau Quintet with Ambrose Akinmusire, Joel Frahm, Joe Sanders, Leon Parker
Village Vanguard 8:30, 10:30 pm \$35
- ★Craig Holiday Haynes Trio with Paul Bollenback, Sergio Brandão
Zinc Bar 7:30, 9 pm \$30

Sunday, June 23

- ★Mark Gross
Birdland 5:30 pm \$30
- ★Philip Weberndörfer Quartet
Blue Note 11:30 am 1:30 pm \$39.50
- ★Rebecca Angel
The Cutting Room 2 pm \$30
- ★Christian McBride's Tip City with Dan Wilson, Emmet Cohen
Dizzy's Club 7:30, 9:30 pm \$35
- ★Terry Waldo's Gotham City Band
Fat Cat 6 pm \$10
- ★Steve Gadd Band with Mike Landau, Jimmy Johnson, Kevin Hays, Walt Fowler
Idium 8:30, 10:30 pm \$45-75
- ★Jazz Power Youth Showcase/15th Anniversary Celebration
Jazz Museum in Harlem 2 pm \$10
- ★Jazzmeia Horn with Irwin Hall, Victor Gould, Keith Brown, Ben Williams, Anwar Marshall
Jazz Standard 7:30, 9:30 pm \$30
- ★Deborah Davis' A Few Good Men
Mezzrow 7:30 pm \$20
- ★Ben Cassara Trio with Josh Richman, Perrin Grace
North Square Lounge 12:30, 2 pm
- ★Jacob Young/Siril Malmedal Hauge
Norwegian Seaman's Church 11 am \$10
- ★Annette St. John Duo
Renaissance Harlem 6 pm
- ★Vinnie Knight with John Halsey, Ralph Hamporian
Russian Samovar 3 pm
- ★Jean Chaumont
Saint Peter's Church 6 pm
- ★Raf Vertessen
Scholes Street Studio 7 pm \$20
- ★Sam Taylor Quintet with Larry McKenna, Steve Ash, Neal Miner
Smalls 7:30 pm \$20
- ★Brad Mehldau Quintet with Ambrose Akinmusire, Joel Frahm, Joe Sanders, Leon Parker
Village Vanguard 8:30, 10:30 pm \$35

Monday, June 24

- ★Stephen Boegehold Trio with Jessica Ackery, Florian Herzog; Les Grant Trio with Art Hirahara, Evan Gregor
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★Alexa Tarantino
Birdland Theater 8:30 pm \$20-30
- ★Savion Glover
Blue Note 8, 10:30 pm \$45
- ★Joel Forrester
Bryant Park 12:30 pm
- ★Paul Austerlitz Quintet with Charles Townsend, Isaiah Richardson, Jasper Dutz, Ivan Barenboim; Stephen Gauci, Sandy Ewen, Adam Lane, Kevin Shea; Eric Plaks, Daniel Carter, Matt Lavelle, Aquiles Navarro, Adam Lane, Jon Panikkar; Joe Hertenstein Quartet; Kenneth Jimenez Quartet; Austin White
Bushwick Public House 7 pm \$10
- ★Midwest Guitar Legacy—Grant Green, Wes Montgomery and Kenny Burrell: Randy Napoleon Quartet with Jeb Patton, Rodney Whitaker, Quincy Davis
Dizzy's Club 7:30, 9:30 pm \$30
- ★Steve Gadd Band with Mike Landau, Jimmy Johnson, Kevin Hays, Walt Fowler
Idium 8:30, 10:30 pm \$45-75
- ★Mikkel Ploug Trio with Jeppe Skovbakke, Sean Carpio
Scandinavia House 7:30 pm \$15
- ★Dale Wilson Ensemble
ShapeShifter Lab 7 pm \$12
- ★Joe Farnsworth Trio
Smalls 10:30 pm \$20
- ★Rodney Jones Trio with Lonnie Plaxico, Ronnie Burrage
Zinc Bar 7:30, 9 pm \$20

Tuesday, June 25

- ★Ann Hampton Callaway's Jazz Goes To The Movies
54 Below 7 pm \$50-100
- ★Niklas Lukassen Trio with Adam Larson, JK Kim; Daniel Eli Weiss Trio with Dave Baron, Kush Abadey
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★Django Festival Allstars: Samson Schmitt, Ludovic Beier, Pierre Blanchard, Dou dou Cuillerier, Antonio Licusati and guest Veronica Swift
Dizzy's Club 11:15 pm \$5
- ★Yuniel Jiménez; La Pachamambo
The Django at Roxy Hotel 7:30, 10 pm
- ★Saul Rubin Zebtet; Itai Kriss and Gato Gordó; John Benitez Latin Bop
Fat Cat 7, 9 pm 12:30 pm \$10
- ★Sound It Out Benefit Concert—Monk on Guitars 2: Andy Summers, Miles Okazaki, Nick Millevoi, David Gilmore, Steve Cardenas, Ricardo Grilli, Harvey Valdes, Michael Formanek, Stephan Crump, Jerome Harris, Francisco Mela, Richie Barshay, Kate Gentile
Greenwich House Music School 7 pm \$35
- ★Ralph Alessi
Halyard's 8 pm \$10
- ★Jon Snell Quartet
Jazz at Kitano 8 pm
- ★The Bad Plus: Orrin Evans, Reid Anderson, Dave King
Jazz Standard 7:30, 9:30 pm \$35
- ★Diego Figueiredo solo
Mezzrow 7:30 pm \$20
- ★Kari Ikonen Trio with Olli Rantala, Markku Ounaskari
Scandinavia House 7:30 pm \$15
- ★New York Japanese Jazz Festival: Akiko Tsuruga Quartet with Jerry Weldon, Ed Cherry, Fukushi Tainaka; Takahiro Izumikawa Quartet with Vincent Herring, Paul Bollenback, McClenty Hunter; Tomoaki Baba Quartet with William Gorman, Tommaso Gambini, Jonathan Barber
Smoke 7, 9, 10:30 pm \$20
- ★Lake Biwa, Ladyday: Min Xiao-Fen/Wadada Leo Smith
The Stone at The New School 8:30 pm \$20
- ★Ethan Iverson/Mark Turner
Village Vanguard 8:30, 10:30 pm \$35
- ★Mark Morganelli Jazz Forum All-Stars with Vanessa Falabella, Helio Alves, Nanny Assis, Itaguara Brandão, Adriano Santos
Zinc Bar 7:30, 9 pm \$20
- ★Peter Evans Trio with Nick Joziack, Savannah Harris
Zürcher Gallery 8 pm \$15

