

JULY 2024—ISSUE 267

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

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THE NEW YORK CITY JAZZ RECORD

AARON DIEHL

THE REAL DIEHL



DENA
DEROSE

MARCUS
GILMORE

DON
PATE

HERBIE
NICHOLS

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US Subscription rates: 12 issues, \$45
Canada Subscription rates: 12 issues, \$50
International Subscription rates: 12 issues, \$55
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Letter from the Editor

To speak or even think about jazz without recognizing the quintessential concept of its history and amazing lineage would just be missing the point. Embodied in jazz is a special way of acknowledging, if not honoring, its great heritage. For what is history if not to learn from?

The theme of lineage inherently, inevitably and especially weaves itself through this issue's features. Pianist Aaron Diehl (On The Cover) has taken over the reins as the Artistic Director of 92NY's "Jazz in July" concert series, following in the esteemed footsteps of predecessors Dick Hyman (founder of the series) and, up until last year, Bill Charlap. Diehl's inaugural season this month finds him curating and performing at the Upper East Side venue with a mix of new faces and long-standing colleagues as well as some "Jazz in July" regulars. Since Dena DeRose's (Interview) debut album, it has seemed that every performance by the pianist/vocalist is a direct or indirect homage to one of her primary influences, Shirley Horn. DeRose has solidly established herself as an extension of the pianist/vocalist tradition epitomized by Horn. Be sure to catch DeRose for her three nights this month at Birdland Theater. Pianist/composer Herbie Nichols may have passed away at age 44 in 1963, but his music still lives on in the numerous projects that have fêted him, from the Herbie Nichols Project to, most recently, vocalist Fay Victor's Herbie Nichols SUNG project; the latter has an album release concert at Dizzy's Club this month. Drummer Marcus Gilmore (Artist) and bassist Don Pate (Encore) each have a personal, familial connection to their musical pasts and present. Gilmore's grandfather is none other than almost 100-year-old Roy Haynes, jazz royalty to be sure. Grandson Gilmore leads his own band at the venerable Village Vanguard, where his grandfather played countless times with many fellow jazz giants (most of whom of course have since passed). And veteran Pate's father is 100-year-old Johnny Pate, former house bassist for Chicago's Blue Note as well as producer, arranger and key figure from Chicago's vibrant jazz, soul and R&B scenes. Son Don can be heard live on several occasions this month: at National Jazz Museum in Harlem, Shapeshifter Lab and The New School.

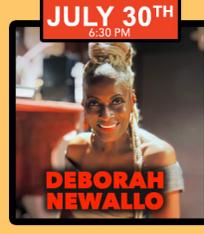
Get out there and catch some shows. You'll not only soak up some history, but also get a front-row view into jazz' healthy and inspiring current state, not to mention getting a taste of its trajectory. Onwards and outwards...

On The Cover: Aaron Diehl (photo by Adrien H. Tillman; inside: Maria Jarzyna)

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JULY



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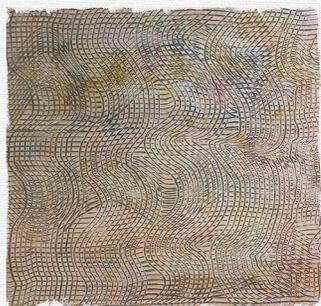


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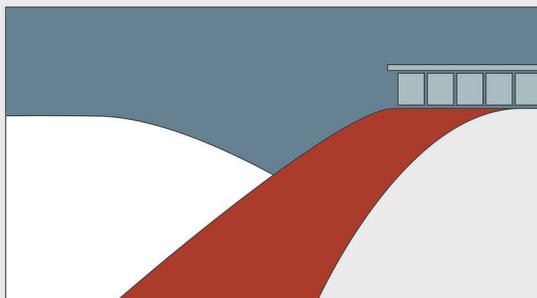
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MATT PAVOLKA
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Sunnyside

www.sunnysiderecords.com

Formed by Finnish bassist **Kaisa Mäensivu**, Kaisa's Machine has been playing around Helsinki, NYC and points elsewhere for nearly a decade, honing a unique sound based on the leader's intricate yet attractive compositions. Saturday's (Jun. 1) second set at Brooklyn's Bar Bayeux—with Max Light (guitar), Eden Ladin (piano) and Joe Peri (drums)—featured originals from Kaisa's Machine's 2023 album, *Taking Shape* (Greenleaf Music). First up was the Caribbean-flavored "Floating Light", impelled by, who else but, Light's fleet, inventive guitar. "Elsewhere" (a newer song not on the album) was slower and more thoughtful, with the leader improvising in long, arching phrases, and Ladin's piano functioning as a kind of musical connective tissue over the slowly fading outro. Mäensivu set up "Gravity" with a fast, 9-beat bass part that led to Light's melody reading and a crackling post-bop solo prodded by tightly-synchronized group accents. "Shadow Mind", a trio number introduced by Ladin's low, dirgy, Chopin-esque chords, revealed more of the bassist's sinuous, textured style, her own version of connective tissue. "Sizzler" was an up-swing with tricky kicks precisely played, Peri on the frontside of the pulse, pushing and nailing every hit. "Eat Dessert First" was even edgier: Ladin and Light trading eights, egging up the energy. Although the complexity of Mäensivu's compositions required everyone's eyes on the sheet music in front of them, their ears were wide open and the Machine was well-oiled, running smoothly, with each component part responding instinctively to the others, all players working together as one. — Tom Greenland



ANNA YATSEVICH

Kaisa Mäensivu @Bar Bayeux

It was a night of brilliant youth in a venue designed for the young. At Nublu 151 (Jun. 7) **Simon Moullier**, one of a number of the recent crop of stunning vibraphone players (Joel Ross, Sasha Berliner, Chien Chien Lu, Patricia Brennan immediately come to mind), surrounded himself with his working unit of Lex Kortzen (keys), Rick Rosato (bass) and Jongkuk "JK" Kim (drums), each a well-established presence on the scene. Moullier is a player whose technical acumen, imagination, writing and sheer passion is carrying and transforming the tradition of Milt Jackson, Gary Burton and Bobby Hutcherson into the future. A talented composer as well, he opened with his "Empress of the Sea", a lovely, swinging ¾ tune from last year's *Isla* (on which Kortzen and Kim also appear). The quartet featured several new compositions slated for future release, including "Elements of Light", "Apollo" and "Primavera", the latter a gorgeous ballad with a beautiful, flowing introduction by Kortzen. The ensemble's collective joy at playing together was obvious throughout the set, and particularly present on "Apollo" (a slow and rare funk tune in 3), as everyone settled into the big wide groove that the bassist and drummer provided. The hard-swinging "Phoenix Eye" (also from *Isla*) was enlivened by the leader's fabulous four-mallet technique and the musicians' evident *simpatico*—with Rosato and Kortzen dropping out to allow for an extended dual percussion spotlight featuring Moullier and Kim. All in all, a fine outing from talented musicians who we should all keep an ear and eye out for, now and in the decades to come. — Keith Hoffman



MAX BLEASE

Simon Moullier Quartet @Nublu 151

Less known to jazz and bossa nova/samba buffs stateside than some of his countrymen, singer-songwriter/guitarist **João Bosco** is venerated in his native Brazil, where he's been a seminal figure in *música popular Brasileira* since the early '70s. It's no surprise then that his recent rare sojourn at Birdland filled the venue for a solid week. Backed by Ricardo Silveira (guitar), Guto Wirtti (bass) and Kiko Freitas (drums), Bosco began his late set (Jun. 5) with "Incompatibilidade de Gênios", instantly recognized by Brazilians and other cognoscenti in the crowd, following it with three more sambas: "Prêt-à-Porter de Tafeté", "Bala com Bala" and "De Frente Pro Crime". At 77, his conversational singing style remains agile and versatile as he accompanies himself on acoustic guitar, with weirdly wonderful chord progressions using inner moving lines and pungent clusters. Freitas, playing brushes on a drumkit fitted with a small, snappy tamborim, was a one-man samba school parade. Silveira provided tasty fills and solos on his Telecaster in a style falling somewhere between George Benson and Amos Garrett. The set diverged with "Odeilê Odilá", a mix of *ijexá* and funk and "O Ronco da Cuíca", which evolved into an extended spacy jam with animal sound effects. "Nação" began in a slow maracatu style, later shifting into high gear. "Coisa Feita" was notable for its infectious, crowd-rousing samba groove, while two spellbinding ballads, "Sinhá" and "Corsário", showcased Bosco's expressive singing. The set concluded with "Desenho de Giz", a mood piece akin to an atmospheric number from a spaghetti Western. (TG)

With more than 40 wide-ranging leader dates to his name, and in his work for the past 20 years with the band Wilco, it's safe to say Nels Cline is the epitome of the modern genre-less guitarist. At The Stone at The New School (Jun. 5), with clarinetist **Ben Goldberg** as the week's artist in residence, the guitarist put on his avant garde hat and had at it with gusto. Cline and Goldberg were joined by peerless experimental musician, bassist Trevor Dunn (Trio-Convulsant, John Zorn's Electric Masada), and the widely acknowledged king of New York avant garde drums, Tom Rainey. In a fully improvised hour-long set, the quartet played ten distinct, unnamed tunes. Throughout, Rainey displayed why he is so valued: he swings in both rhythmic and free time, using his mastery of dynamics to pull and push the music along. Cline began some pieces with repetitive, jagged figures, with Goldberg weaving in and out, sometimes in the clarinet's lower register, gradually working his way around the entire instrument, while answering and challenging the guitarist's lines. On one particularly effective piece, Cline played quick-fire lines, Dunn underneath and surrounding him, before Goldberg joined, purposely *desafinado*, while Rainey was insect-like lightning on the ride. On another, the guitarist created sustained distortion, then looped it, while the clarinetist played lovely sustained low notes below it all. Definitely the right crowd and venue for this adventure, Goldberg noted to the audience by the end: "I feel like we got the point across." (KH)

NYC-born vocalist **Marion Cowings** brought a decades-long air of New York cool to his performance at North Square Lounge (Jun. 2), along with trademark wry wit and his reliably rich baritone. The recently-turned 78-year-old vocalist was in fine form, urbanely delivering a string of songbook standards during the second set of the venue's Sundays brunch series. The opener, a toe-tapping bossa arrangement of "Watch What Happens" (Legrand, Gimbel) interwoven with "Exactly Like You" (McHugh, Fields), had a bit of New York sass cleverly added with a literal dash of spice: a shaker made of peppercorns in a small plastic Chinese food takeout container. Bossa treatment also was applied to "Out of Nowhere" (Green, Heyman) with a droll inclusion of a few bars of the original "Star Trek" theme. Cowings is a master of vocalese and scat, but applied the latter sparsely, including on a swinging "All the Things You Are" (Kern, Hammerstein). Special guest, Japanese vocalist Emi Takada delivered "No More Blues" (Jobim, Hendricks-English lyrics) in a sweet and soft, highly-accented soprano. More comfortable in her native language, she dueted with Cowings on an evocative rendering of a traditional Japanese song of hope and unity. The closer, an up-tempo rendition of Cole Porter's "It's All Right with Me", allowed for features from the two backing musicians: Saul Rubin (guitar) and Melissa Slocum (bass). The former delivered an outstanding improv on the tune, while the latter's mostly arco solo treated the upright as a giant violin. Throughout, Rubin's superb artistry underscored the notion that a keyboard isn't missed in such a creative vocal-guitar combination. — *Marilyn Lester*

If one was seeking evidence of the ever-increasing role of women in the world of jazz, they needn't look any further than Jazz at Lincoln Center's Appel Room to hear **Artemis**, the allstar female band led by pianist Renee Rosnes, featuring Ingrid Jensen (trumpet), Alexa Tarantino (alto, flute), Nicole Glover (tenor), Noriko Ueda (bass) and Allison Miller (drums). The group kicked off its final set from its second of two nights (Jun. 1) hitting hard with the Rosnes' Tyner-esque tour de force "Galapagos", then swinging straight ahead on Ueda's "Lights Away From Home" that featured Tarantino (on alto) along with the composer. Jensen's muted trumpet improvisation stirringly opened Wayne Shorter's beautiful "Penelope" with Glover blowing brooding tenor. Rosnes' arrangement of "Dolphin Dance" had the band bouncing at a bright tempo on the Herbie Hancock classic, and then fired up from Miller's drums on her own classically tinged "Life Does Not Wait" with Tarantino (on flute). The fire burned even hotter on the drummer's wildly exciting excursion "Bow and Arrow" that had the horns blowing with inspired abandon before Ueda took a turn followed by Miller's climactic ground shaking solo. The mood mellowed with Glover waxing poetic on the pianist's arrangement of Billy Strayhorn's "A Flower Is A Lovable Thing", then ramped right back up with another drum solo, which introduced the set closer: Rosnes' powerful arrangement of one more by Wayne Shorter, the Jazz Messenger classic, "United". — *Russ Musto*

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Marion Cowings @North Square Lounge

GILBERTO TADDAY FOR JAZZ AT LINCOLN CENTER



Allison Miller @Appel Room

At age 93, **David Amram** has had an epic career as a composer, arranger, conductor and multi-instrumentalist in every corner of the music world, including and beyond jazz. At the 2024 International Stretto Piano Festival at Symphony Space (Jun. 1), three of Amram's classical works were featured in part one with Thomas Weaver (piano), Ken Radnofsky (saxophone) and Consuelo Sherba (viola). Act two was devoted mostly to his 1950s jazz compositions, with Jerome Harris (bass guitar), Rene Hart (bass), Kevin Twigg (drums, marimba) and Elliott Pepper (bongos). Sonny Rollins' fun, percussive "St. Thomas" was a hat tip to both his and Harris' work with Rollins. Amram played mainly piano, as well as cowbell, djembe and penny whistle, a favored instrument he finds adaptable in a range of genres. A consummate showman, at one point he played two of them simultaneously. An abridged version of "Waltz for Arthur Miller's 'After the Fall'" (Amram's theme from the 1961 movie classic *Splendor in the Grass*, for which he composed the music) was a driving piece of complexity, stylistically in keeping with the '50s to early '60s era of film scoring. A lifelong and ardent collaborator, Amram worked with Beat Generation poet and author, Jack Kerouac on composing for the short film, *Pull My Daisy* (1959). This closer was preceded by daughter Adira Amram's reading of two brief extracts from Kerouac's *On the Road* to musical accompaniment. The total effect of this outro was a mix of swing, blues and plenty of mood, including sections of Amram vocalizing. He's always been a singer, and in this instance, his stylistic choice was a grooving rap. (ML)

Spellbinding virtuosity, coupled with sublime lyricism, are qualities that can be considered rare in a single individual, but they were clearly evident in the playing of **Michel Camilo** at a one-night-only show at Sony Hall (Jun. 7). The concert, part of the Blue Note Jazz Festival, featured the Grammy Award-winning pianist leading a sextet in a show dubbed 3 + 3, in which his core trio of Ricky Rodriguez (bass) and Cliff Almond (drums) was augmented by a horn section comprised of Diego Urcola (trumpet), Ralph Bowen (saxophones) and Conrad Herwig (trombone). The music got started on a festive note, with the leader's "On the Other Hand", a carnivalesque outing featuring the horns, which had the audience wildly cheering for each solo. A rhapsodic piano prelude introduced the tranquil "Liquid Crystal", with Urcola's muted trumpet featured among the atmospheric brass. The band bebopped Latin jazz style on "Yes" (a contrafact of "(Back Home in) Indiana"), on which Camilo's ambidextrous virtuosity was on awesome display and Almond showed off his rhythmic mastery, while trading fours with the three horns. Composed for film, the ballad "Just Like You", with Bowen featured on soprano saxophone, recalled the melancholy mood of Tadd Dameron's "If You Could See Me Now". Bowed bass and muted trombone ominously opened Horace Silver's "The Gods of the Yoruba", which the band swung with Afro-Caribbean aplomb, leading into "Caribe", the incendiary set closer. For a funky encore, "And Sammy Walked In" had the crowd up, cheering and dancing. (RM)

WHAT'S NEWS

Non-profit organizations have often provided stability and needed financial support for jazz—and the arts in general. Brooklyn-based **Blank Forms** announced its 7th annual gala (Nov. 13) at Angel Orensanz Center in Manhattan's Lower East Side to honor Moroccan visual artist Latifa Echakhch and Chicago percussionist/vocalist (and Ethnic Heritage Ensemble founder) Kahil El'Zabar. For more info and to donate, visit blankforms.org. **South Arts** (founded in 1975) has announced the latest round of over one hundred recipients for its three grantmaking programs: Presentation Grants, Traditional Arts Touring Grants and Jazz Road Tours. Included are: Derrick Hodge and the Color of Noise; Aubrey Johnson Group; Broken Reed Saxophone Quartet; Monika Herzig's Sheroes; Louise Wells Cameron Art Museum in Wilmington, NC (presenting The Jazz Legacy Project); and The Big Ears Festival in Knoxville, TN (presenting The Dedicated Men of Zion). South Arts addresses the needs of Southern communities through impactful arts-based programs, celebrating their innovations and value, as well as the power of the arts of the South. For more info visit southarts.org.

With the Fourth of July holiday coming up, it might be said there are not many more things more American than baseball, apple pie... and **Louis Armstrong**. In conjunction with the month of the legendary trumpeter/vocalist's traditionally celebrated birthday (July 4th)—even though he was actually born August 4, 1901—the RIAA (Recording Industry Association of America) recently announced that Armstrong's legendary, most commercially successful track, "What a Wonderful World" (inducted into the GRAMMY® Hall of Fame in 1999) has received a historic, 5x Platinum certification (U.S. sales have topped 5 million since its first release in 1967). Ahead of this month's previously unissued *Louis in London* (Verve) CD/LP release, which includes an unearthed version of "What a Wonderful World", the RIAA award was accepted by trumpeter Wynton Marsalis (President of the Louis Armstrong Educational Foundation and Managing Artistic Director at Jazz at Lincoln Center) on behalf of Louis Armstrong/The Louis Armstrong Estate. For more info visit udiscovermusic.com.

NBC/Universal isn't cutting its *Late Night With Seth Meyers* from the network's regular schedule, but there have been major budget cuts, including **The 8G Band**. A fixture since the show's inception a decade ago, the house band (assembled by *Saturday Night Live* alumnus/comedian and intermittent drummer Fred Armisen) has featured many guest drummers including Kimberly Thompson, Colleen Clark, Stanton Moore and Red Hot Chili Pepper's Chad Smith. The 8G Band and any live music component will cease to exist on the show as of this fall. Let's hope other network late-night shows don't follow suit with this trend. For more info visit nbc.com/late-night-with-seth-meyers.