Wednesday, June 26

- Ann Hampton Callaway's Jazz Goes To The Movies
54 Below 7 pm \$50-100
55Bar 7 pm
- Paul Jost
- JD Allen Trio with Ian Kenselarr, Nic Cacioppo
Bar Bayeux 8 pm
Bar Lunático 9, 10:15 pm \$10
- Binky Griptite Orchestra
- Juan Munguia Trio with Erick Alfaro, Josh Roberts
Bar Next Door 6:30 pm \$12
Bar Lunático 9, 10:15 pm \$10
- Django Festival Allstars: Samson Schmitt, Ludovic Beier, Pierre Blanchard, Doudou Cuillerier, Antonio Licusati and guest Veronica Swift
Birdland 8:30, 11 pm \$50
- Charnett Moffett Quartet with Brian Jackson, Jana Herzen, Cory Garcia
Birdland Theater 7, 9:45 pm \$20-30
Blue Note 8, 10:30 pm \$45
Bryant Park 12:30 pm
- Savion Glover
- Joel Forrester
- François Bourassa Quartet with Andre Leroux, Guy Boisvert, Guillaume Pilote
Doudou Cuillerier, Antonio Licusati and guest Veronica Swift
Birdland 8:30, 11 pm \$50
- Empirical: Nathaniel Facey, Tom Farmer, Lewis Wright, Shaney Forbes
Dizzy's Club 11:15 pm \$5
- Rick Germanson Trio; Josh Evans Big Band
The Django at Roxy Hotel 7:30, 10 pm
- Raphael D'lugoff Trio +1; Ned Goold Jam
Fat Cat 7 pm 12:30 am \$10
Gin Fizz Harlem 7:30, 9 pm \$15
- Aubrey Barnes
- Helio Alves Trio with Peter Washington, Duduka Da Fonseca
Jazz at Kitano 8, 10 pm \$18
- Liberty Ellman Sextet with Steve Lehman, Jonathan Finlayson, Jose Davila, Stephan Crump, Damion Reid
The Jazz Gallery 7:30, 9:30 pm \$20
- The Bad Plus: Orrin Evans, Reid Anderson, Dave King
Jazz Standard 7:30, 9:30 pm \$35
Knickerbocker Bar & Grill 8 pm
Mezzrow 7:30 pm \$20
- Miho Sasaki
- JP Jofre Quintet
- The Stone Commissions: Simon Hanes and Fredici Bacci
National Sawdust 7 pm \$25
Nubli 151 8 pm \$25
- Nubya Garcia
- Ayelet Rose Gottlieb/Erik Lawrence
Pomegranate Gallery 7:30 pm \$20
- Celebrate Brooklyn Festival: Chucho Valdés Jazz Batá; Dafnis Prieto Si o Si Quartet
Prospect Park Bandshell 7:30 pm
Renaissance Harlem 7 pm
Rockwood Music Hall Stage 2 9:15 pm \$10
- Lucy Gailiher/Susan Kramer
- Michael Feinberg
- Eddie Monteiro with Paul Meyers, Nanny Assis
Saint Peter's Church 1 pm \$10
ShapeShifter Lab 7 pm \$10
- Moppa Elliott
- Myron Walden; Miles Tucker Quartet with Mike King, Addison Frei, Diego Joaquin Ramirez; Mimi Jones
- New York Japanese Jazz Festival: Tadataka Unno Trio with Essiet Okon Essiet, Jimmy Cobb; Miki Hayama Quintet with Mark Shim, Jamie Baum, Matt Brewer, Kweku Sumbry; Rina Yamazaki Trio with Tamir Shmerling, Evliatar Slivnik
Smoke 7, 9, 10:30 pm \$20
- Reflections and Meditations on Monk: Wadada Leo Smith solo
The Stone at The New School 8:30 pm \$20
Village Vanguard 8:30, 10:30 pm \$35
- Ethan Iverson/Mark Turner

Thursday, June 27

- Fay Victor
- Andy Bey solo
- Robin Grasso Duo
- Dred Scott Trio
- Nick Marziani Trio with Cole Davis, Vanun Das; Grant Gordy Trio with Aidan O'Donnell, Alwyn Robinson
- Django Festival Allstars: Samson Schmitt, Ludovic Beier, Pierre Blanchard, Doudou Cuillerier, Antonio Licusati and guest Gracy Kelly
Birdland 8:30, 11 pm \$50
Birdland Theater 7, 9:45 pm \$20-30
Blue Note 8, 10:30 pm \$75
Bryant Park 12:30 pm
Cleopatra's Needle 7 pm
The Django at Roxy Hotel 7:30, 10 pm
Fat Cat 10 pm \$10
- Pete Malinverni
- Kenny G
- Joel Forrester
- Joel Forrester Duo
- Sean Jones' Dizzy Spellz with Wendell Patrick, Zaccai Curtis, Luques Curtis, Obed Calvaire
- Que Volá?
- Tad Shull Quartet; Mark Whitfield
- Bruce Williams Quintet
- Milford Graves' Music Meets Medicine and Science with Akash Mittal, Dor Ben-Amotz, Shahzad Ismaily, Jake Meginsky
Gavin Brown's Enterprise 8 pm \$25
- Norman Westberg solo; Simon Jemyn/Joe Branciforte
Greenwich House Music School 7:30 pm \$20
- Ron Horton, Frank Kimbrough, Ben Allison
InterContinental New York Barclays Penthouse Suite 7 pm \$30
Idium 7:30 pm \$35-50
- Raul Midon/Lionel Loueke
- Steve Swell Quartet with Rob Brown, Michael Bisio, Michael T.A. Thompson
Jazz at Kitano 8, 10 pm \$18
- Liberty Ellman Sextet with Steve Lehman, Jonathan Finlayson, Jose Davila, Stephan Crump, Damion Reid
The Jazz Gallery 7:30, 9:30 pm \$20
- The Bad Plus: Orrin Evans, Reid Anderson, Dave King
Jazz Standard 7:30, 9:30 pm \$35
Mexican Festival 7 pm
Rockwood Music Hall Stage 3 7 pm \$15
- Maria Paula Pulgarin Quintet
- Erika Matsuo
- Vincent Peirani Quintet with Emile Parisien, Tony Paeleman, Julien Heme, Yoann Serra
Rockwood Music Hall Stage 3 8 pm \$15
- Thomas Backman with Josefine Lindstrand, Oskar Schönning, Julia Schabbauer
Scandinavia House 7:30 pm \$15
ShapeShifter Lab 7 pm \$10
Silvana 6 pm
- Yumi Kim's My Dear Thelonious
- Slide Appeal
- Myron Walden; Simona Premazzi Quintet with Brandon Lee, Mark Shim, Joe Martin, Ofri Nehemya
Smalls 7:30, 10:30 pm \$20
- New York Japanese Jazz Festival: Miqiwa Miyajima Sextet with Ben Kono, John Mosca, Phil Palombi, Chris Smith; Erena Terakubo/Nana Quintet with David Kikoski, Daniel Duke, Louis Hayes; The Maguire Twins Quartet: Alan Shutaro and Carl Seitara Maguire with Steve Nelson, Benito Gonzalez
Smoke 7, 9, 10:30 pm \$20
- The Blue Mountain Sun Drummer for Ed Blackwell: Wadada Leo Smith/ Pheeroan akLaff
The Stone at The New School 8:30 pm \$20
- Manuel Valera and New Cuban Espresso Big Band
Terraza 7 8:30 pm \$15
- Agustin Grasso Trio with Jon B. Roche, Ryo Sasaki
Uke Hut 8 pm \$20
- Ethan Iverson/Mark Turner
- Louie Belogenis solo
Village Vanguard 8:30, 10:30 pm \$35
Zürcher Gallery 8 pm \$15

Friday, June 28

- Ann Hampton Callaway's Jazz Goes To The Movies
54 Below 7 pm \$50-100
55Bar 6 pm
- Kendra Shank
- Jay Hoggard Quintet with Patience Higgins, James Weidman, Belden Bullock, Alvester Garnett
The 75 Club at Bogardus Mansion 8, 9:30 pm \$25
- Jinjoo Yoo Duo
- Aki Ishiguro Trio with Ricky Rodriguez, Kenneth Salters
Bar Next Door 7:30, 9:30, 11:30 pm \$12
Birdland 8:30, 11 pm \$50
- Django Festival Allstars: Samson Schmitt, Ludovic Beier, Pierre Blanchard, Doudou Cuillerier, Antonio Licusati and guest Chris Washburne
Birdland 8:30, 11 pm \$50
- Paul McCandless with Charged Particles
Birdland Theater 7, 9:45 pm \$20-30

- Kenny G
- Joel Forrester
- Kuni Mikami Trio
- Sean Jones' Dizzy Spellz with Wendell Patrick, Zaccai Curtis, Luques Curtis, Obed Calvaire
- Que Volá?
- Ken Fowser Quintet; Lezlie Harrison
- Karlea Lynnè
- Brianna Thomas Band
- Maria Grand
- Raul Midon/Lionel Loueke
- Chuck Redd Quartet with John DiMartino, Ed Howard, Victor Lewis
Jazz at Kitano 8, 10 pm \$34
- Camila Meza's Portal with Margaret Davis, Sarah Elizabeth Charles, Alina Engibaryan, Caleb van Gelder, Eden Ladin, Noam Wiesenberg, Ofri Nehemya
The Jazz Gallery 7:30, 9:30 pm \$25
- The Bad Plus: Orrin Evans, Reid Anderson, Dave King
Jazz Standard 7:30, 9:30 pm \$35
Knickerbocker Bar & Grill 9, 10:15 pm \$3.50
Le Poisson Rouge 7:30 pm \$20-25
- Antonio Sanchez and Migration
- Bill Mays Trio with Martin Wind, Matt Wilson
Mezzrow 7:30 pm \$20
- Mercy Project: Jon Cowherd, Brian Blade, John Patitucci, Steve Cardenas
Rockwood Music Hall Stage 3 7, 9 pm \$25
Room 623 at B2 Harlem 10 pm \$20
- Brian Charette Trio
- Anais Maviel's Time is Due with Kali Z. Fasteau, Rema Hasumi, Shahzad Ismaily, Alexis Marcelo, Melvis Santa
- Jeremy Udden's Three In Paris; Josh Sinton, Judith Berkson
Soapbox Gallery 8 pm
Silvana 6 pm
- Joe Pino Quintet
- Mike Boone Quartet with John Swana, Tim Brey, Mekhi Boone; Victor Gould Quintet with Richie Goods, Allan Mednard; JD Allen
Smalls 7:30, 10:30 pm 1 am \$20
- Stanley Cowell Quintet with Freddie Hendrix, Bruce Williams, Tom DiCarlo, Vince Ector
Smoke 7, 9, 10:30 pm \$40
- Red Autumn Gold/Silence: Wadada Leo Smith, Mariel Roberts, Okkyung Lee, Erika Dohi, Gabriel Zucker
- Festejation
- Ethan Iverson Quartet with Tom Harrell, Ben Street, Eric McPherson
Village Vanguard 8:30, 10:30 pm \$35