For a decade, Kansas City's **American Jazz Walk of Fame** has been honoring musicians with street star plaques. This year's honorees—pianist Bob James and vocalists Patti Baring and Roberta Flack—were inducted last month with stars bearing each of their names (unfortunately, Austin's first name, was misspelled as "Patty"). The Walk of Fame in K.C. was initiated by Congressman Emanuel Cleaver II, who has been involved with the 27-year-old American Jazz Museum (to which he has donated artifacts, including the Charlie Parker plastic saxophone Cleaver purchased for \$116K). Other K.C. Walk of Fame stars include: Harry Belafonte, Nathan Davis, Louis Armstrong, George Benson, Melba Liston, Nina Simone, Ben Webster, David Sanborn, Coleman Hawkins, Bennie Moten, Claude "Fiddler" Williams, Lester Young, Ella Fitzgerald, Ramsey Lewis, Thelonious Monk, Count Basie, Jay McShann, Pat Metheny, Charlie Parker, Bobby Watson, Mary Lou Williams, et al. For more info visit americanjazzwalkoffame.org.

Takumi Kakimoto won the **Charlie Parker Jazz Composition Prize** at the 35th Annual BMI Jazz Composers Workshop Summer Showcase in NYC last month at the Marjorie S. Deane Little Theater, hosted by Musical Director Andy Farber and Assistant Musical Director Alan Ferber. Kakimoto additionally won the Manny Albam Commission (named in memory of the workshop's late founder and longtime music director). Judges included David Berger, Don Braden and John Fedchock. For more info visit bmi.com/genres/entry/bmi_jazz_composers_workshop.

Submit news to: ldgreene@nycjazzrecord.com



ROBERTO CIFARELLI

DENA DEROSE

NOT JUST YOUR STANDARD(S) SINGER

BY JIM MOTAVALLI

Though she's best known in America for her regular performances as a first-rank jazz pianist-singer as documented on 14 albums, in Austria Dena DeRose is known as Professor DeRose. For 18 years, she's taught at the University of Music and Performing Arts in Graz, Austria, a role she relishes. Her title is Professor of Jazz Voice, for which she heads her department. With a fresh approach to the Great American Songbook, her recent albums reveal she's branched out with songs by more modern composers as part of her repertoire, in addition to having written lyrics to several jazz classics. DeRose has also recorded some purely instrumental EPs for the German G2 label, and her new album, *In a Mellotone*, is being released next year by HighNote. Though she was heavily influenced by singer-pianist Shirley Horn, they sound nothing alike and her upcoming release is further proof of DeRose's self-taught, natural style.

The New York City Jazz Record: You grew up in Binghamton, NY. Tell us about that.

Dena DeRose: I had a great childhood. Upstate New York in the '70s and '80s was a beautiful time and place to grow up. There were a lot of different musical situations to be had in the public schools. I grew up in a Catholic family, so the kids went to Catholic schools for the first four years or so. But then my mom realized the Catholic schools didn't have anything but piano lessons—and I was already beyond that because I'd had private lessons from the age of three.

My mother switched us to public school, and then I was in the concert band, playing mallet percussion, tympani, all of that. In high school I became the piano player for the musicals. I was in the jazz band, played piano for the choir; it was every kind of musical situation. There were a lot of opportunities, and my mom was on it, just putting me in everywhere.

TNYCJR: It seems that singing was the only thing you were not doing at that point.

DeRose: No singing yet. My mind was set on being a keyboard player, and I got into rock, pop and fusion in my teens. I went through a lot of styles before deciding that jazz was what I really wanted to do. It took a little while because when I was 21, I developed hand issues with arthritis and carpal tunnel and had to have some operations—that's when I started to sing. I had an operation for the carpal tunnel, and then after a year another one for the arthritis.

By the time I was 22 or 23 I was going down to New York a lot—I had friends there I could stay with, and then I'd drive four hours back to Binghamton. I finally made the move to the city at age 25 in 1991, by which time I was both playing and singing. I got a repertoire together in Binghamton, where gigs at the Holiday Inn helped pay my bills. For a couple of years, I stood and sang with a cast on my arm. It wasn't really a decision to sing and play—it was just something I did on and off. When my hands were ready, I just put the two together.

TNYCJR: And you were singing standards, even at that time?

DeRose: Yes. Even while I couldn't play and was just singing with a jazz trio, it was all standards. We had two or three gigs a week, four sometimes—there was a lot of work. I was fortunate to have had that opportunity, just to play and gig. Of course it was a depressed time, too—with my hand situation, the universe was telling me, "You're not going to be a piano player after all." And when I got to New York there was also tons of work for a piano player/singer, so I took on anything from seven to fourteen gigs a week—solo, duo, trio, sometimes quartets. Jam sessions, singer jams, cocktail hours in bars and hotels with a bass player. I worked with Dennis Irwin, a great bassist, at a hotel in midtown, and he'd bring his clarinet because he loved playing Brazilian music on it. He also had the sheet music and we'd play it, and so I learned a lot of Brazilian songs. The gigs didn't pay a lot—they still don't, sometimes they pay less now than they did then—but I used to sit there and think, "Wow, I get paid for doing this."

TNYCJR: You probably felt at that time you were ready to record.

DeRose: I had done a little cruise ship job with a bass player. We could play jazz, but we also had to provide the music for the shows. It lasted three months. During the day when no one was around I could go to the piano and practice, and I started doing some arrangements. I'd been doing the standards in a standard way, but I thought about how I'd really want to do them if they were being recorded. It happened in a very natural way.

I took the arrangements I had into the studio with that same bass player, Michael Zisman, and drummer Albert "Tootie" Heath—who we just lost—and Steve Wilson on saxophones. And that became *Introducing Dena DeRose* (1994), originally on the Amosaya label. Michael knew Tootie, and he came in and did the record and it was just a treat. Everything was just so right. David Baker, who'd worked on some of Shirley Horn's recordings, was the engineer. Amosaya didn't have any distribution, so then Sharp Nine came in and leased the album from me for five years, repackaged it and put it out there. I've been with three different labels, including MAXJAZZ and HighNote, and for each one I've done about four albums. The owner of MAXJAZZ (Richard McDonnell) passed away in 2014 and all that material is on Mack Avenue now. There are also Japanese, Italian and Spanish labels I've done some things with that maybe aren't available in the States.

I still love singing and playing standards, but in my more recent albums I'm veering a little bit away from the standards, even though the songs are in that style. For instance, an Alan Broadbent tune that's a little more harmonically developed, or a Bob Dorough song such

as "Nothing Like You" that's a little more challenging standard-style piece. I put lyrics to a Wayne Shorter tune, "United". I'm also composing more, so I have some original music. I go with the songs I'm feeling at the moment and my records reflect different times in my life.

TNYCJR: You don't sound anything like Shirley Horn, but I can tell she was an influence on you.

DeRose: Well, thank you. She was a big influence, and still is. I still listen to her stuff and say, "I need

(CONTINUED ON PAGE 33)

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<p>National Jazz Museum in Harlem 58 West 129th Street, 2PM 7/11 - Ra Kalam Bob Moses and the Heart Breath Ensemble</p> <p>Brooklyn Museum 200 Eastern Parkway, 2PM 7/28 - Patsy Grant & Friends</p> <p>Riverside Park Pier 1 - Hudson River Greenway @ 70th St, 7PM 7/16 - Salongo</p> <p>NYC Parks - Silver Lake Park Victory Blvd & Silver Lake Park Rd., 2PM 7/13 - LaDee Streeter</p>	<p>Hudson River Park - Jazz at Pier 84 Hudson River Greenway & 44th St - 7PM 7/10 - Santi Debriano & Arkestra Bembe 7/17 - Dick Griffin Big Band 7/24 - Joaquin Pozo y la Clave Suena 7/31 - Axel Tosca Trio feat. Xiomara Laugart</p> <p>Downtown Brooklyn/ Brooklyn Borough President Columbus Park, 209 Joralemon St, BK - 12PM 7/2 - Nikita White 7/9 - Steven Kroon Latin Jazz Sextet 7/16 - Ricardo Strobert Ensemble 7/23 - Rome Neal</p> <p>Bushwick Inlet Park 86 Kent Ave, BK, 6:30PM 7/11 - George Gray Jazz Coalition 7/25 - Gerry Eastman</p> <p>Bryant Park - Live After Dark 6th Ave and 40th St, 8PM 7/30 - Camille Gainer-Jones featuring the Immortals 7/31 - Alvin Flythe Quartet</p>
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This project is supported in part by an award from the National Endowment for the Arts, the New York State Council on the Arts with the support of the Office of the Governor and the New York Legislature and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council and by the Howard Gilman Foundation.

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MARCUS GILMORE

CLOSE TO THE SOURCE

BY MATTY BANNOND

At the age of seven, Marcus Gilmore already felt a powerful urge to pursue a career as a drummer—but he had no drumkit. “By then, I had some sticks and I’d carry them with me,” he says. “I’d play whenever I had an opportunity, like at church after the service was over. Or I’d go to Sam Ash Music or any of those music stores that had live drums set up.” Those on-the-sly percussive liaisons stopped after Gilmore’s tenth birthday when he received his first-ever kit as a surprise. In truth, there’s limited shock value in the family’s decision to deliver the drums. His dad is a saxophonist, his mom is a singer (they formed a gospel group in the ’70s), while drummer Craig Haynes and cornetist Graham Haynes are his uncles. Now thirty-seven years old, Gilmore is a Grammy winner, has appeared on the cover of *Modern Drummer* magazine and this month leads a group for six nights at the Village Vanguard.

It was Gilmore’s grandfather, pioneering jazz drummer Roy Haynes, who arranged that unexpected gift. “I have very early memories of seeing my grandfather perform,” he says. “I was about four and we went to Grant’s Tomb, which was one of the stops for the Jazzmobile program. This was Harlem in the early ’90s and all the food vendors were there... It was a very interesting place.” Gilmore lists New York City’s top centers for music education on his glittering resumé. He attended the famed Fiorello H. LaGuardia High School of Music & Art and Performing Arts before scoring full scholarships to The Juilliard School and Manhattan School of Music. Outside of formal learning, he began touring professionally at the age of sixteen and has shared the stage or studio with jazz icons such as Chick Corea, Jason Moran, Pharoah Sanders, Pat Metheny, Vijay Iyer and many more. “I’m fortunate that I’ve had the opportunity to meet a lot of my heroes, talk to them and even play alongside them,” he says. “Many of the elders were still around when I got started, but now a lot of the architects of this music have come and gone. I feel like the closer you get to the source, the better chance you have of achieving whatever it is you’re trying to achieve. If you’re trying to be a sincere artist that speaks your mind and you get a chance to meet people who’ve been doing that for fifty years, it’s a huge blessing.”

Mentoring has provided strong momentum for Gilmore’s development. In his early twenties, he learned from drummer and bandleader Chico Hamilton as part of a program operated by New York City’s The Jazz Gallery. In 2018 and 2019, Gilmore was paired with Indian tabla player and composer Zakir Hussain after securing a spot in the Rolex Mentor and Protégé Arts Initiative. This project ended with a showcase event, where members of the Cape Town Philharmonic performed his debut composition for orchestra. Gilmore has led two groups: Actions Speak and Silhouwav. Both kept audiences on their toes with shifting lineups and gatecrashing guests at

performances scattered around the globe and across several years. Cuban keyboardist David Virelles was a fixed presence in this pair of projects and is still a regular collaborator.

“Today, Marcus is the ultimate reference for anyone seeking to understand the history and future of drumming,” Virelles says. “I consider myself fortunate to have been in his orbit since 2009, having learned a great deal from him. He is one of my greatest teachers and a very dear friend. As the heir to a royal musical lineage, Marcus stands as one of the most advanced drummers ever—dedicated to expressing his ideas through composition, orchestration, form and rhythm.” Virelles also added piano and synthesizers to his teacher and dear friend’s 2023 single, *For Loved Ones* (Dream Gold Soul). The seven-minute track includes strings from Miguel Atwood-Ferguson and bass from Burniss Travis. Gilmore composed it in 2015 when his grandmother passed away, then recorded various parts in 2016 and 2017. It’s a meandering aural experience with major and minor chords interrupting each other, like the overlapping currents of love and pain during grief. Another esteemed pianist, Fred Hersch, recently invited Gilmore to join a one-week engagement last month at the Village Vanguard in a trio formation with bassist Thomas Morgan. “I’d been hearing about Marcus for many years from all sorts of people I respect,” Hersch says. “He more than lived up to his reputation! He’s comfortable playing any kind of music and his time feel is exceptional. I’ve played with many of the great drummers in history. For a youngish player, he’s already at master level. And he’s a joy to be around!”

Pianist Jason Moran and Gilmore played on last year’s *Refract* (Red Hook), an album of fourteen tracks constructed around electronics and tape loops prepared in advance, processed in real time and polished after recording by the artist BlankFor.ms (real name Tyler Gilmore). “He had about eight segments that he played, then Jason and I would improvise with them as they faded in and out,” he says. “It was such a fun project. I’m really into the soundscapes BlankFor.ms creates.” For his own upcoming stint at the Village Vanguard, Gilmore is bringing together a quintet with Virelles and Travis, as well as Rashaan Carter (bass) and Morgan Guerin (saxophones, flute). “We’ll be playing my compositions plus some stuff from other members of the band and maybe a couple of other things as well,” he says. “We’re making a live recording and we have some special guests lined up, but I can’t say who that may or may not be...”

Gilmore’s twisting path has carried him from the shadowy corners of his local Sam Ash to the spotlight of prestigious stages around the globe. Family, friends, institutions, elders and mentors have helped him steer the true course on that journey. It’s a story that started with a surprise and has continued to startle and ambush listeners worldwide. Expect the unexpected on the road ahead.

For more info visit [instagram.com/drummerslams](https://www.instagram.com/drummerslams). Gilmore is at Village Vanguard Jul. 23-28. See Calendar.

Recommended Listening:

- Vijay Iyer — *Reimagining* (Savoy Jazz, 2004)
- Vijay Iyer Trio — *Historicity* (ACT Music, 2008-9)
- David Virelles — *Mbókò* (ECM, 2013)
- Steve Coleman and the Council Of Balance — *Synovial Joints* (Pi Recordings, 2014)
- Pat Metheny — *Side Eye NYC VI.IV* (Modern Recordings, 2019)
- BlankFor.ms/ Jason Moran/ Marcus Gilmore — *Refract* (Red Hook, 2023)

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AARON DIEHL

THE REAL DIEHL

BY MARILYN LESTER

MARIA JARZYNA



Not yet 40, pianist Aaron Diehl, long-acknowledged as a musical prodigy, has already accomplished what others might take years more to achieve. A succinct accolade comes from musician-educator Loren Schoenberg, a founder of The National Jazz Museum in Harlem and Senior Scholar there: “Aaron is without exaggeration a once-in-a-generation talent—a true successor to the rarified lineage of Hank Jones, John Lewis and John Hicks.” This July, Diehl assumes the prestigious post of Artistic Director of 92NY’s annual “Jazz in July” series, a position held by only two prior masters of the keys: Bill Charlap (from 2005-23) and his predecessor, founding Artistic Director Dick Hyman (who started his tenure in 1985). Diehl was hand-picked by the former, as Charlap declared, “There was only one choice—and it was Aaron.” Also on the young pianist’s current resume is his Grammy-nominated 2023 release of the *Zodiac Suite* (Mack Avenue), composed by trailblazing jazz pianist-arranger Mary Lou Williams in the mid ‘40s. His interpretation continues to receive acclaim, as part of a journey that began for him twenty years ago, when Diehl (then at The Juilliard School) met Williams’ last manager, the Jesuit priest, Peter O’Brien.

Diehl’s musical journey began in 1992 at age seven when he started classical piano training in his native Columbus, OH. “My love of piano came out of listening to the music of Bach,” he says. Grandfather Arthur Baskerville, a pianist and trombonist, was one of his first influences. Jazz entered his life at Interlochen Summer Camp where he met contemporary, Eldar Djangirov, a devotee of Art Tatum and Oscar Peterson. In 2002, while participating in the Jazz at Lincoln Center Essentially Ellington High School Band Competition, he was awarded “Outstanding Soloist.” A scant two years after graduating from Juilliard, he released his first live album in 2009, a solo concert recorded at the Caramoor Festival. Regular releases followed, including 2020’s *The Vagabond*, which immediately preceded the *Zodiac Suite*.

One of Diehl’s artistic gifts is the ability to meld classical and jazz motifs into uniquely bold musical statements. Pianist-composer Ethan Iverson says of Diehl, that he’s “comfortable with both notation and improvisation. Usually if someone has that kind of rep, the blues and swing side of things is neglected. Not so with Aaron, who digs deep and always takes care of business.” This attribute underpins Diehl’s *Zodiac Suite*, a project Williams began to conceive in 1942—twelve movements inspired by the astrological signs and dedicated to a musician or performer born under that sign, including Ben Webster and Billie Holiday (“Aries”), Duke Ellington (“Taurus”), Lem Davis (“Cancer”) and a host of luminaries such as Art Tatum, Thelonious Monk and Charlie Parker (“Libra”). Beyond that meeting with Father O’Brien in 2004, another chance meeting with O’Brien occurred a few years later in 2006, in a church setting. At that time, Diehl became aware that Williams wrote sacred music; like Diehl, she was Catholic, having converted to the faith. “That [meeting] was the beginning of my journey of Mary Lou Williams,” Diehl reveals. Study and playing of these sacred works followed. Interest in the *Zodiac Suite* grew. *Zodiac Suite* has never been an unpopular work, even if its author has receded somewhat into history. While Diehl was ruminating and working on his vision

for the suite, it was recently performed by the New York Philharmonic (conducted by Tito Muñoz) and Kansas City Jazz Orchestra, and recorded by France’s Umlaut Chamber Orchestra (2023). Pianist Chris Pattishall, a friend and colleague of Diehl’s, released his interpretation of the suite called *Zodiac* (2021).

Of course, Diehl was aware of these efforts; just before the pandemic, he began to explore the work fully, taking a deep dive into the performance history of *Zodiac Suite* as well as into various Williams arrangements and commercially distributed charts. In the history of the suite, she worked on many iterations, from small groups to a 70-piece orchestra, and in her lifetime, there were many presentations of the work. “When I investigated the original manuscripts,” Diehl reports, “there were a lot of issues, copying issues and parts that had a lot of errors, essentially.” What ensued was a process of development and work-shopping the piece, collaborating with the classical orchestral collective, The Knights, resulting in Aaron Diehl and The Knights’ *Zodiac Suite* album, which achieved immediate success upon its release. (This summer, The Knights and Diehl will perform the suite at the Ravinia Festival in Highland Park, IL, as well as just north of the city in Westchester County on Jun. 30 at Caramoor in Katonah, NY.)

A strong part of developing *Zodiac Suite* for Diehl was about its composer. Williams was herself a piano prodigy who became an arranger for Benny Goodman and Duke Ellington and was close to the jazz luminaries of her day, including Charlie Parker, Dizzy Gillespie and Monk. Diehl says, “I wasn’t sure what she [Mary Lou] had intended, there were no articulations and such.” Diehl also came to realize he’d taken on some of the issues that Williams had faced in mounting *Zodiac Suite*. “The piece was not given a certain kind of attention, programmatically,” he explains. “There were all kinds of cultural and racial barriers, and issues with sexism at the time.” Williams struggled to fully realize the piece, despite its eventual success. At one point, tapes of the 1945 debut of the suite were even stolen. In working on the suite there was also an element of honoring history; Williams loved Ellington and when she heard the *Black, Brown and Beige* suite at its Carnegie Hall debut in 1943, she decided she too wanted to create a work along those lines. She also had a foot firmly planted in classical music and wanted to create a work incorporating both genres. Through early development and a pandemic, Diehl’s *Zodiac Suite* emerged as a work probably destined to be its own classic. As jazz, he says, “there are certain liberties that we knew we could take.” For example, “Virgo” was the sole movement given an element of swing, and “Scorpio” was arranged with an Ellington groove. “We didn’t take huge, huge liberties. The orchestration is all hers.” Diehl is proud to be part of “getting some of her music out there and celebrating it. It’s probably one of the most rewarding experiences I’ve had to date, even with all the challenges.” In the learning curve of presenting this astounding version of the *Zodiac Suite*, Diehl says he also became immersed in the “power of resilience and perseverance and continuing to fight for something in which one believes.”

And now, this month, Diehl begins his next big adventure, curating “Jazz in July,” a festival with open-ended possibilities. The festival also happens to be a jewel

in the crown of the august 92NY, which has had a long commitment to the genre. In 1955, 92NY (known then as The 92nd Street Y) hosted the Modern Jazz Festival with pioneering jazz artists such as Monk, Charles Mingus and others. In the ‘60s and beyond the likes of Betty Carter, John Coltrane, Sonny Rollins and Sarah Vaughan appeared at the venue, and jazz has since played a significant role at the venue. In 1985 Dick Hyman established “Jazz in July” at a time when only the earliest stirrings of Jazz at Lincoln Center were emerging. And in each year of the “Jazz in July” series, the stars of subsequent jazz generations appeared in productions of broad programming, offering fresh perspectives on the developing worldwide jazz scene. Under Charlap’s tenure, there’s been an added focus on American Songbook homage via the jazz idiom, along with an emphasis on pianism. A successful core of talent for Charlap was in his mother, jazz singer Sandy Stewart, wife Renee Rosnes and his long-standing trio of Peter Washington (bass) and Kenny Washington (drums).

Diehl has big boots to fill. Naturally, the challenge is exciting and appeals to his sensibilities of plugging into the “wide range of emotion and feeling and depth that music has.” Just as the baton was handed to him by Hyman, Charlap had a strong feeling that Diehl would be the perfect “good fit.” Of the many reasons why, Charlap cites “his great command of the instrument and love of and embracing of the entire spectrum of jazz piano. Its full history, the past, present and future all at the same time. His warm and welcoming presence with other musicians. His natural, personal charisma which is both humble and confident at the same time. His imagination and ability to put a personal imprint [on his role] as a presenter. He has such a wide range of depth and vision and imagination and dimension.” The new curator will also have more flexibility to work within the new, intimate Buitenhuis space, in addition to the large Kaufman Concert Hall stage. What remains the same as his predecessors’ task is to balance artistic vision with the “realities of the marketplace.” Diehl is ready. His vision is to provide expansive opportunities in an environment of “creativity of all types.” Ethan Iverson has no doubts about the success of Diehl’s tenure at 92NY. “Wherever Aaron is headed, it’s going to be great,” he predicts, “and it’s going to be done in his own way.”

For more info visit aarondiehl.com. Diehl plays at 92NY’s “Jazz in July” on Jul. 17, 20, 25 and 27. (“Jazz in July” runs from Jul. 17-27). See Calendar.

Recommended Listening:

- Aaron Diehl—*Live at The Players* (s/r, 2010)
- Cecile McLorin Salvant—*WomanChild* (Mack Avenue, 2013)
- Aaron Diehl—*Space, Time, Continuum* (Mack Avenue, 2015)
- Aaron Diehl—*The Vagabond* (Mack Avenue, 2019)
- Tyshawn Sorey Trio—*Continuing* (Pi Recordings, 2022)
- Aaron Diehl & The Knights—*Zodiac Suite* (Mack Avenue, 2023)

*TNYCJR contributing writer Kyla Marshall also contributed reportage for this article.

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DON PATE

IN, OUT AND ANY WHICH WAY

BY SYLVIA LEVINE

For bassist Don Pate, playing music is as natural as breathing. The youngest of three children of legendary arranger and bassist Johnny Pate (who celebrated his 100th birthday last December), he heard and appreciated music being created and performed from infancy. With the background of his father's work in jazz, soul, blues, pop and R&B (from Stuff Smith, Earl Bostic and Wes Montgomery to Curtis Mayfield and the Impressions, The Staple Singers and B.B. King), Don Pate never felt constrained by categories. As collaborator/drummer Ra Kalam Bob Moses says about his close friend and musical colleague: "His playing comes from a deep, mind-free wide open space."

Pate grew up in Chicago, took band in high school with William Abernathy and Burgess Gardiner (well-known educators in the big band tradition), and thought he might play the tenor saxophone. But he gravitated to the bass and studied with Chicago Symphony Orchestra bassist Rudolf Fahsbender, who also taught the late Richard Davis. It was Fahsbender who gave him an ultimatum—music or football, his other love. "He told me, if you get your hands crushed out there on the field, your bass-playing days are over," Pate remembers. So, he ended up in Boston—first at Berklee College of Music and then at the New England Conservatory with a full scholarship to Gunther Schuller's fledgling jazz program. "Me, Harvey Mason and a piano player named Ron Francis were the first students," he recalls. As important to his career, though, was meeting drummer Roy Haynes in Boston, who would then bring him to New York. "There was music 24/7 in New York then, so much happening!" The association with Haynes was life-changing for the young bassist. "I'm a lifetime member of the Hip Ensemble," Pate says, "which is what he called that band. We went all around the world—saxophonist George Adams, Marvin Hannibal Peterson on trumpet, the piano player most of the time was Carl Schroeder but sometimes Cedric Lawson, and different guitar players..." Pate would form a close musical connection with Adams, recording with him in 1979, on the saxophonist's *The Paradise Space Shuttle* (Timeless). "That was a nice record," Pate recalls. "George had

hooked me up earlier with Gil Evans for the Jimi Hendrix project—I worked quite a bit with Gil, traveled to Europe a few times and was on the 1974 recording, *The Gil Evans Orchestra Plays the Music of Jimi Hendrix*. But sometimes, I would leave the band, things might have gotten strange, and then I'd come back."

Also, soon after arriving in New York, Pate teamed up with organist Larry Young. He once drove Young from New York to Chicago to go to the Hammond organ warehouse. "They had given Larry an organ, and he had to go there and test out different organs and choose one," Pate said. "That trip was my first encounter with practicing Muslims. We had to stop the car so Larry could pray five times a day. I later met a lot of Muslims, of course; my son and his wife are Muslims, but that was my first encounter. I was raised AME (African Methodist Episcopal)." They worked together often in that period. Young's father owned several bars between Newark and Jersey City, and as Pate recalls they would make the rounds of each one rehearsing his latest music. If he was just playing in one of the bars, Young would sometimes hire up to three bass players, some guitar players, drummers, a percussionist, and then sit down for a three-hour set. Accompanists would drop out, and another would take his place—it was a public jam session. "You could come and go as you pleased," Pate reminisces. "Nothing was concrete...but he was famous for making all these sounds that no one else did. I enjoyed that. He would come up with these bass lines that were continual but that would lead to other melodies. He was always interesting to play with." Pate was fortunate in the '80s to be called by Sonny Rollins and Ahmad Jamal at the same time, and so he had to choose. Rollins wanted an electric bass player and Jamal wanted upright; Pate was proficient on both but ultimately went with Rollins, making several tours.

Unlike many bassists, Pate has no preference between upright and electric, leaving the choice to the bandleader. He also enjoys both playing free and more "inside," although now he seems to lean more toward free music. The bassist could be heard subbing in the bands of pianists Kirk Lightsey, John Hicks and Hilton Ruiz in the late '80s and, in 1990, recorded with Larry Willis on *Heavy Blue* (SteepleChase). "That was a great record," Pate fondly remembers. Pianist/organist/vocalist/composer Amina Claudine Myers recalls working with Pate decades ago for her early '80s *Circle of Time* (Leo), especially regarding his personal warmth and versatility. "Playing with him was so easy because of his feeling of my music, as well as traditional compositions," she says. "He will do what is necessary to make a successful performance." Saxophonist Hayes Greenfield concurs: "I

love Don... He is an open-minded player—he can play inside, he can play free; he is about being in the moment with sincerity. I remember when I was doing a lot of duo work with (drummer) Rashied Ali, he called in Don to make it a trio for a recording. He just fit right in! He is such a beautiful open-spirit player."

Drummer Ali was with guitarist Tisziji Muñoz in the '90s, when Pate joined them. Later Moses joined the band, both with Ali and as the sole drummer after Ali's passing. Moses said of Pate, "I first heard him with Roy Haynes in the '60s. I call him 'Don the lion-hearted'. He is my favorite bass player to work with." And Muñoz agrees: "Don ['Yaka', as he calls the bassist] is still keeping it together for what I do. Great cat, dependable, never hesitating, always pushing/driving the time as needed, in, out, any which way and always strong. That is the master Don Pate." The music Pate performs with Moses and Muñoz is mostly original. The bassist reveals that "Muñoz has booklets of his music, his songbooks. The charts are like road maps or skeletons of what you play. Nothing is set in stone... With him, it is more about the personalities than the instruments and he will play with all kinds of instrumentation." Performing and recording with Moses and Muñoz, separately and together, has become Pate's primary outlet now for over 35 years. Having first recorded with Muñoz in 1988 (*Visiting This Planet*, Anami Music), the bassist has since appeared on nearly 30 of the guitarist's albums to date.

Three upcoming gigs in New York with Pate's two closest musical associates—sometimes with Moses as the leader, other times Muñoz—demonstrate that Pate is and will always be their bassist of choice.

Pate is at National Jazz Museum in Harlem with Ra Kalam Bob Moses' Heart Breath Ensemble Jul. 11, Shapeshifter Lab with Bob Moses/Tisziji Muñoz Group Jul. 13 (part of Wide Open Works Summer Festival) and The New School's Arnhold Hall with Tisziji Muñoz/Ra Kalam Bob Moses' Cosmic Spirits Jul. 15 (part of Downtown Music Gallery's 33rd Anniversary Celebration). See Calendar.

Recommended Listening:

- Roy Haynes—*Senyah* (Mainstream, 1972)
- Shunzo Ohno—*Something's Coming* (East Wind, 1975)
- Amina Claudine Myers Trio—*Circle of Time* (Leo, 1983)
- Tisziji Muñoz—*Death Is A Friend of Mine* (Anami Music, 1996)
- Rashied Ali/Hayes Greenfield (with Don Pate)—*Duo + One* (Dots & Lines-Survival, 1997)
- Tisziji Muñoz—*Sky Worlds: Heaven Born* (feat. Ravi Coltrane, Rashied Ali) (MRI, 2002)

LEST WE FORGET



HERBIE NICHOLS

RESCUED FROM OBSCURITY

BY GEORGE KANZLER

When Herbie Nichols died at 44 in 1963 of leukemia, the 1960 edition of Leonard Feather's *Encyclopedia of Jazz* devoted a scant three inches to the Nichols entry. Feather wrote "An early associate of Thelonious Monk, Nichols was sidetracked into jobs that prevented his modern jazz style from being heard widely...Not until '55, when he made his first solo records [trios] for Blue Note, was his harmonically adventurous style fully displayed."

A.B. Spellman's ground-breaking critical biographical 1966 work, *Four Lives in the Bebop Business*, was

published when none of Nichols' four LPs (three from Blue Note, another from the defunct Bethlehem label) were in circulation. The pianist's career was a chronicle of obscurity, an original player and composer who was almost never able to present his own creative and distinctive music to the listening public. Instead he toiled in R&B and Dixieland bands, or backed up singers for little money and thus gained diminished recognition. Spellman thus summed up Nichols in his book: "The job is not where the jazz artist goes to earn the means of exploring his craft further; it is the place where his craft is applied, and that was the destruction of pianist and composer Herbie Nichols." The author described Nichols' style as falling "in a musicological sense, between those of Teddy Wilson and Thelonious Monk," melding the "keyboard dexterity, the clarity, the sonorous tone" and elegance of Wilson with "the dissonances and kind of melodic structure based on a preconceived rhythmic development" of Monk.

Herbie Nichols, born January 3, 1919 in the San Juan Hill section of New York City, attended the City

College of New York and served in the U.S. Army from 1941–43. At the outset of his career, the pianist participated in the Harlem sessions that led to the development of bebop. Billie Holiday famously wrote lyrics to his song "Lady Sings the Blues". Yet only occasionally did he work with stylistic contemporaries or perform his original music publicly. At the time of his death, Nichols had composed about 170 songs. In the period of 1955–57 he recorded the few albums on which his reputation is now largely based: *The Prophetic Herbie Nichols, Vol. 1 & 2* (1955), *Herbie Nichols Trio* (1956) and *Love, Gloom, Cash, Love* (1957). After his death, most of his unrecorded compositions were destroyed in an apartment flood; however, unissued recordings, including eight "new" songs, were discovered and released in the '80s.

For those who cherished those LPs, Nichols' indelible, penetrating melodic phrases, akin to earworms, and his flexible sense of time in his

(CONTINUED ON PAGE 33)

NOTICE RECORDINGS

LIVING OUTSIDE THE ALGORITHM
BY KURT GOTTSCHALK

Evan James Lindorff-Ellery is committed to physical media, even while there's something transient about the albums he issues on his Notice Recordings. Lindorff-Ellery launched the label in Chicago in 2008 with Travis Bird, initially to release recordings by their electronic noise drone duo Dense Reduction—often on repurposed cassettes bought at thrift stores. After the duo ceased operation, Lindorff-Ellery carried the operation to Portland, OR (where there's a healthy noise scene) and then, five years ago, to the Hudson Valley in upstate New York. During that time, the catalog has grown to more than 80 titles. Fifteen years ago, with the CD market on a downward slide, cassette labels were an increasingly viable and cost-efficient way to make and distribute recordings on a small scale. There may be fewer of those labels around now, but Lindorff-Ellery stays true to the mission. "At that time, there were a lot of cassette labels," he says. "Before Bandcamp, before Soundcloud, it was the only way to hear a lot of music. The label was a little different than

it is now. At the beginning, it was more synth noise, sound art and to document the work we were doing."

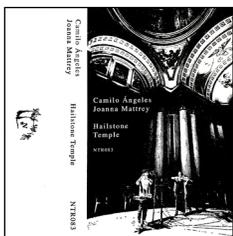
The sort of work released on Notice has broadened over the years and Lindorff-Ellery's own artistic output now leans more into the visual. His work can be seen on many of the covers of the albums he issues, which continue to be limited editions of 100 with no second pressings. "Maybe I'm just a bad business person but I'm not that interested in going back," he says. "You can download it if you want it." Asked about releasing albums on other physical formats, he says, "It wouldn't feel right. I don't want to get into vinyl. That's for another label, someone else can do that. I might do a 7" or a lathe cut, I can see that happening." And what he's looking for in a recording hasn't changed much either. In a word, the ethos is "honesty," he says. "Unpretentious things that aren't labored over really interest me, and a lot of that is in free jazz." Cassette labels capture events and experiments, he explains, "as opposed to having the weight of a refined album. I feel we've stuck to it for the most part. I stuck to that aesthetic of documents of first meetings, live events."

Recent titles include a recording by duo Sandy Ewen (guitar) and Jason Nazary (percussion), and a trio of Jessica Ackerley (guitar), Frank Meadows (bass) and Eli Wallace (piano, synth). And at the end of last year, Notice released a *Hailstone Temple* by Joanna Mattrey (viola) and Camilo Ángeles (flute), recorded in Mexico, Mattrey's third release with the label. "I have so much appreciation and respect for the work Evan and Notice

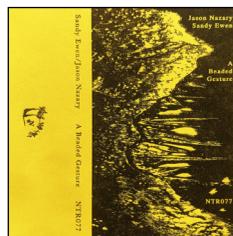
Recordings do," she says. "Not only do they put out a huge amount of albums every year, they are also really into recordings of live performances. So much of what this music is about is the raw connection between the performers and listeners in live performance and I think honoring and documenting that is something really special that Notice Recordings makes a point to do." Their relationship began with Lindorff-Ellery and Mattrey organizing outdoor gigs during the pandemic. That led naturally to a cassette release, and then more of each. "When Evan and I first talked about putting out my solo record, he had already heard me play several times, so we already had a sense of what kinds of sounds I might bring to a record," she adds. "It's so different when you have in-person relationships with folks from record labels, rather than communicating through email. It really helps build and strengthen the community. I do feel like I can bring some really out and noisy recordings to Notice that I might not try to send to other labels, and it's so vital that we have resources like Notice Recordings to help share our work."