Saturday, June 29

- Ann Hampton Callaway's Jazz Goes To The Movies
54 Below 7 pm \$50-100
- Jay Hoggard Quintet with Patience Higgins, James Weidman, Belden Bullock, Alvester Garnett
The 75 Club at Bogardus Mansion 8, 9:30 pm \$25
- Peter Slavov Trio with Uri Gurvich, Mark McLean
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Django Festival Allstars: Samson Schmitt, Ludovic Beier, Pierre Blanchard, Doudou Cuillerier, Antonio Licusati and guest Cynthia Sayer
Birdland 8:30, 11 pm \$50
- Paul McCandless with Charged Particles
Birdland Theater 7, 9:45 pm \$20-30
- Dalius Naujo Band with Kirk Knuffke, Jonathon Haffner, Michael Formanek
Blue Note 11:30 am 1:30 pm \$39.50
Blue Note 8, 10:30 pm \$75
Cleopatra's Needle 8 pm
- Kenny G
- Dan Furman Trio
- Sean Jones' Dizzy Spellz with Wendell Patrick, Zaccai Curtis, Luques Curtis, Obed Calvaire
- Que Volá?
- Marcos Varela Quartet; Fleur Seule Latin Big Band
The Django at Roxy Hotel 7:30, 10:30 pm
- Requite Trio: John DiMartino, Nanny Assis, Janis Siegel
Drom 8 pm \$25
Gin Fizz Harlem 8 pm \$20
Ginny's Supper Club 7, 9 pm \$15
HappyLucky no.1 8 pm \$20
- Ty Stephens and (the) SoulJazz
- Brianna Thomas Band
- Maria Grand
- Ozmosys: Omar Hakim, Rachel Z, Linley Marthe, Kurt Rosenwinkel
Idium 8:30, 10:30 pm \$30
- Chuck Redd Quartet with John DiMartino, Ed Howard, Victor Lewis
Jazz at Kitano 8, 10 pm \$34
- Camila Meza's Portal with Margaret Davis, Sarah Elizabeth Charles, Alina Engibaryan, Caleb van Gelder, Eden Ladin, Noam Wiesenberg, Ofri Nehemya
The Jazz Gallery 7:30, 9:30 pm \$25
- The Bad Plus: Orrin Evans, Reid Anderson, Dave King
Jazz Standard 7:30, 9:30 pm \$35
Knickerbocker Bar & Grill 9, 10:15 pm \$3.50
- Joel Forrester
- Bill Mays Trio with Martin Wind, Matt Wilson
Mezzrow 7:30 pm \$20
Minton's 7:30, 9:30 pm \$20
- JC Hopkins Biggish Band
- Julian Priester/David Haney; Matt Lavelle Quartet; The 12 Houses
Scholes Street Studio 8 pm \$10
Shrine 7 pm
- Michael Morgan Trio
- Mike Boone Quartet with John Swana, Tim Brey, Mekhi Boone; Victor Gould Quintet with Richie Goods, Allan Mednard; Philip Harper Quintet
Smalls 7:30, 10:30 pm 1 am \$20
- Stanley Cowell Quintet with Freddie Hendrix, Bruce Williams, Tom DiCarlo, Vince Ector
Smoke 7, 9, 10:30 pm \$40
- Carol Sudhalter Quartet
- Ritual Light, a Cosmic Luminous Wave-Field: Wadada Leo Smith, Bill Laswell, Melvin Gibbs, Pheeroan akLaff, Lamar Smith
The Stone at The New School 8:30 pm \$20
Terraza 7 8, 10:30 pm \$15
- Maureen Choi Quartet; Melvis Santa and Ashedi
Village Vanguard 8:30, 10:30 pm \$35
- Ethan Iverson Quartet with Tom Harrell, Ben Street, Eric McPherson

Sunday, June 30

- Jim Campilongo Trio
- Jennifer Wharton's Bonegasms
- Monday Michiru
- André Carvalho
- Kenny G
- The Music of Basie: Rodney Whitaker
Dizzy's Club 7:30, 9:30 pm \$40
Fat Cat 6 pm \$10
- Terry Waldo's Gotham City Band
- Harbinger: Daniel Carter, Jarvis Earnshaw, Zach Swanson
Flowers For All Occasions 8, 10 pm
- Ozmosys: Omar Hakim, Rachel Z, Linley Marthe, Kurt Rosenwinkel
Idium 8:30, 10:30 pm \$30
- The Bad Plus: Orrin Evans, Reid Anderson, Dave King
Jazz Standard 7:30, 9:30 pm \$35
- New York Jazz Stories: Andrew Cyrille, Julian Priester, Adam Lane, David Haney
Joe's Pub 7 pm \$20
L.I.C. Bar 4 pm
- Elsa Nilsson Quartet
- Will Sellenraad, Eric McPherson, Rene Hart
Mezzrow 7:30 pm \$20
- Roz Corral Trio with Josh Richman, Yoshi Waki
North Square Lounge 12:30, 2 pm
- Vincent Peirani Quintet with Emile Parisien, Tony Paeleman, Julien Heme, Yoann Serra
Nubli 151 8 pm \$15
Renaissance Harlem 6 pm
Rizzoli Bookstore 4:30 pm \$30
- Dennis Llewellyn Day Duo
- Vincent Peirani/Emile Parisien
- Keith Dames with Marvin Horne, Lafayette Harris, Donald Nicks
Russian Samovar 3 pm
Saint Peter's Church 6 pm
- Jordan Pettay Quartet