Upcoming releases include a duo with Alex Riva (flute) and Ilia Belorukov (modular synth), who did a previous Notice release with Jason Kahn (electronics, multi-instruments); as well as a collaboration between Luke Martin (bass) and poet No Land; and solo sessions by Sam Newsome (soprano) and onetime Bikini Kill member, Erica Dawn Lyle (noise guitar). Also on tap is

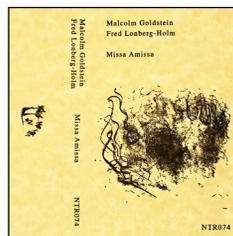
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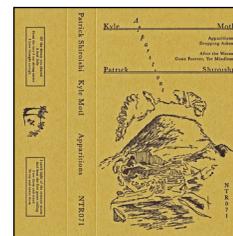
Hailstone Temple
Camilo Ángeles/Joanna Mattrey



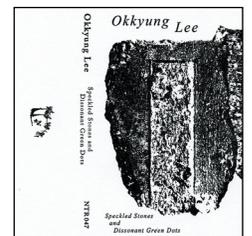
A Beaded Gesture
Sandy Ewen/Jason Nazary



Missa Amissa
Malcolm Goldstein/Fred Lonberg-Holm



Apparitions
Kyle Moti/Patrick Shiroishi



Speckled Stones and Dissonant Green Dots
Okkyung Lee

VOXNEWS

FIREWORKS

BY SUZANNE LORGE

During the 2010s, vocalist **John Dokes** was the regular front man for the George Gee Swing Orchestra, which has been the de facto house band at Swing 46 for the last 20 years. It's hard to imagine a more apt setting for the smooth baritone, just as it's hard to avoid favorable comparisons to Nat King Cole, Johnny Mathis and other charismatic crooners whose contributions to the vocal canon readily bridge any gap between jazz and traditional pop.

On his third album as leader, *Our Day* (Swing Theory Entertainment), Dokes excels as an interpreter of cherished favorites such as "Our Day Will Come", a brightly choreographed opener; "Moanin'", with its sophisticated blues phrasing; and "L-O-V-E", as a happy samba. He reserves the album's middle tracks for some vocal tunes heard less often, including Michel Legrand's "I Will Wait For You", its text less poignant but more pointed in the big band format, and Freddie Hubbard's jagged melody in "On the Red Clay", with Mark Murphy's tactile lyrics. Beyond these well-written tunes, so closely related to American Songbook, Dokes ventures into classic R&B—a natural fit for his deliciously sonorous instrument. He settles comfortably into Billy Ocean's pop hit "Suddenly", enhanced by the horn section's clean interjections and Benard Ighner's "Everything Must Change", usually performed as an

aching, wistful ballad. In Dokes' big voice, however, the lyrics' focus lands on their redemptive message: "Broken hearts will heal...that's just the way of time...nothing goes unchanged", he sings. Dokes will officially launch the record at Birdland with George Gee and company (Jul. 7).

Besides Dokes' *Our Day*, several other note-worthy vocal albums will light up the skies over New York City this month. Chanteuse **Allyson Briggs** makes full use of her appreciation for all things retro on her newest release, *Promises, Prayers, and Raindrops: Allyson Briggs Sings Burt Bacharach* (Algos Music). Backed by her band, Fleur Seule, she tackles the '60s catalog of this songwriting master, taking most of the album's 20 tracks from charting songs written with lyricist Hal David (just randomly, given the sheer number of the duo's hits: "Do You Know the Way to San Jose?", "What the World Needs Now Is Love" and "(They Long to Be) Close to You"). But she also includes Bacharach music from other times and collaborators, including "That's What Friends Are For", written with Carole Bayer Sager and "Arthur's Theme (Best That You Can Do)", with Sager, Christopher Cross and Peter Allen. Most curious is Friedrich Holländer's "Wenn Ich Mir Was Wünschen Dürfte", popularized by Marlene Dietreich in 1931; almost 30 years later, Bacharach would arrange the piece for Dietreich and his orchestra, and today, Briggs makes this one her own. She releases the album at Birdland Theater in *Bacharach at Birdland* (Jul. 9).

Trumpeter/vocalist **Matt Von Roderick** brings a modern rock sensibility to his vocal tracks on *Celestial*

Heart (BFD), using distorting effects ("Fly Me to The Moon"), bluesy growls ("The Seventh Son") and insouciant phrasing ("I Fall in Love Too Easily") to convey a confident detachment. In and around these discrete vocalizations, Von Roderick leads his superbly improvisatory trio, toggling between dystopian visions and heartfelt affirmations. He plays from the record with pianist Gil Goldstein at Dizzy's Club (Jul. 23).

The following evening, in the same venue, singer **Fay Victor** leads her instrumental ensemble, Herbie Nichols SUNG, in selections from *Life Is Funny That Way* (TAO Forms). Using melodies taken mostly from pianist Nichols' 1955-56 Blue Note sessions, Victor wrote lyrics and arrangements to honor the composer's influence on her own musicianship. She brings her inimitable scatting to each of the tunes (e.g. "Shuffle Montgomery" and "The Happenings")—but most notable is her rendition of "Lady Sings the Blues", a confab of Billie Holiday's lyrics and Nichols' melody from "Serenade". Though this was one of Holiday's signature tunes, the blues singer always left off the bridge in performance, Victor explains. "So I wanted to sing the lyrics with his bridge."

Summer gigs: vocal jazz innovators **Jenna Camille** and **Anaïs Maviel** each have a set at Ibeam Brooklyn's Free Spirit Festival (Jul. 12-13). 92NY brings together three consummate singers from different generations in *Singers and the Song*—**Marilyn Maye**, **Catherine Russell** and **Ekep Nkwelle**—as part of its "Jazz in July" series (Jul. 20). **Dena DeRose** visits Birdland Theater with her exceptional trio in two different configurations with special guests (Jul. 19-21).

FESTIVAL REPORT

FESTIVAL INTERNATIONAL DE MUSIC ACTUELLE DE VICTORIAVILLE BY TRISTAN GEARY

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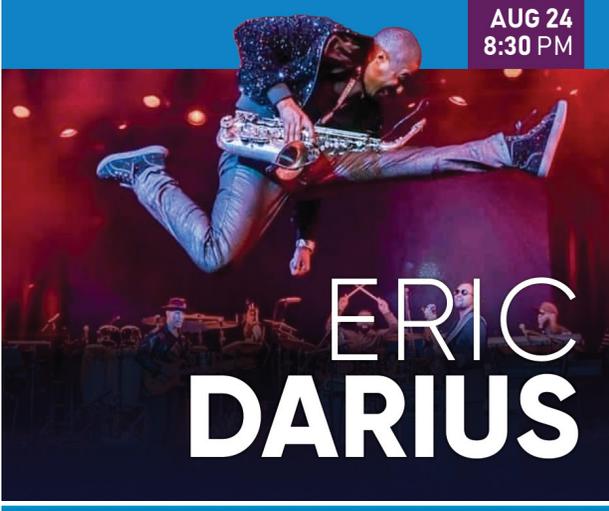
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Roscoe Mitchell @FIMAV



DoYeon Kim @Long Play Festival

At 83, **Roscoe Mitchell** walked onto the stage to rapturous applause. He looked regal, dressed in a striking purple suit and matching hat. Peppered across the stage were illuminated works of art created by this legendary founding member of the Art Ensemble of Chicago, his boyish frame now perched like a Buddha on a high stool. Mitchell was the literal and spiritual center of the 40th Festival International de Musique Actuelle de Victoriaville (FIMAV), four days of mind-expanding music (May 16-20) held across two sleek concert halls, a hotel ballroom and a church in Victoriaville, Quebec. The concertizing Mitchell then launched into an improvisation on the bass saxophone, an instrument standing as tall as he was sitting. Meandering through chesty low notes and wispy upper registers with a probing curiosity, he arrived at tonal centers, picked them up, examined them and departed from them as gracefully as he greeted them, as if they were passing thoughts to which he'd mastered the art of non-attachment. Circular breathing allowed for lengthy phrases, increasingly stirring the longer they sounded. It felt like the whole concert was delivered in one continuous breath, a single thought with bold digressions and eager homebases.

But two days and 11 concerts before Mitchell took the stage, FIMAV 2024 launched with the world premiere of **Pascal Germain-Berardi's** *Basileus*. Held upstairs from the smaller cabaret hall where Mitchell played, over 50 musicians crowded the stage, including three electric guitarists, eight acoustic guitarists, a battery of percussionists and a volley of brass instrumentalists. The sound combined opera and heavy metal, deploying the epic quality of both. The lead singers switched between traditional operatic voice and gutbucket growling. Delivered in French, the plot revolved around a family confronted with a bitter power struggle in a time of war. There was rarely a moment where the timpanist wasn't playing, and the percussionists darted around their setups like worker bees in a hive. The music churned as if a lumbering war machine. Particularly exciting was the Growlers Choir of eleven singers who, towering at the back of the stage, acted collectively as the narrator, furthering the plot with growled, screamed and whispered libretto. In the audience, metalheads with gnarly band T-shirts sat next to bespectacled avant garde music enthusiasts, creating a curious hang. At the end, the audience screamed back, giving a standing ovation.

Three seasons old, **Bang on a Can's** Long Play Festival (May 3-5) is an exciting nexus of classical/jazz, composition/improvisation, local/global, human/machine. There were over fifty shows in nine downtown Brooklyn venues, all within walking distance. Opening night held three concerts, the rest scheduled Saturday and Sunday, noon to midnight, a new show available almost every half hour, giving festival-goers myriad choices.

Friday (May 3) was a foretaste of and bar-setter for the festival's following acts. Poet/singer **Patti Smith** appeared at BAM Opera House with Soundwalk Collective—Stephan Crasneanski (laptop), Simone Merli (analog synth), Lucy Railton (cello), Diego Espinosa Cruz Gonzalez (percussion, marimba)—reciting poems to a backdrop of film clips by Andrei Tarkovsky and Pier Paolo Pasolini, the sum of the imagery/music/poetry surpassing the parts. Smith ended by singing "Peaceable Kingdom" and "People Have the Power" accompanied by her daughter Jesse (piano, vocals) and the audience (vocals, claps), who seemed to know most of the words. Afterwards, at Roulette, **Bang on a Can All-Stars**—Ken Thomson (clarinet, arrangements), Arlen Hlusko (cello), Mark Stewart (guitar), Vicky Chow (piano), Kebra-Seyoun Charles (bass), David Cossin (drums, vibraphone), Andrew Cotton (sound design)—repurposed film composer Ryuichi Sakamoto's most popular themes (from the album 1996) for the avant-rock ensemble, Stewart leading the charge with a loud biting attack, the set a cornucopia of delightful diversity.

Saturday (May 4) started at 1 pm with U.K. trombonist Alex Paxton playing his compositions with the **Oberlin Contemporary Music Ensemble**, a cleverly irreverent alliance of chaos and control, the conductor's baton stabbing wildly at constantly changing time signatures. The whole enterprise was steeped in humor, as when the score called for musicians to nonchalantly check their smartphones mid-number. Much more subdued, at least initially, was **Ensemble Klang** at BRIC Ballroom performing Peter Adriaansz' endlessly droning, in-and-out-of-tune soundscape to a backdrop of late novelist Robert Pirsig's voiceover description of a motorcycle trip. At Irondale Center, a picturesque space with a lofty wraparound balcony, worn wooden stairs, stained glass, cracked paint and old but serviceable rocking chairs, **Ekmeles** sextet sang George Lewis'

(CONTINUED ON PAGE 31)

(CONTINUED ON PAGE 32)

While hundreds of books have been written about the history of Jazz and begin in New Orleans, LA in 1865, **DR. PASCAL BOKAR THIAM's** book is the only one that makes so clearly the connection between the cultural standards of aesthetics of West Africa's great medieval empires Ghana, Mali and Songhai and what they contributed to the identity markers of America's art form Jazz through the development of the culture and the music of the Delta Blues away from the canons of Europe.

Pascal Bokar Thiam, Ed.D.

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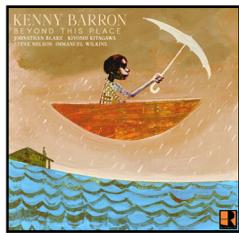
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Atlantis Lullaby: The Concert From Avignon
Yusef Lateef (Elemental Music)
Beyond This Place
Kenny Barron (Artwork / [PIAS])
by Scott Yanow



Abiding Memory
Phillip Golub (Endectomorph/Berthold)
by Thomas Conrad

In some ways Kenny Barron can be considered the Roy Haynes of pianists, under-recognized until his later years, despite his consistent brilliance. In 1961 when he was 17 and making his recording debut, Barron was already an impressive and mature soloist. During the 63 years since, while often overshadowed by other pianists and taken a bit for granted, he has quietly recorded gem after gem. Today, at age 81, having outlived nearly all of his elders and most of his contemporaries, Barron is as creative as ever.

Atlantis Lullaby, a Zev Feldman production that includes a 24-page booklet, is a previously unreleased double-album (available on LP or CD), recorded on July 19, 1972 featuring Barron as a sideman and the sole surviving member from the regularly working quartet led by Yusef Lateef (tenor, flute, soprano) that included Bob Cunningham (bass) and Albert "Tootie" Heath (drums). The pianist had worked with Lateef in Philadelphia during 1959-60, and was part of his group between 1971-74. Lateef, a unique performer who in his career ranged from bebop to soul jazz (although he never liked the word "jazz"), romping R&B, spiritual melodies, and during his last period, mood music, was one of the first Western artists to fully explore "exotic" instruments from Asia and India (preceding the "World music" genre and label). On *Atlantis Lullaby* he sticks to his tenor and flute, with just a cameo on soprano. The music includes the uptempo boopish romp "Inside Atlantis", a rocking booting blues in "Yusef's Mood" (that gives Barron a chance to stretch out for nearly 11 minutes), the boogaloo-ish "Eboness" (which has Lateef humming along with his flute), two short duets (one with Heath playing an Indian flute), a surprisingly slow rendition of "I'm Getting Sentimental Over You" and a way-too-long episodic work ("The Untitled"). Since the first disc clocks in around 42 minutes, eliminating "The Untitled" would have made this set into a very strong single album.

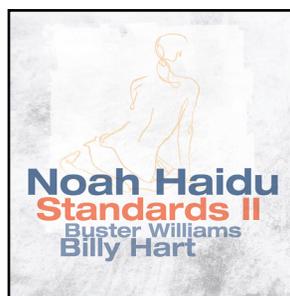
On Barron's *Beyond This Place*, his most recent release, the pianist performs six originals and three standards, joined on various selections by Immanuel Wilkins (alto), Steve Nelson (vibes), Kiyoshi Kitagawa (bass) and Johnathan Blake (drums). The leader displays plenty of versatility and youthful enthusiasm throughout the set. He hints at stride piano during parts of the alto/piano duet rendition of Thelonious Monk's "We See", borders on the avant garde during a wild version of "Scratch", pays tribute to bebop on "Tragic Magic", and is heated throughout a piano/drums performance of "Softly, as in a Morning Sunrise". Wilkins rises to the occasion, playing with great restraint during the melodic "The Nearness of You", hinting at Charlie Parker on some of the cooking numbers and going outside on "Scratch". The always-dependable Nelson also contributes some worthy solos and is a calming influence on the session. Since Barron has now led at least 50 albums, calling *Beyond This Place* definitive may not be quite accurate, but this rewarding release serves as proof that the pianist is still very much in his musical prime.

For more info visit elemental-music.com and pias.com. Barron is at 92NY's "Jazz in July" Jul. 17. See Calendar.

Our present jazz moment contains such a wealth of adventurous experimentation and fearless conceptual expansion as to rival any previous era of the art form. Yet even today, albums that occupy a unique sonic environment are rare. One is *Abiding Memory*, Phillip Golub's recording debut as a leader. The first impression of this music is its huge presence as a single, seething mass. Individual instruments are so embedded in one another that you are engulfed by the whole, with few isolated discrete threads of thought. Golub builds music in dense layers: he does not organize it according to established principles such as head-solos-head nor does he set his band into metrical motion. Instead, Golub lets his imposing ensemble loom in space. But his music never sounds static. It sounds dynamic because of its fierce inner energy. A project this unusual and this complete in itself does not happen quickly. Golub says that the music came together over a year in which he worked closely with four collaborators, none of whom are "famous," but are special talents: Alec Goldfarb (guitar), Daniel Hass (cello), Sam Minaie (bass) and Vicente Atria (drums).

Technology is in play on *Abiding Memory*. Golub employs post-production techniques in assembling many moving parts into complex textures and "uncanny timbral fusions." (That phrase comes from pianist Vijay Iyer's brilliantly descriptive liner notes.) But as you acclimate to Golub's world, you recognize something even more fascinating than technology: art. Golub's unpredictable music unleashes startling melodies. And his "composerly persona" (another phrase from Iyer) embraces improvisation. Ultimately, this deeply integrated ensemble entity is realized through the vivid voices of individual improvisers contributing to the whole. Golub's blocky, cryptic piano, Goldfarb's keening guitar, Hass' haunting cello, Minaie's ritualistic bass and Atria's portentous drums are not there for their own sakes. They serve the collective purpose, which is to evoke darkly cinematic narratives whose mysteries can only be approached through a nonobjective medium like music.

For more info visit endectomorph.com. Golub is at The Stone at The New School Jul. 6. See Calendar.



Standards II
Noah Haidu (Sunnyside)
by Ken Dryden

Over the course of his still young career, pianist Noah Haidu has shown an appreciation for songs written decades before his birth, while finding new avenues with which to explore them. *Standards II*

continues on this path, with the potent assistance of two brilliant veterans: Buster Williams (bass) and Billy Hart (drums), both of whom have played with numerous greats during their long careers in addition to leading their own bands.

From the start, listeners are in for a treat with the stunning, abstract setting of "Over the Rainbow". The classic Harold Arlen tune begins with Hart unaccompanied, before Williams then Haidu enter gradually. The pianist takes his time, hinting at the melody without diving head-first into it. The rhythmic freedom, edgy arco bass and musical tension make a stunning team effort. Freddie Hubbard's "Up Jumped Spring" has long been a jazz standard and the pianist's intimate, deliberate introduction also takes a roundabout route before focusing on this famous jazz waltz, a performance that ranges from Williams' sublime, intricate bass feature to the effusive joy when the leader is in the spotlight. Hart's inspired percussion, as usual, sounds effortless.

The trio's interpretation of the neglected Puerto Rican composer Pedro Flores' "Obsesión" is transformed into an engaging bossa nova with plenty of fireworks. Henry Mancini's music has been frequently played by jazz groups and Haidu's easygoing approach to "Days of Wine and Roses" settles into a natural groove, with Williams prominently showcased along with the pianist's lyrical, spacious improvisation, which is fueled by Hart's nimble brushwork. At the midpoint the drummer's switch to sticks completely changes the mood, as the trio transforms this standard from a ballad to an energetic bop vehicle. The decades-old warhorse "After You've Gone" remains a favorite of jazz musicians, and not just swing and stride interpreters, because of its many possibilities. There's nothing old-fashioned about this lively performance,

RECOMMENDED NEW RELEASES

- Cannonball Adderley – *Burnin' in Bordeaux: Live in France 1969* (Elemental Music)
- Kenny Barron – *Beyond This Place* (Artwork)
- Borderlands Trio (Stephan Crump, Kris Davis, Eric McPherson) – *Rewilder* (Intakt)
- Anthony Braxton Saxophone Quartet – *SAX QT (Lorraine) 2022* (i dischi di angelica)
- Billy Childs/Temple University Studio Orchestra – *Labyrinth* (BCM+D)
- Zaccai Curtis – *Cubop Lives!* (Truth Revolution Recording Collective)
- Jon De Lucia – *The Brubeck Octet Project* (Musæum Clausum)
- Maria Faust Jazz Catastrophe: 3rd Mutation – *Moth* (Bush Flash)
- Charles Gayle, Milford Graves, William Parker – *WEBO* (Black Editions Archive)
- Erik Griswold, Helen Svoboda, Chloe Kim – *Anatomical Heart* (Earshift Music)
- Louis Hayes – *Artform Revisited* (Savant)
- James P. Johnson – *World Broadcast Recordings* (Solo Art)
- Harold Land – *Choma* (Burn) (Mainstream-Wewantsounds)
- Jihye Lee Orchestra – *Infinite Connections* (Motéma Music)
- Nduduzo Makhathini – *uNomkhubulwane* (Blue Note)
- William Parker & Ellen Christi – *Cereal Music* (AUM Fidelity)
- Queen Esther – *Things Are Looking Up* (EL Recordings)
- Wadada Leo Smith/Amina Claudine Myers – *Central Park's Mosaics of Reservoir, Lake, Paths and Gardens* (Red Hook)
- TAC – *Monte dos Marmeleiros* (Robalo Music)
- Denny Zeitlin – *Panoply* (Sunnyside)

which is highlighted by Haidu's inventive chord substitutions and rollercoaster right-hand lines. The closing track is Duke Ellington's bluesy "I Got It Bad (And That Ain't Good)", which the trio plays in a soft, intimate setting that would hush any club audience.

Noah Haidu is clearly an artist to watch.

For more info visit sunnysiderecords.com. Haidu is at The Django Jul. 21. See Calendar.



Reverence
Charles McPherson (Smoke Sessions)
by Jim Motavalli

Judging by these live recordings from Manhattan's Smoke Jazz club last year, Charles McPherson is still, at 84, a vibrant presence on alto saxophone. The veteran Detroit player's new album, *Reverence*, is comprised of an all-original program, save for a heartfelt rendering of "Old Folks" (Willard Robison, Dedette Lee Hill) plus "Come Rain or Come Shine" (Harold Arlen, Johnny Mercer). And his group is top-notch: Terrell Stafford (trumpet), Jeb Patton (piano), David Wong (bass) and Billy Drummond (drums).

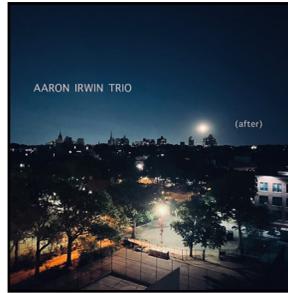
The session kicks off in sprightly fashion with the aptly named "Surge", a nice twisty minor blues line that would have fit nicely into any '50s Blue Note recording. Stafford, who tends to logically build his solos, is featured first, rising into the higher registers as Drummond kicks him forward with some Art Blakey-esque energy. The leader comes out swinging from the jump. If you expect McPherson to play it safe, guess again—he's all over his horn. As he says, "I'm not a safe bebopper, I'm a wild bebopper!" The attractive theme to "Blues for Lonnie in Three" features the two horns complementing and pushing one another forward in a style that harkens back to the altoist's work with Charles Mingus (1960-72). The saxophonist really sings on this one, from the top to the bottom of his horn. Patton, an experienced bop player (as longtime accompanist to Jimmy Heath and The Heath Brothers band), has a particularly luminous piano solo.

"Come Rain or Come Shine" is heard in a trio format, the saxophonist with minimal piano and bass accompaniment. It's a lot of exposure for McPherson, but this master has been playing ballad standards for more than 60 years. Is this the way Dexter did it? You bet. "Old Folks", with Stafford on board, will also have you reaching for the Kleenex box. Wong shows a swinging bass on "Dynamic Duo", followed by some adventurous forays from Patton and great skyscraping high notes from trumpeter Stafford. McPherson enters at an absolute boiling point, shouting, honking, making you spill your drink. It's a standout track. The album closes with the mid-tempo "Ode to Barry", for McPherson's mentor, fellow Detroitier Barry Harris. Wong again does yeoman service, and the leader's solo is full of grace.

McPherson and company returned to Smoke Jazz Club for the album release party in early May (the band the same as on the album, excepting Peter Washington in for Wong on bass). On their final night (May 5) of a four-night stand, the altoist was even wilder than on record, as on an absolute knockout 10-minute version of "Cherokee". Both horns threatened to levitate the roof. "We old guys still like to play like that," the leader said from the bandstand. The set list barely

touched the album, illustrating the group's versatility, and after the show, the leader headed out on an ambitious series of tour dates lasting into January of next year.

For more info visit smokesessionsrecords.com. McPherson's 85th Birthday Celebration album release concerts are at Dizzy's Club Jul. 18-21. See Calendar.



(after)
Aaron Irwin Trio (Adhyâropa)
by Tom Greenland

Though it might sound "simple," what Aaron Irwin accomplishes on alto saxophone and bass clarinet, with the help of Mike Baggetta (guitar) and Jeff Hirshfield (drums), is anything but. *(after)*, his ninth and newest release, is informed by an abiding interest in poetry, an artistic medium that, like jazz, conveys emotional truths through tone and rhythm, as much, if not more, than the literal meanings of the words or lyrics. Although a few tracks include recitations of a poem alongside the music, most only suggest the prosody—the patterns of rhythm and sound in poetry—by translating its flow of words into a flow of pure sounds. Irwin and company attempt this technique with a pared down approach: in lieu of complex chords and chromatic embellishment they favor triadic harmonies, diatonic melodies, slow tempos and straightforward meters.

"Frederick Douglass (after Robert Hayden)" sets Irwin's bagpipe-like, cool-toned alto against Baggetta's slapping cowboy chords, which drag or rush the beat, both eventually escalating to a jangly maelstrom. Similar episodes occur on "Daniel Boone (after Stephen Vincent Benét)", with Irwin's bass clarinet spreading out over guitar shimmers and whammies to a mixed-meter pulse; and "The Hill (after Joshua Mehigan)", where Irwin's bass clarinet remains staid and stoic in reaction to Mehigan's somber recitation of a graveyard scene. Baggetta's distinctive style, heard to fine effect on "Recuerdo (after Edna St. Vincent Millay)", recalls Bill Frisell's in its use of tasty embellishments, natural harmonics, double-stops and just a hint of electronic enhancement, though his strumming technique is uniquely his own. On "Pikes Peak (after Sarah Holland-Batt)" and "When I Heard at the Close of the Day (after Walt Whitman)", the trio takes more license with harmony, making side-trips and detours, pursuing parallel logic. "The Cemetery (after Steve Scafidi)" suggests a Celtic melody along the lines of "Danny Boy", freckled with alto microtones and false-fingered rolls. The freest episodes occur on "The President Visits the Storm (after Shane McCrae)", wherein noises evoking rattling chandeliers, cannon fire, jet engines and android chatter vie with Irwin's rich, low, resonant bass clarinet, Hirshfield's steady swing providing an anchor line through the stormy soundscape.

Just as Ernest Hemingway's stories use glaring omissions to suggest a deeper narrative and Japanese paintings use *Ma* (negative space) to lure a viewer's gaze, Irwin's music, like poetry, achieves its depth and complexity through allusion and connotation, pointing a finger towards the great ineffable unknown.

For more info visit adhyaroparecords.com. The album release concert is at Ibeam Brooklyn Jul. 8. See Calendar.

DROP THE NEEDLE



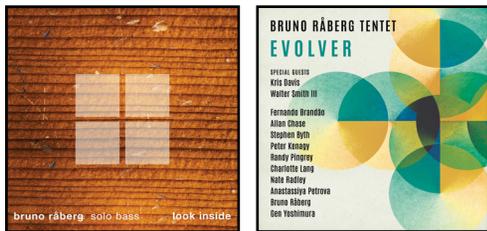
The Fox (Contemporary-Craft Recordings)
Choma (Burn) (Mainstream-Wewantsounds)
Harold Land
by Duck Baker

So many great tenor players came up in the '50s that it's probably inevitable that most of them don't get the credit they deserve. Harold Land (who died 23 years ago this month) is a prime example, a daring and original stylist who made his entrance on the first three Clifford Brown/Max Roach Quintet dates in 1954-55, and then appeared on several late '50s classics with a circle of West Coast hard-boppers that included pianist Carl Perkins and Elmo Hope, bassist/bandleader Curtis Counce and drummer Frank Butler. Reflecting the influence of John Coltrane, Land's style evolved considerably in the '60s as he teamed with vibraphonist Bobby Hutcherson on a series of varied and rewarding records that combined elements of modal post-bop, freer playing and even fusion.

But in his long and valuable career, Land never made a better record than *The Fox*. Then again, not many people ever did. Two factors make this date stand out: the participation of mercurial trumpeter Dupree Bolton and the presence of Hope. It's not that Hope is a better fit as a pianist than the wonderful Perkins, but he does push the music in an edgier way, and he was one of the most advanced jazz composers of the time. Bolton is one of the great might-have-beens in jazz history, a brilliant and original player who unfortunately managed just two studio appearances. The always fascinating Butler drives the rhythm as bassist Herbie Lewis keeps the date grounded, and the group feeling is electric. Four of Hope's tunes are featured, along with two by the leader, and the whole program is so good that it's pointless to try and name standout tracks. For jazz fans, *The Fox* is a must, and for audiophiles this superb vinyl reissue is a dream. Apart from the original pressing, it has never sounded this good.

Choma (Burn) was the second of three records Land made in the early '70s for the Mainstream label and possibly the most ambitious. This was the period of the group he co-led with Hutcherson and the vibraphonist is on hand, as is the group's pianist, William Henderson. Land doubles on flute, Hutcherson on marimba, and Henderson on Fender Rhodes. Harold Land, Jr. also plays both kinds of piano, and there are two drummers. This is a fusion-oriented date and features excellent soloing from Land and Hutcherson on four long tunes that range from funky soul-jazz ("Our Home") to modal heads (the title track). We often hear both pianists, both drummers, and bassist Reggie Johnson all busily going at it, while Land or Hutcherson solo, building up complex layers on simple harmonic frameworks. It's not a completely original concept, but the sound is pretty unique, and fusion fans in particular should seek this vinyl reissue out.

For more info visit craftrecordings.com and wewantsounds.com



Look Inside – solo bass
Evolver
Bruno Råberg (Orbis Music)
by Fred Bouchard

Wise, imaginative and witty, bassist/composer Bruno Råberg (who turns 70 this month) has steadfastly advanced his career over 14 albums of mostly upbeat originals via a buoyant, exuberant bass technique expressed in variable combos. His music is a deep-dive into a restless, ruminative wellspring of themes stemming from a sunny career that began in 1978 in his native Sweden with trombonist Eje Thelin. Since that time he has had much to draw and reflect upon as a sideman on 50 albums with an array of jazz notables, balancing clear-eyed stylistic evolution with what is a galaxy of collaborators (often colleagues at Berklee College of Music, where he’s been on faculty since 1986). His two most recent releases have hit the extremes: a reflective solo bass debut, and a chamber-like tentet that recalls an early nonet.

Look Inside – solo bass draws from Råberg’s world tours, festivals and studies, all of which rubbed off on him as he absorbed modalities such as Swedish folk tales, Karnatic modes, Brazilian samba and dodecaphonics. On Ellington’s “Prelude to a Kiss” and Gershwin’s “My Man’s Gone Now” he touches obliquely, effortlessly, as if woven into memory. “Island Pathways” leads a “pitter-panther-patter” of motifs diverging in yellow Nordic woods. He nibbles at “Nardis” (composed by Miles Davis, or Bill Evans, depending on your source) in a *kalimba* reminiscence and on “Gyrating Spheres” plays with geometric forms in counterpoint: tap, bow, pizzicato. Råberg imbues a spur-of-the-moment “Ode to Spring” with innate peace and joy—his fairy tales are not Grimm, they’re grand.

Evolver (“No R,” Råberg jokes from Boston’s Regattabar bandstand, “as in the ‘Eatles album”) was coaxed into being by life-long Berklee cohort/bandmate, saxophonist Allan Chase. As Chase cues the horns (and solos with soprano fervor on “Peripeteia” and “Echos II”), he earns credit for bugging his pal to revive the reed-favored horn mix of *Chrysalis* (2002). Special guests are scintillating pianist Kris Davis and Walter Smith III on robust tenor sax, colleagues at Berklee’s Global Jazz Institute. In this band of united nationals we geolocate Stephen Byth (tenor, clarinet), Charlotte Lang (bass clarinet), Fernando Brandão (flutes), Randy Pingrey (trombone), Peter Kenagy (trumpet, flugelhorn), Anastassiya Petrova (organ, piano), Nate Radley (guitar) and Gen Yoshimura (drums). The music flows smoothly, conductor-free; snugly-scored themes, orotund with piquant points, rise above gnarly signature hops. “Echos III” (some 9/8, 5/4, 5/8) spins heads but Råberg and Yoshimura push blithely from the rearguard. Soloists, observing the lucid, well-knit structures, may weave improv into ensemble recaps or conversely, read unison lines with the ensemble: no *da capo dal segno* (from the top) here! Ebb and flow assures an edgy narrative, energetic even on themes of stillness and elegy. Brightness and clarity reign. Even Erebus, Greek mythology’s son of Chaos, and darkness personified, metaphorically emerges wreathed and cheerful from Råberg’s loving hands. As a club-goer remarked in a live performance, “We’re getting the whole story tonight.” “Echos”, a 25-minute suite juggling four tetrachords into a tone row, caps the date with tightly-rapt [sic] ensembles recalling the graceful, elegant moods of Vince Mendoza, Maria Schneider or John Hollenbeck. Grammy-winner Davis uncorks

her hallmark prepared piano (magnets!) in twinkling, thumping quarks. Showcased are Smith’s ruminative or impassioned musings and Radley’s bluesy pinging strings. After a hearty ensemble climax, “Echos IV” strolls sublimely into the sunset.

For more info visit brunoraberg.com



Familia
Rodrigo Recabarren, Pablo Menares, Yago Vazquez
(Greenleaf Music)
by Sophia Valera Heinecke

Familia, by Rodrigo Recabarren (drums), Yago Vazquez (piano) and Pablo Menares (bass), is blanketed with memorable and cohesive themes and full of additional nuance that begs for repeat listens. Reflecting 13-plus years of playing together, each musician brings a multiplicity of identities to these gracefully adroit arrangements. Originally from Chile (Recabarren and Menares) and Galicia, Spain (Vazquez), the group bonded over a shared love of the soaring ballads of Mercedes Sosa and the overlap of folkloric traditions and cultural complexities met on the journey of life. Traditions like the Chilean “chin-chin” street rhythm and Galician ¾ Xota rhythm are intertwined with the Chacarera beats of Argentina and Colombia’s Cumbia beats. The album expresses qualities passionate, contemplative and storied in the way members of each player’s family arrive on the tracks by name or notion, spanning generations of grandfathers and sons. At their live concert at Ornithology Jazz Club last month (Jun. 5), Recabarren mentioned the warmth from Greenleaf Music (the label run by trumpeter/composer/educator Dave Douglas), in supporting the album.

One of the recording’s most impactful melodic themes radiates from Vazquez’ composition “Terra”, the second selection on the new release (and the live set opener). It weaves a brightness in tone between the components of the trio, as Recabarren utilizes the perimeter of the snare to drive the Cumbia-influenced rhythms, evoking the sound of castanets. The composition easily achieves a felt groove before even introducing the theme. A convening of emotion is starkly present on “Lazo”, incorporating brushed percussion, pregnant pauses and piano lines that ripple up your throat. This album evades category regarding upbeat or down, as moments of quietude give way to action. Vazquez’ composition “Aninovo” is most galvanizing, breaking from the theme in a piano scramble set with a sweet finish as metallic cymbal lines bounce a lightness that leaves room for emphasis when bassist Menares pulls up. On the recording, the piano playing on “Ritual” is exploratory but not quite as daring as in many of the other compositions, such as the bassist’s “Viaje”, with its scintillating moments of dissonance that awaken into an overall sense of repose. In the live version, the bassist gives a more tempered exploration, particularly *leggiero* at the lead-out.

While the pacing across the album is varied, the audience at Ornithology was activated by the balance, silent for long stretches where Vazquez provided majestic trills and embellishments. Conversation bubbled up from the room, aligning with moments of escalation, particularly on “Santiago”. “Después de Todo” (inspired by Chilean poet Jorge Teillier’s poem of the same name) is the album finale, with Recabarren’s drumming placed in the foreground, *con brio*, which

sets together sharpness with simplicity. Its cohesion is a fractal of the album, finding the feeling of Teillier’s sentiment: “In another place, far from this land and its time, I wait for your face where all the faces I have loved meet.”

In between sets, Menares made mention that “our families listen to all of our albums, but this one I think they really like. It has attracted the ears not just of jazz fans.” The album brings enough detail, abstraction and intention for the seasoned listener but is always pleasing enough for those who might even prefer pop. Appropriately titled, *Familia* reminds us not to take for granted the people closest to us and the tributes made to them—which can be familiar yet are also often exciting in their unpredictability.

For more info visit greenleafmusic.com



Night Reign
Arooj Aftab (Verve)
by Kurt Gottschalk

A cynic might say that after the surprising, though-not-underserved (comparatively) runaway success of *Love in Exile*, Arooj Aftab’s lovely 2023 album with Shahzad Ismaily and Vijay Iyer, the new *Night Reign* has all the earmarks of a record designed to up that particular lightning strike. Aftab’s 2021 *Vulture Prince* placed in numerous best-of-year lists and won the Best Global Music Performance Grammy, making her the first Pakistani to win a Grammy in any category. She has thus been clearly poised for bigger success. And indeed, perhaps strategists at Verve decided the way to push her over the top would be to get some name producers, a bunch of behind-the-scenes talent and a host of performers to work on her next project.