REGULAR ENGAGEMENTS

MONDAY	
• Richard Clements/Murray Wall Band 11th Street Bar 8 pm Arthur's Tavern 7 pm Bemelmans Bar 5:30, 9 pm Bflat 8 pm	• Davis New Orleans Jazz Band Café Carlyle 8:45 pm\$120-215 Freddy's Backroom 8:30 pm
• Svetlana & The Delancey 5	• Vince Giordano and The Nighthawks Iguana 8 pm Jazz at Kitano 8 pm Jazz Standard 7:30, 9:30 pm \$25
• Iris Ornig Jam Session	• Joe Cohn Trio
• Mingus Big Band	• Pasquale Grasso
• Stan Killian and Friends	• Queens Brewery 8 pm
• Gil Defay	• Red Rooster 8 pm
• Misha Tsiganov	• Russian Vodka Room 7 pm
• Vincent Herring Quartet and Smoke Jam Session	• Smoke 7, 9, 10:30 pm
• Swingadelic	• Swing 46 8:30 pm
• John Benitez Jam	• Terraza 7 9:30 pm \$7
• Vanguard Jazz Orchestra	• Village Vanguard 8:30, 10:30 pm \$30
TUESDAY	
• Michael Kanan Trio	• The 75 Club at Bogardus Mansion 7 pm
• Yuichi Hirakawa Trio	• Arthur's Tavern 7 pm
• Art Hirahara Trio	• Arturo's 8 pm
• David Budway Trio	• Bemelmans Bar 9:30 pm
• Marc Devine Trio	• Cleopatra's Needle 8 pm
• Diego Voglino Jam Session	• Halyard's 10 pm
• Vince Giordano and The Nighthawks	• Iguana 8 pm
• Joe Graziosi Legacy Jam	• Minton's 6 pm
• Mona's Hot Four	• Mona's 11 pm
• Misha Tsiganov	• Russian Vodka Room 7 pm
• Mike LeDonne Quartet	• Smoke 7, 9, 10:30 pm
• Hayes Greenfield	• Soapbox 7:30 pm
• George Gee Orchestra	• Swing 46 8:30 pm
WEDNESDAY	
• Tardo Hammer Jam Session	• The 75 Club at Bogardus Mansion 7 pm
• Bill Wurtzel/Jay Leonhart	• American Folk Art Museum 2 pm
• Jason Marshall Trio	• American Legion Post 398 7 pm
• Eve Silber	• Arthur's Tavern 7 pm
• Jonathan Kreisberg Trio	• Bar Next Door 8:30, 10:30 pm \$12
• David Budway Trio	• Bemelmans Bar 9:30 pm
• Jordan Young	• Bflat 8:30 pm
• David Ostwald's Louis Armstrong Centennial Band	• Birdland 5:30 pm \$20
• Joel Forrester solo	• Bistro Jules 5:30 pm
• Les Kurtz Trio	• Cleopatra's Needle 7 pm
• Pasquale Grasso; Django Jam Session	• The Django 8:30, 11 pm
• WaHi Jazz Jam	• Le Chélie 8 pm
• Noah Garabedian Jam	• The Nest 9 pm
• Les Goodson Band	• Paris Blues 9 pm
• Lezlie Harrison	• Smoke 7, 9, 10:30
• Stan Rubin Orchestra	• Swing 46 8:30 pm
THURSDAY	
• Ray Blue Organ Quartet	• American Legion Post 398 7 pm
• Eri Yamamoto Trio	• Arthur's Tavern 7 pm
• David Budway Trio	• Bemelmans Bar 9:30 pm
• John McNeil/Mike Fahie	• The Douglass 9 pm
• Joel Forrester	• George's 6:30 pm
• Steve Wirts/Joe Cohn Quartet	• Han Dynasty 6 pm
• Kyle Colina and Friends	• Le Rivage 7 pm
• Spike Wilner/Pascal Grasso	• Mezzrow 11 pm \$20
• Les Goodson Band	• Paris Blues 9 pm
• Gene Bertoncini	• Ryan's Daughter 8:30, 10:30 pm
• Rob Duguay Low Key Trio	• Turnmill NYC 11 pm
• Ms. Marie Special Showcase	• Uke Hut 8 pm
FRIDAY	
• Jostein Gulbrandsen	• Aretsky's Patroon 6 pm
• Eri Yamamoto Trio	• Arthur's Tavern 7 pm
• Joel Forrester	• Baker's Pizza 7 pm
• The Crooked Trio	• Barbès 5 pm
• David Budway Trio	• Bemelmans Bar 9:30 pm
• Birdland Big Band	• Birdland 5:15 pm \$25
• Gerry Eastman Quartet	• Williamsburg Music Center 10 pm
SATURDAY	
• Eri Yamamoto Trio	• Arthur's Tavern 7 pm
• Bill Saxton	• Bill's Place 8, 10 pm \$20
• Joel Forrester solo	• Bistro Jules 6 pm
• Stan Rubin Orchestra	• Carnegie Club 8:30, 10:30 pm
• Yvonnick Prené	• Henry's 12:30 pm
• Assaf Kehati Duo	• Il Gattopardo 11:30 am
• Marc Cary's Harlem Session	• Smoke 11:30 pm 12:45 am
SUNDAY	
• Creole Cooking Jazz Band; Stew Cutler and Friends Arthur's Tavern 7, 10 pm Bflat 7 pm Bar Next Door 8, 10 pm \$12 Barbès 9 pm \$10	• Stew Cutler and Friends Arthur's Tavern 7, 10 pm Bflat 7 pm Bar Next Door 8, 10 pm \$12 Barbès 9 pm \$10
• Joel Forrester solo	• Birdland 9, 11 pm \$30
• Renaud Penant Trio	• Bistro Jules 4 pm
• Steve LaSpina Trio	• Bistro Jules 7:30 pm
• Marc Devine/Hide Tanaka	• Café Loup 12:30 pm
• Enrico Granatei solo	• Café Loup 6:30 pm
• Keith Ingham	• Capri Ristorante 1 pm
• Trampelman	• Cleopatra's Needle 4 pm
• The EarRegulars	• Dominie's Astoria 9 pm
• Joel Forrester solo	• The Ear Inn 8 pm
• Grassroots Jazz Effort	• Grace Gospel Church 11 am
• Tony Middleton Trio	• Grassroots Tavern 9 pm
• Christopher McBride	• Jazz at Kitano 12 pm \$40
• Marjorie Eliot	• Minton's 7:30 pm \$10
• Lu Reid Jam Session	• Parlor Entertainment 4 pm
• Cynthia Scott	• Shrine 4 pm
• John Benitez Jazz Jam	• Smoke 5 pm
• Sean Smith and guest	• Terraza 7 9:30 pm \$7 Walker's 8 pm

CLUB DIRECTORY

- **11th Street Bar** 510 E. 11th Street (212-982-3929) Subway: L to 1st Avenue www.11thstbar.com
- **54 Below** 254 W. 54th Street (646-476-3551) Subway: N, Q, R to 57th Street; B, D, E to Seventh Avenue www.54below.com
- **55Bar** 55 Christopher Street (212-929-9883) Subway: 1 to Christopher Street www.55bar.com
- **The 75 Club at Bogardus Mansion** 75 Murray Street (212-268-1746) Subway: 1, 2, 3 to Chambers Street www.the75clubnyc.com
- **244 Rehearsal Studios** 244 W. 54th Street (212-586-9056) Subway: C, E to 54th Street www.244rehearsalstudiosny.com
- **440Gallery** 440 Sixth Avenue, Brooklyn (718-499-3844) Subway: F, G to Seventh Avenue www.440gallery.com
- **1986 Est. Wine Bar & Lounge** 43 W. 32nd Street (212-563-1500) Subway: B, D, F, Q, R to 34th Street-Herald Square www.hotelstanford.com
- **Aaron Davis Hall** 133rd Street and Convent Avenue (212-650-7100) Subway: 1 to 137th Street/City College www.adhatccny.org
- **American Folk Art Museum** 65th Street at Columbus Avenue (212-595-9533) Subway: 1 to 66th Street www.folkartmuseum.org
- **American Legion Post 398** 248 W. 132nd Street (212-283-9701) Subway: 2, 3 to 135th Street www.legion.org
- **An Beal Bocht Café** 445 W. 238th Street Subway: 1 to 238th Street www.LindasJazzNights.com
- **The Appel Room** Broadway at 60th Street, 5th floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle www.jazz.org
- **Arete Gallery** 67 West Street, Brooklyn (929-397-0025) Subway: G to Greenpoint Avenue www.aretvenue.com
- **Aretsky's Patroon** 160 E. 46th Street (212-883-7373) Subway: 4, 5, 6, 7, S to Grand Central-42nd Street www.aretskyspatroon.com
- **Arthur's Tavern** 57 Grove Street (212-675-6879) Subway: 1 to Christopher Street www.arthurstavernnyc.com
- **Arturo's** 106 W. Houston Street (at Thompson Street) (212-677-3820) Subway: A, B, C, D, E, F, M to W. 4th Street
- **The Assemblage Hotel** 17 John Street (646-859-5013) Subway: 2, 3 to Fulton Street www.theassemblage.com
- **Baker's Pizza** 201 Avenue A (212-777-7477) Subway: L to First Avenue www.bakerspizzanyc.com
- **Bar Bayeux** 1066 Nostrand Avenue (347-533-7845) Subway: 2, 5 to Sterling Street
- **Bar Lunático** 486 Halsey Street (917-495-9473) Subway: C to Kingston-Throop Avenues www.barlunatico.com
- **Bar Next Door** 129 MacDougal Street (212-529-5945) Subway: A, B, C, D, E, F, M to W. 4th Street www.lalanternacaffe.com
- **Barbes** 376 9th Street at 6th Avenue, Brooklyn (718-965-9177) Subway: F to 7th Avenue www.barbesbrooklyn.com
- **Ba'sik** 323 Graham Avenue, Brooklyn (347-889-7597) Subway: L to Graham Avenue www.basikbrooklyn.com
- **Bemelmans Bar** 35 E. 76th Street (212-744-1600) Subway: 6 to 77th Street www.thecarlyle.com
- **Bflat** 277 Church Street (between Franklin and White Streets) Subway: 1, 2 to Franklin Streets
- **Bill's Place** 148 W. 133rd Street (between Lenox and 7th Avenues) (212-281-0777) Subway: 2, 3 to 135th Street
- **Birdland and Birdland Theater** 315 W. 44th Street (212-581-3080) Subway: A, C, E, to 42nd Street www.birdlandjazz.com
- **Bistro Jules** 60 St Marks Place (212-477-5560) Subway: 6 to Astor Place www.julesbistro.com
- **Blue Note** 131 W. 3rd Street at 6th Avenue (212-475-8592) Subway: A, B, C, D, E, F, M to W. 4th Street www.bluenotejazz.com
- **Branded Saloon** 603 Vanderbilt Avenue (between St. Marks Avenue and Bergen Street) Subway: 2, 3 to Bergen Street www.brandedsaloon.com
- **Brookfield Place's Waterfront Plaza** 230 Vesey Street (212-978-1673) Subway: 2, 3 to Park Place www.bfplyn.com
- **Brooklyn Cider House** 1100 Flushing Avenue (347-295-0308) Subway: L to Jefferson Street www.brooklynyciderhouse.com
- **The Brooklyn Commons** 388 Atlantic Avenue Subway: A, C, G to Hoyt/Schermerhorn Streets
- **Brooklyn Conservatory of Music** 58 Seventh Avenue, Brooklyn Subway: F to Seventh Avenue, N, R to Union Street www.bkcm.org
- **Bryant Park** 5th and 6th Avenues between 40th and 42nd Streets Subway: 4, 5, 6 to 42nd Street www.bryantpark.org
- **Bushwick Public House** 1288 Myrtle Avenue (917-966-8500) Subway: G to Myrtle - Willoughby Avenue then B54 www.bushwickpublichouse.com
- **Café Carlyle** 35 E. 76th Street (212-744-1600) Subway: 6 to 77th Street www.thecarlyle.com
- **Café Loup** 105 W. 13th Street between Sixth and Seventh Avenues (212-255-4746) Subway: F to 14th Street www.cafeloupnyc.com
- **Carnegie Club** 156 W. 56th Street (212-957-9676) Subway: N, Q, R, W to 57th-Seventh Avenue
- **The Cathedral of St. John the Divine** 1047 Amsterdam Avenue (212 316-7490) Subway: 1 to 110th Street www.stjohndivine.org
- **The Cell** 338 W. 23rd Street (646-861-2253) Subway: C, E to 23rd Street www.thecelltheatre.org
- **Central Park Summerstage, Rumsey Playfield** 72nd Street and Fifth Avenue (212-360-2777) Subway: B, D to 72nd Street www.summerstage.org
- **Ceremony** 224 Manhattan Avenue Subway: L to Grand Avenue
- **City Winery** 155 Varick Street (212-608-0555) Subway: 1 to Houston Street www.citywinery.com
- **Cleopatra's Needle** 2485 Broadway (212-769-6969) Subway: 1, 2, 3 to 96th Street www.cleopatrasneedleny.com
- **Club Bonafide** 212 E. 52nd Street (646-918-6189) Subway: 6 to 51st Street; E, V to 53rd Street www.clubbonafide.com
- **The Cupping Room** 359 West Broadway between Broome and Grand Street (212-925-2898) Subway: A, C, E to Canal Street
- **The Cutting Room** 44 E. 32nd Street (212-691-1900) Subway: 6 to 33rd Street www.thecuttingroomnyc.com
- **Damrosch Park** at Lincoln Center Broadway and 62nd Street Subway: 1 to 66th Street
- **The DiMenna Center** 450 W. 37th Street (212-594-6100) Subway: A, C, E to 34th Street-Penn Station www.dimennacenter.org
- **Dizzy's Club** Broadway at 60th Street, 5th Floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle www.jazz.org
- **The Django at The Roxy Hotel** 2 Sixth Avenue (212-519-6600) Subway: A, C, E to Canal Street; 1 to Franklin Street www.thedjangonyc.com
- **Dominie's Astoria** 34-07 30th Avenue Subway: N, Q to 30th Avenue
- **The Douglass** 149 4th Avenue (718-857-4337) Subway: R to Union Street www.thedouglass.com
- **Downtown Music Gallery** 13 Monroe Street (212-473-0043) Subway: F to East Broadway www.downtownmusicgallery.com
- **Drom** 85 Avenue A (212-777-1157) Subway: F to Second Avenue www.dromnyc.com
- **The Ear Inn** 326 Spring Street at Greenwich Street (212-246-5074) Subway: C, E to Spring Street www.earinn.com
- **El Barrio Artspace** 215 E. 99th Street Subway: 6 to 96th Street www.artspaceps109.org
- **El Taller LatinoAmericano** 225 W. 99th Street (212-665-9460) Subway: 1, 2, 3 to 96th Street
- **Fat Cat** 75 Christopher Street at 7th Avenue (212-675-6056) Subway: 1 to Christopher Street/Shendan Square www.fatcatmusic.org
- **Flatlands Reformed Church** 3931 Kings Highway (718-252-5540) Subway: 2 to Flatbush Avenue