Aftab is the top dog producer of her new album, but Chocolate Genius lends his talents as producer and arranger on one cut, and four other arrangers are credited for five more of the nine tracks. The twenty musicians on board include Ismaily and Iyer as well as Cautious Clay (flute), Maeve Gilchrist (harp), Gavin Riley and Kaki King (guitars), Linda May Han Oh (bass), Keita Ogawa of Snarky Puppy (percussion), James Francies (keys), Elvis Costello (organ) and Moor Mother providing guest vocals. *Night Reign*, it might seem, is poised for commercial success. It might be a bit far-fetched to assume that a Pakistani-American singer born in Saudi Arabia (and now living in New York City), who sings in both Urdu and English and is given to wandering meditations that come off a bit like Eno remixes of Alice Coltrane with shades of Sade, maybe a touch of Nina Simone and certainly strains of her homeland, could find mainstream success. And although I might be a cynic, sometimes a formula for success works. This is a heavily-produced album, rich and layered and lush. There’s a take on the jazz standard “Autumn Leaves” that leans into pop, but in the loveliest of ways. There’s a new version of “Last Night” from *Vulture Prince* that strips the reggae rhythm but is still sultry like a Rumi ballad.

Night Reign is a dark and beautiful after-midnight rumination. And at the end of the day, it deserves the praise it’s poised for.

For more info visit vervorecords.com. The album release concert is at Central Park Summerstage Jul. 24. See *Calendar*.

GLOBE UNITY



Two Trios
Guillermo Gregorio (ESP-Disk')
Telmo's Tune
Guillermo Klein Quinteto (Sunnyside)
Tango Suite Buenos Aires
Antonio Gavrila (ZOHO)
 by Daniel A. Brown

Held annually and traditionally on Jul. 9, Argentina National Independence Day (*Día de la Independencia*) honors the 1816 date when the South American country declared freedom from Spanish rule. The acknowledged indigenous music of Argentina is tango, whose Golden Age (1935-52) ran concurrent with the quantum leaps made by the American jazz community. Yet contemporary jazz musicians Guillermo Gregorio, Guillermo Klein and Antonio Gavrila—whether by origin or through devotion to the country's musical heritage—continue to liberate the soundscape of the Argentinian homeland.

In the late '60s, clarinetist Guillermo Gregorio co-founded the experimental music-and-performance collective *Movimiento Música Más*. Since the mid '80s, he has lived in various musical hotbeds: Los Angeles, Vienna, Chicago and, since 2015, New York.

Culled from two live performances, *Two Trios* can be heard as a field report of his decades-long peripatetic search. Joined by Fred Lonberg-Holm (cello) and Carrie Biolo (vibes), on "Degrees of Iconicity", the three create the effect of doors opening and closing: one passage of spatial sound exits as a sudden propulsive theme enters. "Cosa Rara" shimmers and twists with even more urgency. On the latter half of the album, Gregorio is joined by Iván Barenboim (contralto clarinet) and Nick Jozwiak (cello). "Out of the Other Notes" finds the two reed players digging deep into the sonic capacity of their instruments, with Jozwiak offering a shifting underpinning of bowed and scraped notes.

In recent years, pianist-composer Guillermo Klein has worked with large-scale ensembles. *Telmo's Tune* pares down the lineup with his Quinteto, providing an object lesson in cohesion and considerate, empathic group performance. On this nine-song set, the leader is joined by old-guard players Chris Cheek (tenor, soprano), Leo Genovese (Fender Rhodes, keyboards) and Matt Pavolka (bass), and newer recruit, Allan Mednard (drums). "Push Me Not" features a hyper-syncopated rhythm; Pavolka's ostinato bass line becomes a ballast the others flit and fly around with polyrhythms and evident glee. On the title track, Cheek's saxophone lines take on the role of point man, with Klein and Genovese building the song's structure out of impressionistic chordal fragments. The driving "Camello" cribs from an Olivier Messiaen mode, but in the hands of Klein and

crew, plays like the higher-reaching '90s-era work of bassist Mario Pavone, with Klein, Pavolka and Mednard locked in so Genovese and Cheek can cut loose.

Antonio Gavrila is arguably the Argentine traditionalist of this month's featured musicians; and ironically, he is Romanian. Following 15 years of classical study, the 27-year-old pianist-composer says he was "reborn through tango." His recent release, *Tango Suite Buenos Aires*, is an impressive record of that rebirth. "Michelangelo 70" is a piece penned by the tango revolutionary, Astor Piazzolla. Driven by the propulsive Nuevo Tango 3-3-2 rhythm, Gavrila and bandoneon player Walther Castro pursue the song's chromatic vibe with certain glee and bassist Horacio "Mono" Hurtado pushes a minor-key vamp, as guitarist Quique Sinesi delivers tasteful commentary throughout. Over the course of its 15 minutes, the four-part title piece moves from elegiac to lively. "I: Tristeza" is a pensive solo-piano ballad; "II: Nuevos Tiempos" and "III: Nostalgico" share the theme with an emphasis on piano, bandoneon and guitar. "IV: Todo Piazzolla" is a fitting closing track, honoring its legendary namesake, with altered chords and dissonant flavors—a prime example of the soulful complexity of Argentinian music.

For more info visit espdisk.com, sunnysiderecords.com and zohomusic.com. Guillermo Klein is at *Shapeshifter Lab* Jul. 12 and *Bar Lunático* Jul. 22. See *Calendar*.

Vibraphonist/
 Composer

Jay Hoggard Quartet

James Weidman piano / Belden Bullock bass / Alvester Garnett drums / Jocelyn Pleasant drums, percussion



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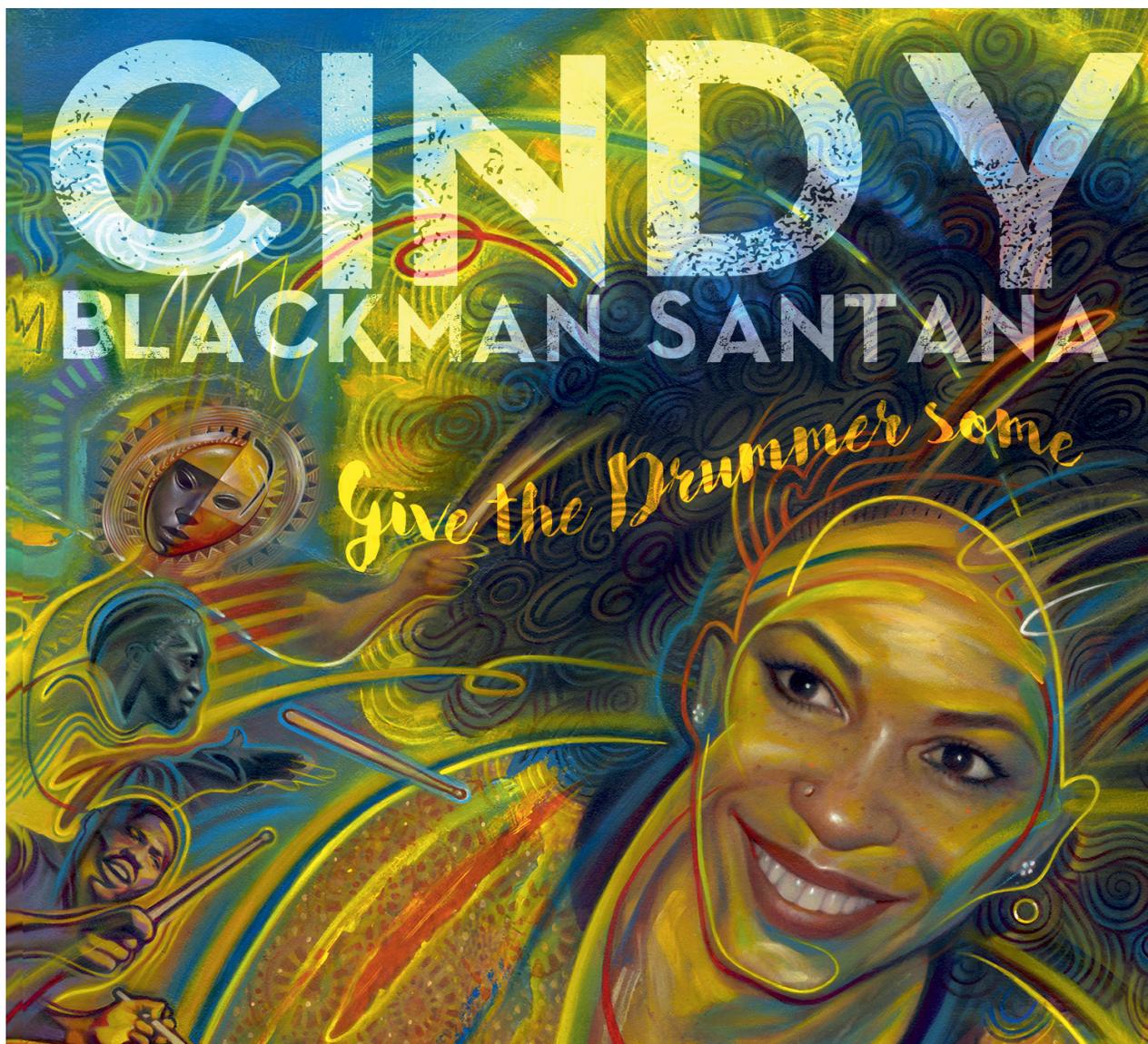
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AURELIEN BUDYNEK (guitar)

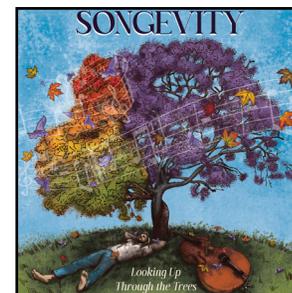
ZACCAI CURTIS (keys)

FELIX PASTORIUS (bass)

CINDY BLACKMAN SANTANA (drums)

*“When drummer and bandleader
Cindy Blackman Santana makes music, it's in
pursuit of something deeply spiritual.” – DownBeat*

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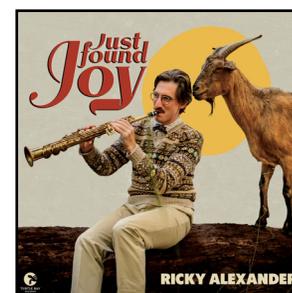
Looking Up Through the Trees
Songevity (Mighty Quinn)
by Anna Steegmann

Jazz activist and bassist Rob Duguay, who has led multiple groups, created Songevity, a collective of world-traveling musicians, to compose (and perform) timeless music with the staying power to achieve longevity. Various musicians have participated in this project in the past, and for *Looking Up Through the Trees*, the bassist and nominal leader is joined by the outstanding Mexican pianist Alex Mercado and the prolific, Chilean-born, Mexico-residing drummer Gabriel Puentes. Seven of the eight tracks are Duguay's compositions, which showcase different styles and moods, including swing, bebop, slow ballads and even a New Orleans buoyant street beat.

Album opener “The Seed Planter” is joyful and upbeat. Mercado leads the melody, while the other two take a more supportive role, before Duguay's playing comes to the forefront, and as Puentes' playing then becomes more prominent, the pianist then comfortably accompanies and takes a backseat. This equal opportunity pattern is repeated in many of the selections, giving each musician ample room in taking his turn to shine. “Better Left for a Letter” is unhurried and deliberate. The trio creates a romantic mood: Puentes' playing is light, feathery and seductive, while Mercado and Duguay tease one other. At seven minutes, the exuberant “Blues Be Lousy” is the longest track and features great improvisations on the catchy melody by each musician. The title track transports the listener to a forest or garden, and offers a gentle musical breeze that whispers through trees and singing birds. “A Gloomy Blooming” was written by Duguay at the beginning of the pandemic on a rainy spring day, though it doesn't feel as gloomy as expected by its title; rather, it is tender and heartfelt. The final selection, the album's sole non-original, offers a surprising, creative take on Johannes Brahms' *Symphony in F Major Opus 90*.

Songevity offers a splendid recording that will have listeners delighted by its playful spirit and amazed by the subtly powerful performances created by the three instrumentalists.

For more info visit mightyquinnrecordsmusic.com. The album release concert is at Ornithology Jazz Club Jul. 30. See Calendar.



Just Found Joy
Ricky Alexander (Turtle Bay)
by Scott Yanow

Freewheeling, pre-swing jazz, which is variously called classic jazz, traditional jazz, 1920s jazz or Dixieland, has long been underground music. While it has had occasional periods during the past half-century when it catches on a bit with the general public, the modern jazz world largely ignores the style other than perhaps paying

homage to Louis Armstrong. That is a pity because its ensembles can be quite exhilarating and, in many ways, it is the world's happiest music. Trad jazz exists mainly in its own appealing world of classic jazz festivals (particularly in Europe), jazz parties and recordings. New York City has been one of its main centers in recent years even if one has to know where to search in order to find it.

Ricky Alexander, a skilled soprano saxophonist and clarinetist, may be a new name to those who do not follow classic jazz but he has already appeared on over 30 albums and can be found playing regularly in New York clubs. On *Just Found Joy* (his third project as a leader for Turtle Bay), Alexander heads a sextet that includes Jon-Erik Kellso (trumpet), Brennen Ernst (guitar), either Dalton Ridenhour or Jon Thomas (piano), Ron Adkins (bass) and Kevin Dorn (drums). In addition to the leader singing "Don't Blame Me", Vanisha Gould also takes appealing vocals on four of the ten numbers. The album features impeccable musicianship, explosive solos from Kellso (one of today's giants in the style), and one of the hottest versions of "King Porter Stomp" recorded in recent memory. Alexander, who sometimes hints at the passion of Sidney Bechet, has many fine spots and the rhythm section (both pianists are equally top-notch stride and swing players) is consistently impressive. Among the highlights are "People Will Say We're In Love", the group vocal on "Sweet Lorraine", Alexander's original "Promenade", the burning ensembles on "High Society", a surprisingly hard-swinging "It Had To Be You" and the leader's clarinet showcase on "Rubber Plant Rag".

Whether listeners are long-time fans of trad jazz or just discovering the style, they will find *Just Found Joy* to be filled with exciting, timeless jazz.

For more info visit turtlebayrecords.com. Alexander is at Rum House Jul. 9 and 23. See Calendar.



Burnin' in Bordeaux: Live in France 1969
Poppin' in Paris: Live at L'Olympia 1972
Cannonball Adderley (Elemental Music)
by George Kanzler

In remarks to the audience in Bordeaux, France, Julian "Cannonball" Adderley cited a range of jazz artists who they might be reminded of by his quintet's music, including Albert Ayler, Ramsey Lewis and Count Basie. He could have also included the electric jazz-rock of Miles Davis of *Bitches Brew* (even though it was recorded the same year). Cannonball's bands were always about much more stylistically than the soul jazz and blues funk of their greatest hits. These two albums, *Burnin' in Bordeaux* (in its first official, authorized release) and *Poppin' in Paris* (previously unreleased) are remastered from tapes made at Cannonball Adderley Quintet concerts in France three years apart when he had been leading his own quintets (and occasional sextets) for a decade. They capture performances that are typical of the era, when jazz festivals and concerts showcased bands in all their facets, including features for sidemen and extended drum solos. Both include two sets, with each concert featuring close to an hour and a half of music.

The core band at both consisted of alto saxophonist Cannonball, brother Nat (cornet) and Roy McCurdy (drums). In Bordeaux the three are joined by Joe Zawinul (piano, electric piano) and Victor Gaskin (bass); in Paris it's George Duke (piano, electric piano) and Walter Booker (bass). The only tunes played at both concerts were the band's biggest hit, Zawinul's "Mercy, Mercy, Mercy" and his "Walk Tall (Baby That's What I Need)", both soulful jazz-funk tunes that feature only horn ensembles and

keyboard solos. Cannonball is more expansive, versatile and generous as a solo voice at the Bordeaux concert. Zawinul's skittery 7/4 "The Scavenger" finds him on the "outside" edge of his artistry (re: the Ayler reference), while he limns Leonard Bernstein's "Somewhere" with a lush romanticism closer to alto saxophonist Phil Woods. There's a bit of bossa in "Manhá de Carnaval"; there's also Nat's bluesy soul funk "Work Song" and adventurous soloing from both brothers on "Experience in E", distilled from a symphonic piece inspired by a Zawinul tune. And for his feature in Bordeaux, Zawinul invokes the spirit of Duke Ellington on the maestro's "Come Sunday".

Both Zawinul and Duke—the latter employing wah-wah and synth effects—switch between acoustic piano and electric keyboards. The former gets downright churning, church organ rocking on Pops Staples' "Why Am I Treated So Bad". Duke conjures a synthy *Bitches Brew* vibe on his "Black Messiah", an extended 20+ minute opus. From 1960 to 1975, when he died, Cannonball was one of jazz' most acclaimed musicians, his bands among the music's biggest attractions. But he never rested on his laurels; he was always on a quest for new horizons. Case in point: in Paris the quintet plays "Autumn Leaves", but rather than reprise his famous *Somethin' Else* version with Miles Davis (in a rare sideman role), Cannonball instead reimagines it as a hard bop uptempo number.

For more info visit elemental-music.com. A Cannonball Adderley tribute is at Smoke featuring Vincent Herring Jul. 3-7. See Calendar.



Life is Funny That Way
Fay Victor Herbie Nichols SUNG (TAO Forms)
by Alex Henderson

Pianist and composer Herbie Nichols, who was only 44 when he died of leukemia in 1963, was underappreciated during his short life. But posthumously, his work has been the subject of enthusiastic tributes by soprano saxophonist Steve Lacy, trombonist Roswell Rudd, bassist Ben Allison and pianist Misha Mengelberg, as well as various others. Singer Fay Victor is by no means the first vocal improviser to pay homage to Nichols as an album one-off, but this ambitious double album is a rare example of an entire vocal tribute to the bop pianist. While Nichols favored an angular style of pianism that was greatly influenced by Thelonious Monk, Bud Powell and Elmo Hope, among others, Victor is a gritty, big-voiced singer who draws a great deal of inspiration from Carmen McRae and Betty Carter. Nichols' best-known melody is "Lady Sings the Blues", recorded by Billie Holiday, and it receives an inside/outside interpretation from Victor. Although she performs Holiday's original lyrics, Victor brings new titles and lyrics of her own to most of the other selections. And the Brooklyn native successfully reimagines time-honored Nichols material including "The Spinning Song" ("Descent Into Madness"), "Step Tempest" ("Non-Fraternization Clause") and "The Gig" ("The Bassist") as vocal jazz.