- **Flowers For All Occasions** 1114 Dekalb Avenue Subway: J to Kosciuszko Street www.flowersforalloccasions.org
- **Flushing Town Hall** 137-35 Northern Boulevard, Flushing (718-463-7700) Subway: 7 to Main Street www.flushingtownhall.org
- **Fountain House** 425 W. 47th Street (212-582-0340) Subway: 1 to 50th Street www.fountainhouse.org
- **Freddy's Backroom** 627 5th Avenue, Brooklyn (718-768-0131) Subway: R to Prospect Avenue www.freddysbar.com
- **Fridman Gallery** 287 Spring Street (646-345-9831) Subway: C, E to Spring Street www.fridmangallery.com
- **Gavin Brown's Enterprise** 439 W. 127th Street Subway: 1, A, B, C, D to 125th Street
- **Gin Fizz Harlem** 308 Malcolm X Boulevard (212-289-2220) Subway: 2, 3 to 125th Street www.ginfizzharlem.com
- **Ginny's Supper Club** at Red Rooster Harlem 310 Malcolm X Boulevard (212-792-9001) Subway: 2, 3 to 125th Street www.redroosterharlem.com
- **Grace Gospel Church** 589 East 164th Street (718-328-0166) Subway: 2, 5 to Prospect Avenue
- **Grassroots Tavern** 20 Saint Marks Place (212-475 9443) Subway: 6 to Astor Place, N.R to 8th Street
- **Greenwich House Music School** 46 Barrow Street (212-242-4770) Subway: 1 to Christopher Street www.greenwichhouse.org
- **Groove Bar & Grill** 125 MacDougal Street (212-254-9393) Subway: A, B, C, D, E, F, V to W. 4th Street www.clubgroovenyc.com
- **H010** 1090 Wyckoff Avenue Subway: L to Halsey Street www.h010.nyc
- **Halyard's** 406 3rd Avenue, Brooklyn (718-532-8787) Subway: R to 9th Street www.barhalyards.com
- **Han Dynasty** 215 W. 85th Street (212-858-9060) Subway: 1 to 86th Street www.handynasty.net
- **Happylucky no.1** 734 Nostrand Avenue (347-295-0961) Subway: 2, 3, 4, 5 to Franklin Avenue www.happylucky.no1.com
- **Hari NYC** 140 W. 30th Street, 3rd floor Subway: 1 to 28th Street
- **Henry's** 2745 Broadway (212-866-0600) Subway: 1 to 103rd Street
- **Ibeam Brooklyn** 168 7th Street between Second and Third Avenues Subway: F to 4th Avenue www.ibeambrooklyn.com
- **Iguana** 240 West 54th Street (212-765-5454) Subway: B, D, E, N, Q, R to Seventh Avenue www.iguananyc.com
- **Il Gattopardo** 13-15 W. 54th Street (212-246-0412) Subway: E, M to Fifth Avenue/53rd Street www.ilgattopardonyc.com
- **InterContinental New York Barclay's Penthouse Suite** 111 E. 48th Street (212-755-5900) Subway: 6 to 51st Street www.ihg.com
- **Iridium** 1650 Broadway at 51st Street (212-582-2121) Subway: 1, 2 to 50th Street www.theiridium.com
- **Italian Cultural Institute** 686 Park Avenue Subway: 6 to 68th Street
- **J. Hood Wright Park W.** 173rd Street and Haven Avenue (212-927-1563) Subway: A to 175th Street www.nycgovparks.org
- **Jackie Robinson Park** Bradhurst & Edgecombe Avenues, West 145th to West 155th Streets Subway: D to 145th Street
- **Jamaica Center for Arts and Learning** 161-04 Jamaica Avenue, Queens (718-658-7400 ext. 152) Subway: E to Jamaica Center www.jcal.org
- **Jazz 966** 966 Fulton Street (718-638-6910) Subway: C to Clinton Street www.jazz966.com
- **Jazz at Kitano** 66 Park Avenue at 38th Street (212-885-7000) Subway: 4, 5, 6, 7, S to Grand Central www.kitano.com
- **The Jazz Gallery** 1160 Broadway, 5th floor (212-242-1063) Subway: N, R to 28th Street www.jazzgallery.org
- **Jazz Museum in Harlem** 58 W. 129th Street between Madison and Lenox Avenues (212-348-8300) Subway: 6 to 125th Street www.jazzmuseuminharlem.org
- **Jazz Standard** 116 E. 27th between Park and Lexington Avenue (212-576-2232) Subway: 6 to 28th Street www.jazzstandard.com
- **Joe's Pub** at the Public Theater 425 Lafayette Street (212-539-8770) Subway: N, R to 8th Street-NYU; 6 to Astor Place www.publictheater.org/Joes-Pub-at-The-Public
- **Knickerbocker Bar & Grill** 33 University Place at 9th Street (212-228-8490) Subway: N, R to 8th Street-NYU www.knickerbockerbarandgrill.com
- **L.I.C. Bar** 45-58 Vernon Boulevard (718-786-5400) Subway: 7 to Vernon-Jackson Boulevard
- **Le Cheile** 839 W. 181st Street (212-740-3111) Subway: A to 181st Street www.lecheilenyc.com
- **Le Poisson Rouge** 158 Bleecker Street (212-228-4854) Subway: A, B, C, D, E, F, V to W. 4th Street www.lepoissonrouge.com
- **Le Rivage** 340 W. 46th Street (212-765-7374) Subway: C, E to 50th Street www.lerivagenyc.com
- **Little Branch** 22 7th Avenue South (212-929-4360) Subway: 1 to Houston Street www.littlebranch.net
- **Local 802** 322 W. 48th Street between Eighth and Ninth Avenues (212-245-4802) Subway: C to 50th Street www.jazzfoundation.org
- **Marcus Garvey Park** 120th Street between Mt. Morris Park and Madison Avenue (212-201-PARK) Subway: 2, 3, 4, 5, 6 to 125th Street
- **Marjorie S. Deane Little Theatre** 10 W. 64th Street (212-630-9600) Subway: 1 to 66th Street www.ymcanyc.org
- **Metrotech Commons** corner of Flatbush and Myrtle Avenues (718-488-8200) Subway: A, C, F to Jay Street/Borough Hall
- **Mexican Festival** 2672 Broadway (646-912-9334) Subway: 1 to 103rd Street www.mexicanfestivalrestaurant.com
- **Mezzrow** 163 W. 10th Street (646-476-4346) Subway: 1 to Christopher Street www.mezzrow.com
- **Minton's** 206 W. 116th Street (between St. Nicholas Avenue and Adam Clayton Powell Jr. Blvd) (212-243-2222) Subway: B, C to 116th Street www.mintonsharlem.com
- **Mirror Tea House** 575 Union Street, #A (917-909-0577) Subway: R to Union Street www.mirrorinthewoods.com
- **MIST** 40 W. 116th Street Subway: 2, 3 to 116th Street www.mistharlem.com
- **Mona's** 224 Avenue B Subway: L to First Avenue
- **Muchmore's** 2 Havemeyer Street (718-576-3222) Subway: L to Bedford Avenue
- **National Sawdust** 80 N. 6th Street (646-779-8455) Subway: L to Bedford Avenue www.nationalsawdust.org
- **Neighborhood Church of Greenwich Village** 269 Bleecker Street (212-691-1770) Subway: A, B, C, D, E, F, V to W. 4th Street www.ncgv.net
- **The Nest** 504 Flatbush Avenue (718-484-9494) Subway: B, S, Q to Prospect Park www.thenestbrooklyn.com
- **New York City Baha'i Center** 53 E. 11th Street (212-222-5159) Subway: 4, 5, 6, N, R to 14th Street-Union Square www.bahainyc.org
- **Nha Minh** 485 Morgan Avenue (718-387-7848) Subway: L to Graham Avenue
- **North Square Lounge** 103 Waverly Place (212-254-1200) Subway: A, B, C, E, F to West 4th Street www.northsquareny.com
- **Nublu** 62 Avenue C between 4th and 5th Streets (212-979-9925) Subway: F, V to Second Avenue www.nublu.net
- **Nublu 151** 151 Avenue C (212-979-9925) Subway: 6 to Astor Place www.nublu.net
- **The Owl Music Parlor** 497 Rogers Avenue, Brooklyn (718-774-0042) Subway: 2, to to Sterling Street www.theowl.nyc
- **Pangea** 178 Second Avenue (212-995-0900) Subway: L to First Avenue www.pangeanyc.com
- **Parlor Entertainment** 555 Edgecombe Ave. #3F (212-781-6595) Subway: C to 155th Street
- **Parnell's Bar** 350 E. 53rd Street #1 (212-753-1761) Subway: E, M to Lexington Avenue/53rd Street www.parnellsny.com