The vocalist's love of McRae's gutsy, hard-swinging style serves her well on "Double Exposure" ("Life Is Funny That Way") and "House Party Starting" ("Tonight"), while the more abstract improvisations on "2300 Skiddoo" ("The Culprit Is You"), "The Happenings" ("Sinners, All Of Us!") and "Another Friend" ("Bright Butterfly") take her into Carter-ish avant garde territory. On the exuberant "Shuffle

Montgomery", Victor sticks to wordless scat vocals. The album thrives on both inside and outside improvisation, and the backing acoustic quartet proves itself flexible: Michaël Attias (alto, baritone), Anthony Coleman (piano), Ratto Harris (bass) and Tom Rainey (drums) all rise to the occasion on a variety of Nichols melodies with new Victor arrangements.

In an ideal world, Nichols would have enjoyed greater exposure before his untimely death. But as can be heard here, Victor does her part to keep his memory alive.

For more info visit taoforms.com. The album release concert is at Dizzy's Club Jul. 24. See Calendar.

UNEARTHED GEM



Tomasz Stańko Quartet
September Night

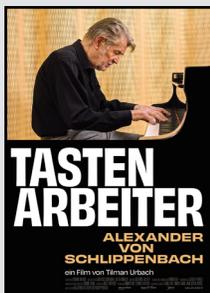
September Night
Tomasz Stańko Quartet (ECM)
by Phil Freeman

Polish trumpeter Tomasz Stańko (who died in Warsaw six years ago this month) long fronted a quartet with Marcin Wasilewski (piano), Sławomir Kurkiewicz (bass) and Michał Miśkiewicz (drums). The group existed for over a decade, from its formation in 1993 to its third and final studio album, 2005's *Lontano*. Now, the group's history is expanded with this new release of a live recording from a September 2004 concert in Munich. The band had released *Suspended Night* earlier that year, which featured ten tracks simply titled "Suspended Variations" ("I" through "X") and a piece called "Song For Sarah"; only the latter appears here, along with versions of "Euforila" (from 1997's *Leosia*), "Celina" (from 1995's *Matka Joanna*) and other selections with simple titles such as "Elegant Piece" and "Theatrical".

Stańko was a pioneer of avant garde jazz in Europe; he worked with pianist and composer Krzysztof Komeda in the '60s, was a member of the Globe Unity Orchestra, collaborated with Don Cherry and played in Cecil Taylor's Orchestra of Two Continents in the '80s, appearing on the album *Winged Serpent (Sliding Quadrants)*. But his voice on the horn, particularly when leading his own groups, was very much in the spirit of Miles Davis, specifically the Miles Davis of 1965. On this new discovery, Stańko's introspective, melancholy sound—clear and eschewing vibrato, but allowing for wild stratospheric leaps as well as sudden descents—may well remind listeners of the other trumpeter's live recordings from the Plugged Nickel in Chicago. There, the band was determined to subvert the leader, the audience, and each other, by performing what drummer Tony Williams dubbed "anti-jazz." That somewhat anarchic spirit can be heard clearly on "Euforila" and "Kaetano", which allow Miśkiewicz—who was a teenager when he joined the band, a mirror of the Davis-Williams relationship—to detonate explosively behind the kit, as Stańko leaps and twirls in midair, occasionally erupting in fierce cries.

For more info visit ecmrecords.com

ON SCREEN



Tastenarbeiter: Alexander von Schlippenbach
Tilman Urbach (Modofilm/isar film)
 by Paul Gaita

Tastenarbeiter is a coolly introspective documentary on German free jazz legend Alexander von Schlippenbach, founder of the free jazz ensemble Globe Unity Orchestra (GUO), which ignited the West German and European jazz scenes during the '60s. Director Tilman Urbach roots much of his film's focus in the present, showing the recently turned 86-year-old von Schlippenbach still vibrant and far-reaching in collaboration with longtime musical partners such as trumpeter Manfred Schoof, wife and pianist Aki Takase and drummer Gunter "Baby" Sommer, as well as with newer partners like son, turntablist Vincent Graf von Schlippenbach. Nostalgia is relegated to a handful of interviews with those that charged headlong into the free jazz field with him, including the late Free Music Production (FMP) founder Jost Gebers, as well as black-and-white footage of the GUO, with Schlippenbach playing his piano's entire keyboard at once with a length of wood,

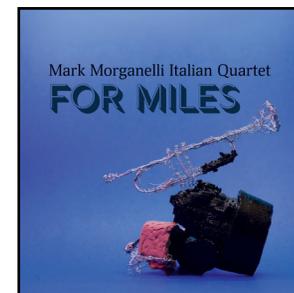
and tenor saxophonist Peter Brötzmann in full cry.

The art that issues from conflict seems to be an underlying theme in *Tastenarbeiter*; newsreel footage shows the political protests and clashes with police that took place while Schlippenbach united Schoof and Gunter Hampel's bands to form the GUO. Conversations with son Vincent also suggest that emotional upheaval was in part responsible for his father's music, which spurred turmoil with his family of origin (even deviation from food recipes put him on their bad side, as one amusing anecdote reveals). For his part, Schlippenbach (and Gebers) professes that he was disinterested in linking his music to the political landscape of the period; the music itself provided all the dissent he needed from mainstream culture, though a conversation with the East German Sommer acknowledges that their collaborations did foment the possibilities of music impacting political unity.

Tastenarbeiter is decidedly not for newcomers to Schlippenbach's art and the history of European free jazz. Interviewees are not identified on screen, so their exact place in Schlippenbach's story can be unclear if you aren't immediately familiar with his life and that particular scene and time period. Such concerns are relegated to the background when Urbach focuses his camera on his subject making music, whether in intimate duos or with a ferocious, reconstituted GUO.

Words never quite did his music justice then, and certainly show their inefficacy in defining his effortlessly protean art today.

For more info visit modofilm.de



For Miles
Mark Morganelli Italian Quartet (Blue Chip Jazz)
 by Alex Henderson

Determined to always keep moving forward, trumpeter Miles Davis was probably among the least nostalgic musicians in jazz history. The fusion-oriented Davis of the '70s and '80s expressed no interest in revisiting his modal innovations, let alone the bebop and cool jazz classics he made before that. Yet Davis' bop/cool period continues to inspire solid tributes, including trumpeter/flugelhornist Mark Morganelli's *For Miles*. Recorded in Torino, Italy last year, this self-produced effort finds him leading a cohesive acoustic group that is billed as his Italian Quartet, featuring Massimo Faraò (piano), Nicola Barbon (bass) and Ruben Bellavia (drums).

Morganelli occasionally detours into modal post-bop, embracing two standards from Davis' seminal *Kind of Blue*: "Freddie Freeloader" and "All Blues". But Davis' bop/cool period is Morganelli's main focus on his new album, and he celebrates that era with versions of "It Could Happen to You" (Jimmy Van Heusen), "Bye Bye Blackbird" (Ray Henderson) and other pop standards Davis famously recorded during the '50s. At times, *For Miles* also becomes, by extension, a tribute to

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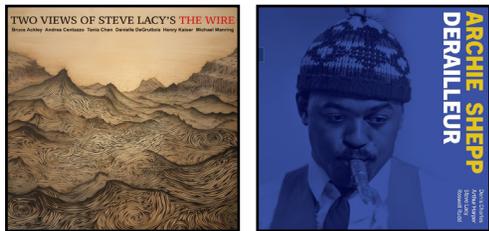
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alto saxophone icon Charlie Parker—even without the presence of a saxophonist. Morganelli’s performances of “Lover Man” (Ram Ramirez) and “Half Nelson” (composed by Davis when a member of Parker’s quintet) are mindful of what both Davis and Parker brought to those standards. Davis recorded “Half Nelson” in 1947 and 1956, the earlier version featuring Parker on tenor had an ethereal quality, while the latter recording with tenor saxophonist John Coltrane was faster and much more aggressive. Morganelli’s version here (which incorporates the melody to pianist Tadd Dameron’s “Lazy Bird”) may be closer to the 1947 version yet contains elements of the edgy 1956 arrangement. While Davis featured saxophonists on many of his ‘50s sessions, Morganelli’s focus is in his rhythm section, particularly Faraò whose swinging yet melodic pianism is a definite plus on “Solar” (guitarist Chuck Wayne’s original, stolen by Davis and based on the standard “How High the Moon”), Dave Brubeck’s “In Your Own Sweet Way” and saxophonist/vocalist Eddie “Cleanhead” Vinson’s “Four” (frequently and historically miscredited to Davis).

For Miles doesn’t offer a lot of surprises. But what it lacks in that area, it clearly makes up for with warmth and enthusiasm.

For more info visit 1201music.com. Morganelli is at Smalls Jul. 5. See Calendar.



Two Views of Steve Lacy's The Wire
Ackley-Chen-Centazzo-DeGruttola-Kaiser-Manring
(Don Giovanni)
Derailleur
Archie Shepp (Triple Point)
by Bill Meyer

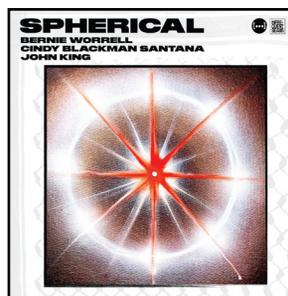
Twenty years have passed since Steve Lacy’s demise and this month represents what would have been his 90th birthday, but time has not forgotten him. Lacy was a singular voice on the soprano saxophone, and his compositions, which were often informed by non-musical art, remain enduring resources for musicians who choose to walk the wire between total freedom and challenging structures. Neither of these recordings was made under Lacy’s direction, but they offer two vantage points from which to perceive his contributions to the evolving language of jazz.

Recorded in 2017, *Two Views of Steve Lacy's The Wire* is exactly what the title says — two complete performances of an album that Lacy recorded with an unusually configured Japanese ensemble in 1975: piano, drums and three bassists (one doubling on cello). Never reissued, the original is now collector bait, but easy to find on YouTube. Two of the musicians on *Two Views* (percussionist Andrea Centazzo and soprano sax/clarinet player Bruce Ackley) worked extensively with Lacy and assure some fidelity to his severe economy. In another view, here are burping, busy exchanges between electric bassists Michael Manring and Henry Kaiser (the latter convincingly playing squiggly sounds that he has made on guitar in the past). Their approach drastically differentiates this project from the original’s seething pocket orchestra textures; they reveal just how much weight Lacy’s skeletal frameworks can bear. Why two views? Heard back-to-back, the tunes differ substantially, driving the point home, affirming their renewable quality.

Derailleur presents Lacy in a rare situation. Early on, in the ‘50s, he had played in other leaders’ bands, first in Dixieland combos and later with Cecil Taylor and Thelonious Monk. But on this recording (which probably took place in the spring of 1964), his quartet with Roswell Rudd (trombone), Arthur Harper (bass)

and Denis Charles (drums) was recruited to back up tenor saxophonist Archie Shepp on what is the tenor saxophonist’s earliest session as a leader. At the time, Shepp was looking to move on from the collaborative work he’d done with Bill Dixon and the New York Contemporary Five and become a solo artist. Shopping around acetates of demo recordings done on the cheap was a common strategy for procuring a record deal, and playing with an existing unit spared him the task of assembling one. This session was forgotten until the tapes surfaced in 2020 and has now been released on 150g vinyl by the archivally oriented, vinyl specialty Triple Point label. One side contains the original acetate’s two Shepp originals and one Ellington composition, while solid alternate takes of the originals occupy side two. Each piece presents a different aesthetic perspective. The swaggering beat and big, bluesy tone of “Dunbar Days And Miami Joys” confirms Shepp’s bonafides as a directly communicative entertainer. The staccato beat and long, slurring statements by each horn player on “Viva Jomo” (named for Jomo Kenyatta) present political and musical vanguardism as an indivisible force. And “Sophisticated Lady” consciously asserts a connection to the historic jazz continuum. On each take, Lacy’s contributions demonstrate his empathy for the music’s intentions.

For more info visit dongiovannirecords.com and triplepointrecords.com



Spherical
Bernie Worrell, Cindy Blackman Santana,
John King (Infrequent Seams)
by Brad Cohan

The godhead-level influence of the late great visionary Bernie Worrell is immeasurable in the annals of funk, R&B, rock, psychedelia and more. Worrell’s revolutionary stylings as a keyboardist and arranger defined generations as he put his indelible stamp across the sonic spectrum. And his legend continues to grow exponentially since his 2016 death as the posthumous release *Spherical* proves.

This session was a spontaneous one-off initiated by guitarist John King with a vision for an all-improvised, mapless session jamming on rock, funk, blues and noise with Worrell and drummer Cindy Blackman Santana — a chance of unknowns. But the recording was thought to be lost to the sands of time. Thankfully, it was unearthed and my, oh, my is *Spherical* a glorious face-melter documenting one miraculous night only at a downtown NYC studio called Baby Monster in 1994. Worrell, King and the drummer (née Blackman) put the “power,” and then some, in power trio. The paint-peeling improvisations these three maestros tear into are quintessentially New York; they gush and bleed the grit and grime that was prevalent in the then mid ‘90s East Village streets. This trio would have undoubtedly been right at home wreaking noisy havoc at CBGB, The Cooler and the old Knitting Factory on Houston Street.

From the very first pummeling beats, Blackman Santana dishes out rhythm that starts the combustible bluesy rager “Future-Blues”, a title apt as any to describe this group’s overall aesthetic; you know you’re in for some serious head bobbing and foot tapping action. Worrell, King and Blackman Santana instantly lock in on a groove and don’t look back. The next track, the sublimely named “Unfunkingstoppable” is just

that—a space-funk workout complete with trademark Worrell cosmic synth swooshes and streaks that rocket the listener to the moon and stars. This release also shows off the guitar shredding mastery of King; his wah-wah skronk on jams “Starpath” and “Auguries” approaches Hendrix-ian levels. And on the beats front, the relentless wallop of Blackman Santana is a guiding force that would blow the roof off an arena.

Spherical is not only a further document of Worrell’s genius but a life-affirming snapshot of ‘90s-era NYC that would certainly appeal to fans of Sonny Sharrock, Harriet Tubman, James “Blood” Ulmer and the music of the Black Rock Coalition. Essential listening.

For more info visit infrequentseams.bandcamp.com. Cindy Blackman Santana Band is at Birdland Jul. 9-13. See Calendar.



Wild is Love
Naama (La Reserve)
by Anna Steegmann

If you love the Great American Songbook, particularly the composers and lyricists of the ‘30s and ‘40s, and singers such as Ella Fitzgerald, Billie Holiday and Frank Sinatra, then you will most likely love Naama’s third album, *Wild is Love*. Naama, an Israeli transplant and Manhattan resident, dedicated the album to the brokenhearted and their crushed dreams, taking her listeners on a musical journey through love’s highs and lows. Twelve songs represent the different stages of love: attraction, bliss, heartbreak and facing the truth. The vocalist offers a surprisingly fresh take on beloved standards and her range is impressive, especially in the lower registers, with a vocal delivery consistently full of raw emotion, whether she’s interpreting joyful or sorrowful lyrics. Her outstanding collaborators include: Peter Bernstein (guitar), Glenn Zaleski (piano), Dave Baron (bass) and Charles Goold (drums).

The album opener, “If I Could Be with You (One Hour Tonight)” (James P. Johnson, Henry Creamer), seems to have been written for the singer, whose voice captivates with its pitch-perfect delivery, sophisticated sound and impeccable phrasing. The listener can feel the agony and yearning. As in the rest of the album, there are significant instrumental sections that give all musicians room to shine, thanks to Baron who was the session’s primary arranger. Heretofore, we have heard beautiful versions of “I Got It Bad (And That Ain’t Good)” (Duke Ellington, Paul Francis Webster), sung by the likes of Tony Bennett, Billie Holiday, Peggy Lee and many, many others. Adding her voice, Naama’s unhurried, demonstrative interpretation makes this song feel catchy, urban and contemporary. “From This Moment On” (Cole Porter) is lively and swinging and the musicians display great chemistry during the instrumental sections. In “Ooh, What-cha Doin’ to Me” (Richard Rodgers, Dorothy Fields), the vocalist’s joyful tone mirrors the lyrics and her scatting adds further buoyancy. She also wrote compelling lyrics for “Isfahan” (Duke Ellington, Billy Strayhorn) in “The Moon Is Gone”. The last song and title track brings consolation that we can still believe in love amid shattered dreams and love’s occasional to frequent failures.

For more info visit lareserverecords.com. The album release concerts are at Mezzrow Jul. 14 and The Django Jul. 22. See Calendar.

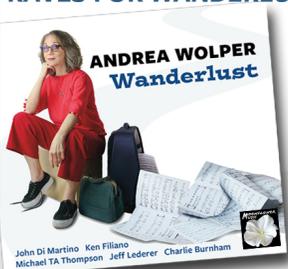


Contrafactus
Spike Wilner Trio (Cellar Music)
by George Kanzler

An antidote to the too-serious approach to jazz often encountered these days, *Contrafactus* is a delightfully entertaining album, reflecting a line from pianist Spike Wilner's oblique, shaggy-dog notes: "Dragons live free in the environment, joyful and child-like." So do trio members Paul Gill (bass) and Anthony Pinciotti (drums). The impetus to be child-like is reflected in the title, "Ants Go Marching", a track most likely familiar to listeners as the Civil War ballad "When Johnny Comes Marching Home". After an abstract piano intro, the trio treats the familiar melody with a martial vibe, easing into swing for the improvised piano choruses, then taking it out as a high stepping march.

The album kicks off with a fleet Wilner original, "At First Blush", demonstrating how well this trio (which has been together since the turn of the century) seamlessly meshes and works together. The tune begins with a series of quick, single note stabs at just two or three piano keys in rapid multiples (shades of Duke Ellington's "C-Jam Blues"), developing into a solo by the pianist with left-hand jabs and chords never far from the original notes; Gill's pizzicato bass solo follows before piano-drum trades lead to a fluttering coda. The leader's seven originals spotlight his single-note lines and independent weaving of left and right hands, toying with avant approaches but never veering far from the parameters of the tunes—possibly contrafacts considering the album's title. However, the approach to the three classic pop standards is warm and affectionate. "Poor Butterfly", "If You Are But a Dream" (which has a heraldic cymbals and rhapsodic piano opening) and "Lullaby of the Leaves" get romantic readings. On all three numbers, Wilner eases into choruses strongly reminiscent of Erroll Garner's chording and locked-hands approach. The latter selection (the album's penultimate track), with its opening rubato and featuring sumptuous variations of the melody, is the most impressive.