- **The Penrose** 1590 2nd Avenue (212-203-2751) Subway: 4, 5, 6 to 86th Street www.penrosebar.com
- **Pete's Candy Store** 709 Lorimer Street (718-302-3770) Subway: L to Lorimer Street
- **Pier 84 W.** 44th Street and Hudson River Subway: A, C, E, F, V to 42nd Street-Port Authority
- **Poe Park** 2640 Grand Concourse (718-365-5516) Subway: B, D to Kingsbridge Road www.nycgovparks.org
- **Pomegranate Gallery** 137 Greene Street (212-260-4014) Subway: N, R to Prince Street www.pomegranategallery.com
- **Prospect Park Bandshell** Subway: F to Prospect Park
- **Public Records** 233 Butler Street Subway: 2, 3, 4, 5, B, D, N, Q, R to Atlantic Avenue www.publicrecords.nyc
- **Queens Brewery** 1539 Covert Street, Ridgewood Subway: L to Halsey Street www.queensbrewery.com
- **Radegast Hall** 113 N. 3rd Street (718-963-3973) Subway: L to Bedford Avenue www.radegasthall.com
- **Renaissance Harlem** 2245 Adam Clayton Powell, Jr. Boulevard (646-838-7604) Subway: 2, 3, to 135th Street www.renaissance-harlem.com
- **Restoration Plaza** 1368 Fulton Street Subway: A to Nostrand Avenue www.restorationplaza.org
- **Rizzoli Bookstore** 1133 Broadway (212-759-2424) Subway: R, W to 28th Street www.rizzolibookstore.com
- **Rockwood Music Hall** 196 Allen Street (212-477-4155) Subway: F, V to Second Avenue www.rockwoodmusicall.com
- **Room 623 at B2 Harlem** 271 W. 119th Street (212-280-2248) Subway: B, C to 116th Street www.b2harlem.com
- **Rose Theater** Broadway at 60th Street, 5th floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle www.jazz.org
- **Roulette** 509 Atlantic Avenue (212-219-8242) Subway: 2, 3, 4, 5 to Atlantic Avenue www.roulette.org
- **Russ & Daughters Café** 127 Orchard Street (212-475-4881) Subway: F to Delancey Street www.russanddaughterscafe.com
- **Russian Samovar** 256 W. 52nd Street (212-757-0168) Subway: C, E to 50th Street www.russiansamovar.com
- **Russian Vodka Room** 265 W. 52nd Street (212-307-5835) Subway: C, E to 50th Street www.russianvodka.com
- **Ryan's Daughter** 350 E. 85th Street (212-628-2613) Subway: 4, 5, 6 to 86th Street www.ryansdaughternyc.com
- **Saint Peter's Church** 619 Lexington Avenue at 54th Street (212-935-2200) Subway: 6 to 51st Street www.saintpeters.org
- **St. Paul's German Lutheran Church** 315 W. 22nd Street (212-929-1695) Subway: A, C, E to 23rd Street www.stpaulnyc.org
- **Scandinavia House** 58 Park Avenue at 37th Street (212-879-9779) Subway: 4, 5, 6 to 42nd Street-Grand Central www.scandinaviahouse.org
- **Scholes Street Studio** 375 Lorimer Street (718-964-8763) Subway: L to Lorimer Street www.scholesstreetstudio.com
- **ShapeShifter Lab** 18 Whitwell Place (646-820-9452) Subway: R to Union Street www.shapeshifterlab.com
- **Showman's** 375 W. 125th Street at Morningside (212-864-8941) Subway: 1 to 125th Street
- **Shrine** 2271 Adam Clayton Powell Boulevard (212-690-7807) Subway: B, 2, 3 to 135th Street www.shrinenyc.com
- **Silvana** 300 West 116th Street (646-692-4935) Subway: B, C, to 116th Street www.silvana-nyc.com
- **Sistas' Place** 456 Nostrand Avenue at Jefferson Avenue, Brooklyn (718-398-1766) Subway: A to Nostrand Avenue www.sistasplace.org
- **Smalls** 183 W. 10th Street at Seventh Avenue (212-252-5091) Subway: 1 to Christopher Street www.smallsjazzclub.com
- **Smoke** 2751 Broadway between 105th and 106th Streets (212-864-6662) Subway: 1 to 103rd Street www.smokejazz.com
- **Soapbox** 636 Dean Street Subway: 2, 3 to Bergen Street
- **Socrates Sculpture Park** 32-01 Vernon Boulevard, Long Island City (718-956-1819) Subway: 7 to Vernon Boulevard-Jackson Avenue; M to Broadway www.socratessculpturepark.org
- **Sony Hall** 235 W. 46th Street (212-997-5123) Subway: N, R, W to 49th Street www.sonyhall.com
- **Spectrum** 70 Flushing Avenue Subway: B, D, Q to DeKalb Avenue www.spectrumnyc.com
- **The Stone at The New School** 55 West 13th Street (212-229-5600) Subway: F, V to 14th Street www.thestonenyc.com
- **Sugar Hill Children's Museum of Art and Storytelling** 898 St. Nicholas Avenue (212-335-0004) Subway: C to 155th Street www.sugarhillmuseum.org
- **Sunny's Bar** 254 Conover Street (718-625-8211) Bus: B61 to Beard Street/Van Brunt www.sunnysredhook.com
- **Sunnyside Reformed Church** 48-03 Skillman Avenue (718-426-5997) Subway: 7 to 52nd Street www.sunnysidenyc.rcchurches.org
- **Sunset Park Recreation Center** 4200 Seventh Avenue, Brooklyn (718-972-2135) Subway: D to Ninth Avenue
- **Swing 46** 349 W. 46th Street (646-322-4051) Subway: A, C, E to 42nd Street www.swing46.com
- **Symphony Space Leonard Nimoy Thalia, Peter Jay Sharpe Theatre and Bar Thalia** 2537 Broadway at 95th Street (212-864-5400) Subway: 1, 2, 3 to 96th Street www.symphonyspace.org
- **Tea House Garden** 1100 South Avenue, Staten Island (718-477-2400) Bus: SIM33C/SIM34 to South Avenue/Hilton Hotel
- **Terraza** 7 40-19 Gleane Street (718-803-9602) Subway: 7 to 82nd Street www.terrazacafe.com
- **Tomi Jazz** 239 E. 53rd Street (646-497-1254) Subway: 6 to 51st Street www.tomijazz.com
- **Town Hall** 123 W. 43rd Street (212-997-1003) Subway: 7, B, D, F, M to 42nd Street-Bryant Park www.thetownhall.org
- **Tribeca Performing Arts Center** 199 Chambers Street (212-220-1460) Subway: A, 1, 2, 3 to Chambers Street www.tribecapac.org
- **Troost** 1011 Manhattan Avenue (347-889-6761) Subway: G to Greenpoint Avenue www.troostnyc.com
- **Turnmill NYC** 119 East 27th Street (646-524-6060) Subway: 6 to 27th Street www.turnmillnyc.com
- **Uke Hut** 36-01 36th Avenue (347-458-3031) Subway: N, W to 36th Avenue www.ukehut.com
- **Union Pool** 484 Union Avenue at Meeker (718-609-0484) Subway: L to Lorimer Street
- **Village Vanguard** 178 Seventh Avenue South (212-255-4037) Subway: 1, 2, 3 to 14th Street www.villagevanguard.com
- **Walker's** 16 North Moore Street (212-941-0142) Subway: A, C, E to Canal Street
- **Weill Recital Hall** (at Carnegie Hall) 154 W. 57th Street at Seventh Avenue (212-247-7800) Subway: N, R to 57th Street www.carnegiehall.org
- **Westbeth Artists Complex** 55 Bethune Street (212-691-1500) Subway: 1, 2, 3 to 14th Street
- **Williamsburg Music Center** 367 Bedford Avenue, Brooklyn, NY (718-384-1654) Subway: L to Bedford Avenue
- **Zinc Bar** 82 W. 3rd Street (212-477-8337) Subway: A, B, C, D, E, F, M to W. 4th Street www.zincjazz.com
- **Zürcher Gallery** 3

(INTERVIEW CONTINUED FROM PAGE 6)

TNYCJR: In the past you’ve characterized your style as “aggressive”.

FV: Rhythm guitar in the traditional jazz style is a very physical style of playing. So although I don’t recall making that aggressive comment, I probably meant when playing rhythm guitar it takes a lot of physical energy and effort to keep the energy up when playing at a brisk tempo.

TNYCJR: Of necessity, your playing style has changed.

FV: It’s mellowed. I have a nine-inch plate in my arm so it has changed my playing style. I love songs and melody. The more songs I learn, the more songs I want to learn.

TNYCJR: Your teaching became an important part of your career path as much as your playing has been.

FV: The tubist, Sam Pilafian, got me into teaching and giving clinics and workshops. I was always amazed at how he could speak to a group of students for hours about music, all the while keeping them playing what he happened to be speaking about. Then I met the folks at Truefire.com. They are the leader in online downloadable guitar education. Brad Wendkos, who produced most of my educational courses, was extremely helpful in helping me keep focused on one subject at a time. I really enjoyed watching and being a part of a guitarist’s growth whether on a professional level or as a beginner to jazz. It’s so thrilling when I can teach someone the chords to a song or a melody or a little bluesy lick. It’s fun. I have over 700 teaching videos on my online jazz studio. I produce new materials on a monthly basis. There is no shortage of material and concepts—this is for sure.

TNYCJR: It’s been said you’re a great teacher.

FV: I don’t know about that. Having four kids has given me a lot of patience. Teaching is about patience. Everyone learns at a different pace and with jazz music, sometimes the same concept can be learned in different ways. I also believe that learning a lot of songs is the key to learning how to play jazz and guitar. In rock you learn songs and riffs. In classical music you learn pieces. In jazz, folks think you have to learn theory first—nope. I think the more songs you learn the easier it becomes to improvise. The great Bucky Pizzarelli once said, “Everything you need to know about improvisation is in the songs.”

TNYCJR: Your near-death accident has been well

documented, as has your astounding recovery from that catastrophic event.

FV: It’s been two years and I am just starting to feel “normal” again. When I realized that I could walk, talk and had no serious head damage, I realized how lucky I was. Having four kids and a lovely wife, I also had a serious reason to get better. I was fighting for my life the first few days after the accident. After one month into my recovery, when my arm plate housed an infection, the doctor removed the plate to heal the infection and told me the worst-case scenario was amputation if the infection spread. A one-armed guitarist would be amazing but what a scary and awakening moment. So, after they healed the infection and I went through my fourth and final surgery, I realized it’s time to heal. I had to postpone 100 concerts and started the painful recovery and physical therapy process with a thankful and almost excited attitude. I guess that’s just the way I am. I also did not take one opioid painkiller after I left the hospital. I wanted to feel the pain so I didn’t do anything that I shouldn’t have been doing.

TNYCJR: Strong self-awareness and positive attitude guided your recovery.

FV: That and faith has been everything. I woke up and continue to wake up every day and while stretching with no pain, I thank my lucky stars above that I can enjoy another day. All of those mantras that we hear and mostly ignore are true. Every day is a gift. Don’t sweat the small stuff. Money isn’t everything, etc. It’s all true. And I’m not necessarily speaking of religion, but of faith in the order of the universe, of a higher power or universal intelligence.

TNYCJR: One of those chestnuts is the “life-changing” event.

FV: Yes. I do not tour nearly as much as I used to and have such a new love of nature. I used to play between 200-300 shows per year. Not anymore. I want to watch my kids grow up and see their baseball games and other activities. I love being at home now. After 30-plus years of not being in one place for more than two weeks at a time and away from home 200+ days per year, I have come to appreciate grounding and routine.

TNYCJR: At 54 there’s still a lot of music in your future.

FV: And hopefully, on planet Earth—alive and well. I mean that on several levels. Life is dangerous these days. Professionally, I want to continue to grow my education business. It’s a fascinating journey. Before

the accident I always intended to take time off to devote to it. Then, with 18 months off to recover I was ‘forced’ into it. It’s not only something I love but it’s a way to leave a legacy, especially for my kids. I’ll continue to perform, of course, but I’m choosier about it. Basically what I’m striving for is to continue to do what excites me and to work within an ethic of considered personal balance about my life. ❖

For more information, visit frankvignola.com. Vignola is at Iridium Jun. 18th. See Calendar.

Recommended Listening:

- Andy Stein and Friends—*Goin’ Places* (Stomp Off, 1984)
- Frank Vignola—*Appel Direct* (Concord, 1993)
- Frank Vignola—*Blues for a Gypsy* (*Gypsy Jazz Guitar Solos*) (Acoustic Disc, 2001)
- Bucky Pizzarelli/Frank Vignola—*Moonglow* (Hyena, 2004)
- Frank Vignola—*Vignola Plays Gershwin* (Mel Bay, 2006)
- John Bunch—*Do Not Disturb* (featuring Frank Vignola and John Webber) (Arbors, 2009)

(LABEL CONTINUED FROM PAGE 11)

work in smaller formations and experiment with composition and music for theater. We have the fascinating violinist Dagna Sadkowska, who has a very strong classical background and very seriously treats improvisation as a way of creation. Her husband, clarinetist Michał Górczyński, goes the same or a similar way. There are also some jazz musicians who opened their responsiveness to free improv, especially pianist Kamil Piotrowicz, vocalist Anna Gadł and drummer Krzysztof Gradziuk, who is also a part of the very important Polish piano trio RGG.”

But ultimately, it’s the music, not the point of origin, which drives Fundacja Słuchaj. “Never mind if it is recorded by Polish, European, American musicians or musicians from other countries,” Karłowski said. “I believe that true quality exists without geographical factors and could be born in almost every cultural environment. For me, what’s more important is working with wise and open-minded musicians. Then you can trust the musicians and wait for the results with never-ending excitement.” ❖

For more information, visit sluchaj.bandcamp.com. Artists performing this month include Joe Morris at Bushwick Public House Jun. 3rd, Hamid Drake at Roulette Jun. 12th and 14th as part of Vision Festival and Peter Evans at Zürcher Gallery Jun. 25th. See Calendar.



Let's Celebrate!
Saturday, June 22nd, 2019
TONY MIDDLETON turns 85!



with:
Tadataka Unno
piano
Jim Cammack
bass
David Silliman
drums
Ron Jackson
guitar
Craig Handy
sax

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Anne Mette Iversen's
Ternion Quartet:
Invincible Nimbus
new album BJUR069



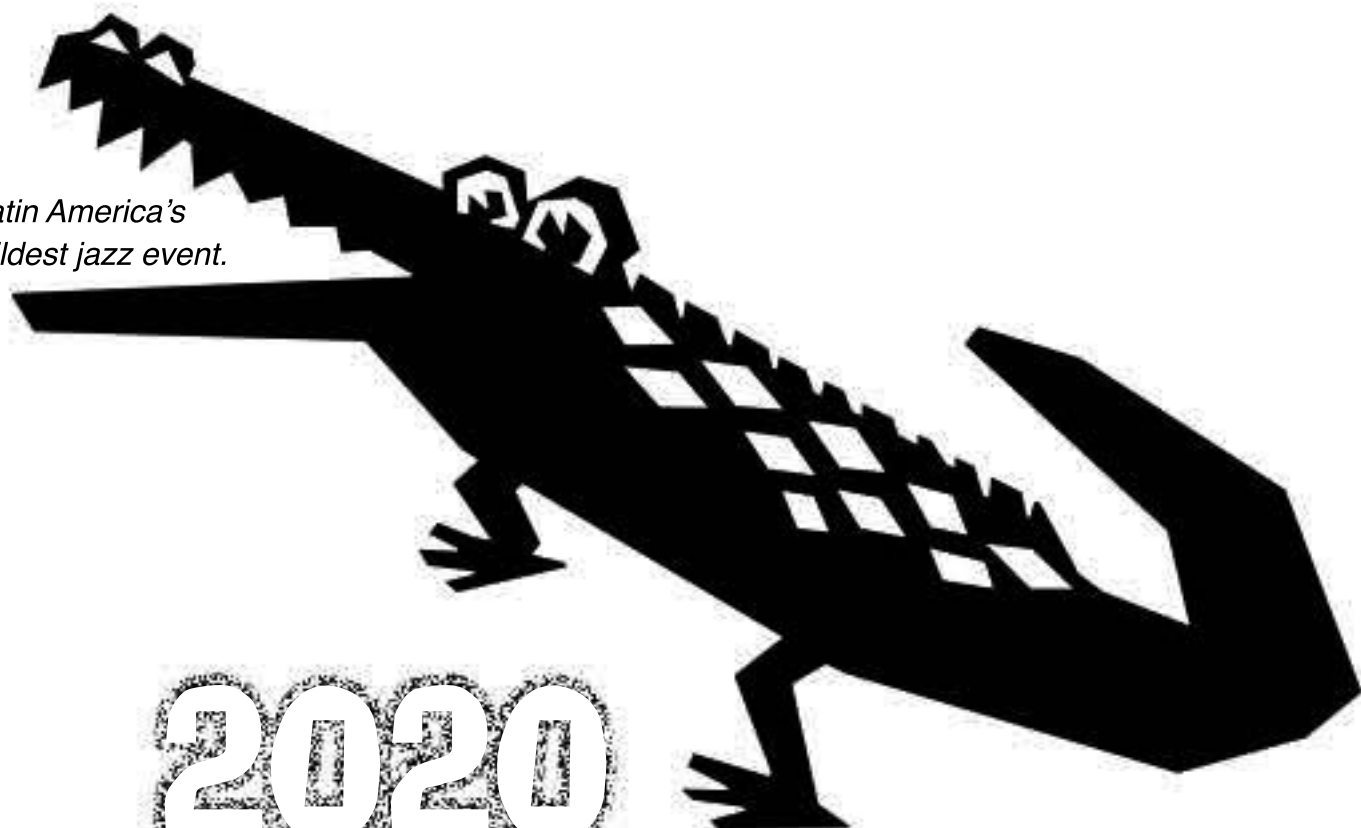
June 13th 7:30 pm @ Smalls Jazz Club
Anne Mette Iversen Quartet +1
w/John Ellis, Peter Dahlgren, Adam Birnbaum
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BILLY HART QUARTET • IN COMMON (WALTER SMITH III, MATT STEVENS, JOEL ROSS, HARISH RAGHAVAN, KENDRICK SCOTT)
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