For more info visit cellarmusicgroup.com. Wilner is at Mezzrow Jul. 8 and 22, and Cellar Dog Jul. 23. See Calendar.



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Anna Steegmann, The NYC Jazz Record

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C. Michael Bailey, Wild Mercury Rhythm

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Dan Bilawsky, AllAboutJazz.com

There's a light in Wolper's voice that illuminates even the darkest moments.
Mel Minter, Musically Speaking

An early candidate for year-end 'Best of' lists.
Jim Hynes, Making a Scene



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Conspiracy Brass
Frank London (Tzadik)
Spirit Stronger Than Blood
Frank London/The Elders (ESP-Disk')
Chronika
Sir Frank London's Klezmer Brass Allstars (Borscht Beat)
by Tom Greenland

There was a mix of joy and pain circulating through the crowd packed into Roulette (Jun. 4) for a concert held to celebrate the music of trumpeter/composer Frank London: joy for his artistic spirit and the legacy of music he's gifted us, pain for his escalating battle with myelofibrosis. Undaunted by the diagnosis of blood cancer, London has remained prolific, dropping three new recently released recordings.

Conspiracy Brass is the debut album of a group comprised of London, Josh Roseman (trombone), Marcus Rojas (tuba), Kenny Wollesen (drums), Javier Diaz (percussion) and Onel Matos (congas), a configuration with plenty of elbow room for the horns to maneuver and experiment and the drums and percussion to lean in and layer. Though Rojas often plays bass parts (channeling Jaco Pastorius on "rube funk"), in support of London and Roseman's avant-bopping, his extended techniques and puckish humor come to the fore in free-blown sections. Elsewhere, all three horns interact in Bach-like chorales with autonomous inner lines or in conversational counterpoint, sometimes in stark opposition, as on "ting". The drums simultaneously establish and subvert the pulse by stacking 2's on 3's on 4's on 6's, Diaz a trickster figure tugging at the tempo. "dedication" epitomizes the sextet's swell and flow dynamics, akin to lava heating and cooling, while "espíritu del danzón", with its retro-prog ethos, achieves an overall effect both soothing and seething.

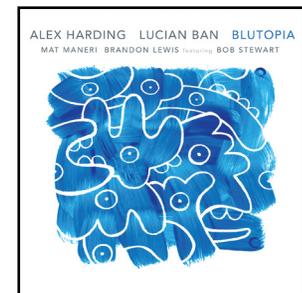
Spirit Stronger Than Blood, by The Elders—London, Marilyn Lerner (piano), Hilliard Greene (bass) and Newman Taylor Baker (drums), with Greg Wall (tenor) guesting—is ruminative and spiritual in comparison, a direct response to the specter of mortality. The recording is dedicated to many of London's friends and colleagues who have passed away from blood diseases and other cancers (e.g. Lester Bowie, Thomas Chapin, Ron Miles). Not surprisingly, it contains some of London's most expressive playing, as on "Resilience" and the elegiac title track, where his "doits," stuttered doublets, half-valved pitches and pinched, sputtery attacks recall electric-era Miles Davis. "Abundant Love", a flamenco-esque meditation, features his muted squeaks and bends, ending with an outro climax that glides up into dog-whistle range, while the klezmer-ish "Resistance-Healing" features extended modal blowing, trumpet growling, purring, mewling, spitting, talking—an irony of relaxed intensity. Greene has wonderful moments on the latter track, while Lerner's agile, light-fingered support manifests in flickering, twitching figures and gestures.

Chronika, the latest release by London's Klezmer Brass Allstars—London and Susan Hoffman Watts (trumpets), Michael Winograd (clarinet), Brian Drye and Dan Blackberg (trombones), Ron Caswell (tuba), Brandon Seabrook (guitar), Aaron Alexander (drums)—repurposes tracks originally recorded in 2008. Opening the album are "TOPZ" and "GREEKZ", the first a spin on a dreidel song spurred by Winograd's unorthodox slides and slurs, the second a hyperactive faux-reggae polka mitigated by a gloomy bridge section. Both songs reappear in new guises at the end of the program: "TOPZ" now a techno frolic with punchy synth-bass and other studio enhancements, "GREEKZ" sounding like a (re)production by Jamaican dub-masters Joe Gibbs or Lee "Scratch" Perry. The calypso/soca "UNITY",

drunken-funkin' "BOOZE" and two versions of "YIDZ" (one dub, one even dubbier), many with vocal choruses, point to the album's eclectic adventurousness.

Each of these three recordings show London to be in top form and fighting shape, as did his remarks to the Roulette audience, made from his hospital bed as he waited for a critical blood transfusion, listening to a live-cast of the concert, thanking gathered fans, friends and family for their support—for being, as his wife Tine Kindermann later remarked onstage, "the chicken soup that we need." In addition to Conspiracy Brass, The Elders and the Klezmer Brass Allstars (Steven Bernstein subbing for London on the first, Bria Skonberg the second), the exuberant three-hour event included excerpts from London's operas *A Night in the Old Marketplace* and *Salomé Woman of Valor*, a soulful melismatic prayer sung by Chazzan Yaakov "Yanky" Lemmer, a boisterous set by the Klezematics (co-founded by London in 1986) riled and hyped by Matt Darriau's keening clarinet, and an eighteen-voice choral rendition of "Anthem" from London and lyricist Judith Sloan's *A Symphony for a New America*. Just after the chorus had finished, the HONK Family Band poured through the hall's rear doors, soon joined by most of the previous performers to form a huge marching band, driving the audience to stand and dance to the infectious strains of "Chuma Zuma". Although London's doctors had forbidden him to come and play, he was there in voice and spirit, and that was more than enough. Let's wish him wellness.

For more info visit tzadik.com, espdisk.com and borschtbeat.bandcamp.com



Blutopia
Alex Harding & Lucian Ban (Sunnyside)
by Terrell K. Holmes

Pianist Lucian Ban and baritone saxophonist Alex Harding have had a fruitful and acclaimed musical relationship since their first album (*Somethin' Holy*, 2002). Their new album, *Blutopia*, is a new phase in their constantly evolving collaboration. Joining them here are Mat Maneri (viola), Bob Stewart (tuba) and Brandon Lewis (drums), who together create intriguing sonic textures on pieces that are challenging without being self-indulgent.

"Speak Our Silence" unfolds like a photo from a Polaroid camera, revealing its details gradually as it develops. Harding and Maneri muse dissonantly over Ban's spare single notes. Lewis' whispering brushes and Ban's move to prepared piano provides even more depth. Stewart's entrance on tuba completes the picture of a stark yet inviting landscape. The intriguing combination of tuba and viola are at the core of Paul Motian's "Fantasm", enhanced by Lewis' pointillist touch on cymbals. "Mist" has the baritone saxophonist blowing soundlessly into the mouthpiece, and Stewart adding some uncommonly, masterful high notes not usually associated with his instrument. The title track is delightful chaos. Harding screeches, Maneri wails, Stewart pumps, Lewis crashes, Ban thrashes, then, suddenly, all goes quiet. Harding and Stewart throwing down on Andrew Hill's "Blue Black" gives it a barrel-chested, second line funkiness. "Marrakesh", the co-leader/pianist's homage to Randy Weston, displays Ban's elegance, Stewart's steady pulse, Harding's ferocity, Lewis' dynamism and Maneri's measured

eloquence. The bari player doesn't just play on "Spirit, Take My Hand" —he testifies, with the band playing like a Sunday morning congregation affirming his fire and baritone sermon.

The quintet's depth and range was on display at a recent record release concert at The Jazz Gallery (May 29). "Marrakesh" began tentatively, sounding almost like a tune up, but soon settled into a recognizable rhythm, led by Ban's blueprint of single notes. Harding coaxed elephantine growls from his baritone; Lewis moved deftly between brushes and sticks; Stewart established a strong tuba bass line. But Maneri's spirited solo was nearly overwhelmed by the other instruments. The pianist then played whirlwind Fender Rhodes on "Blue Black", frequently rising off the bench as the music moved him. The baritone saxophonist and tubaist proved to be in beautiful sync on the mesmerizing "Mist". The set closer was "Spirit, Take My Hand" (the third to last track from the album), which Harding dedicated to the memory of his grandmother, a preacher. He asked the audience to "consider this a Wednesday night prayer meeting" (a nod to Mingus). The baritone player ululated and growled, using slap-tonguing and shouting between notes on his way to the truth—a ferocious solo coda capping a *tour de force* performance for him, the quintet and its *Blutopia* project.

For more info visit sunnysiderecords.com



Illimitable
Matt Mitchell (Obliquity)
by Brad Cohan

New trails on the solo piano front are being blazed in the here and now: from Matthew Shipp (*The Intrinsic Nature of Shipp*) to John Blum (*Nine Rivers*), Thollem (*Revelations of the Sun*) and pianist/composer Matt Mitchell. The deeply inquisitive and methodical Mitchell is a vital anchor of the avant garde, and his deconstructed renderings of jazz, classical contemporary, rock and metal have produced some of the most electrifying sets in recent memory, including *Snark Horse* (2021) and *Oblong Aplomb* (2023). While he has made lasting imprints in ensemble and duo settings, he hasn't ventured much into solo outings, with the exception of *FORAGE* (2017), a collection of Tim Berne-penned compositions. *Illimitable* changes that as his inaugural foray into solo piano consisting only of his own music.

A fitting title for the sprawling peaks and valleys Mitchell fearlessly journeys through over the course of its mammoth 110-minute runtime, *Illimitable* raises the bar as far as solo piano performances go. One would be hard-pressed to match his multidimensional expanse, which finds the pianist effortlessly spraying a head-spinning groundswell of phrases and epic passages, delving into subdued moments of quietude and investigating rhythmic intricacies that defy jazz tradition. He's certainly taken invaluable cues from logging time with Berne, including the saxophonist's unclassifiable group Snakeoil. And on par with outsider Berne, Mitchell also doesn't adhere to standards and norms.

Illimitable is a pure manifestation of that nonconformist ethos. Fully improvised with everything done off-the-cuff and in the moment over the course of a single day at the end of last year, the four marathon pieces that make up the set are majestic shapeshifters on the grandest of scales. The opening title track is

fourteen breathless minutes of the seemingly bionic Mitchell at full tilt, thrashing out a heady maelstrom of notes and forms that suggests 20th century modern classical music melding with Krallice-like tech-metal shredding. The following "Unwonted" (clocking in at nearly 43 minutes!) zigzags its way into more abstract and idiosyncratic terrain that is downright mind-bending due to its turbulent fits and spurts. "Abstruse Admixtures" follows a similar unpredictable path, while the finale "For Oona" approaches Morton Feldman-esque minimalism.

The press release states that Mitchell recorded three hours of improvised music with *Illimitable* representing four of the sixteen tracks completed that day. Here's hoping those other pieces are released soon in subsequent volumes.

For more info visit obliquityrecords.bandcamp.com. Mitchell is at Bar Bayeux with Ralph Alessi Jul. 17. See Calendar.



Groove Street
Dave Stryker Trio (with Bob Mintzer) (Strikezone)
by Ken Dryden

After just a few notes, guitarist Dave Stryker's sound is so distinctive there is no mistaking him for anyone else. Having recorded dozens of albums as leader, in addition to many appearances as a co-leader or sideman, the guitarist's career has blossomed since he took charge of his own destiny by forming his Strikezone label a decade ago. Influenced by his early work with both organist Brother Jack McDuff and tenor saxophonist Stanley Turrentine, the organ has often been part of Stryker's working bands. His regular trio, with Jared Gold (organ) and McClenty Hunter (drums), often adds a guest or two and, for this session, an old friend in Bob Mintzer (tenor) proves to be an inspired choice. The music was played live over the week prior to the record date and most songs are first takes, since the musicians had time to find the nuances within the new material and arrangements.

Six of the nine songs are originals contributed by the band, starting with the leader's title track, a spirited blues that makes it easy to imagine the raucous audience reaction when played live. Mintzer's tense "Overlap" cooks to a sizzling heat with his searing solo, while the intricate guitar lines are buoyed by Gold and Hunter. Wayne Shorter's heartfelt "Infant Eyes" takes on a new dimension in this intimate arrangement, with Mintzer paying tribute to its composer without mimicking him in the least. The organist-penned "Soulstice" is a hip groover, bringing to mind some of the classic organ/tenor combo records of the '60s. Gold's considerable chops are on display in this upbeat vehicle; Stryker and Mintzer shine as well. Eddie Harris' explosive blues "Cold Duck Time" produces some of the session's best moments, especially Stryker's blistering, soulful guitar along with Mintzer's playful, robust tenor playing. The guitarist's "Code Blue" has a mischievous title, as it is anything but dead. From the very beginning, the breezy riff proves infectious; the only cure: a second hearing. The sole standard is the 1945 Harry Warren favorite, "The More I See You", which is transformed with a hip, swaggering scoring.

For more info visit davestryker.com. Stryker is at The Django Jun. 27. Bob Mintzer is at Birdland with Yellowjackets Jul. 2-6. See Calendar.

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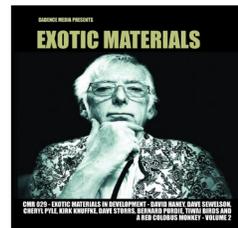
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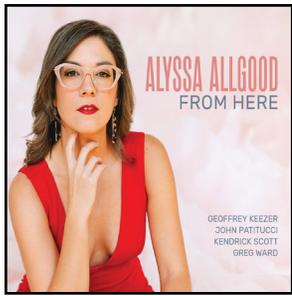
New York Jazz Stories at The Public (Vol. 9)
Exotic Materials in Development (Vol. 2)
 David Haney (Cadence Media)
 by Steven Loewy

David Haney, eclectic jazz pianist, composer, producer and, since 2012, publisher of the jazz magazine *Cadence*, has been bringing together groups of musicians to perform in free settings interspersed with what he calls “New York Jazz Stories.” In these presentations, he dramatically recites transcribed selections of life stories told to him by various musicians, with the oral tracks lasting six to ten minutes each. Haney has been organizing and recording these sessions at Joe’s Pub at The Public Theater in New York City since 2016.

Vol. 9 continues his mission with several tracks dramatizing “stories” from several performers. On “Julian Priester Moves to New York”, the now 89-year-old trombonist describes his first sojourn to NYC in the ‘50s and having breakfast with Thelonious Monk on his first morning. He relates how he worked in the shipping department of Riverside Records with trumpeter Chet Baker and bassist Wilbur Ware, among others, which eventually led to his first recording session as a leader. Other tracks are similarly described by their titles: “(Drummer) Warren Smith Remembers Janis Joplin”, “Bachir Attar (leader of The Master Musicians of Jajouka) Remembers Ornette Coleman” and “(Trumpeter) Eddie Gale Remembers Sun Ra”. The stories are carefully edited by Haney, and the insightful recollections contribute to understanding the music. For this, his latest recording, he performs on piano as part of a splendid quartet that also includes Daniel Carter (trumpet, saxophones), Adam Lane (bass) and Andrew Cyrille (drums). There is some fine lines throughout, with Lane’s gorgeous bass lines anchoring the performance, and the ensemble performing well in what appears to otherwise be a largely free-improvised outing.

For *Exotic Materials in Development (Vol. 2)*, Haney recorded thirty pieces for piano, mallets, glass bottle and ebow (an electronic bow) earlier this year. He then recorded separate overdubbed tracks from Cheryl Pyle (flute), Dave Sewelson (baritone), Kirk Knuffke (cornet), Dave Storrs (percussion) and Bernard “Pretty” Purdie (drums), presenting the final released version as duets, trios and quartets, editing the output of these musicians who recorded in a different location and at different times. While assembling the tracks was no doubt not an easy process, the result sounds, for the most part, as if the players had been performing together in real time, a remarkable achievement in itself (and one most likely learned, if not perfected, during the pandemic). A thread of exoticism ties the pieces together thematically, with Pyle’s long flowing lines and fluttering flute, Sewelson’s consistently solid performance on baritone and the leader’s reflective jabs and unobtrusive lines holding it all together, while Knuffke’s soft, rough-edged, acerbic cornet proves a fine foil for the pianist. The generally unobtrusive Storrs and Purdie provide backbone and gentle support, sometimes squeezing aggressive bell-like tones. Each player is featured at different times and it is fascinating, given their isolation from one another, to hear how they navigate such difficult musical terrain.

For more info visit cadencejazzworld.com. Haney is at Drom Jul. 19. See Calendar.



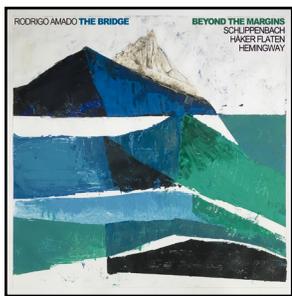
From Here
Alyssa Allgood (Next)
by Jeff Cebulski

On her concept album *From Here*, Chicago jazz singer Alyssa Allgood displays the emotions of female experience as both an advocate and an empathic participant. Avoiding stridency, the singer exudes a sagacity that serves her material well. To keep the thematic emphasis from deterring the jazz, Allgood chose a formidable ensemble, with Greg Ward (saxophone), Geoffrey Keezer (piano), John Patitucci (bass) and Kendrick Scott (drums). Throughout, the vocalist applies her effusive style, wonderful scatting and arrangement skills to 12 songs (10 of them originals) that address challenges women face in society and in self-realization.

To set the tone, the album opens with a Coltrane-tinged entrance on “Burn (For Betty)”, which leads to a confident, rhythmically-varied delivery *a la* the attributed Betty Carter. The band cooks hard as Allgood proclaims “I’ve got to let it burn!” Emotional sister-support and encouragement follows on the Abbey Lincoln vibe of “Your Wings”, with the ensemble engaging in deep swing. One thesis statement drives several of the numbers: that women often have to negotiate disconcerting dichotomies—contrasts, divisions, polarities, conflicts and the like. These issues are reflected in Joni Mitchell’s “Both Sides Now” (even though the jazz element is muted), the single “Brave Little Flower” (“where you are planted does not define you”), and “Still Searching” (“Caught in the in-between/her troubles go unseen”). Other songs take on subject matter including betrayal and the introspection following it; forward-thinking yet realistic life views and the embrace and promise of the moment. The closing track is the Broadway-optimistic “Turn to Gold”, a fitting culmination complete with choral support.

On *From Here*, how much the songs mirror Alyssa Allgood herself or hypothetical womanhood, is less important than the words and music that mesh into a narrative whole. Backed by a sterling supporting cast, she joins jazz singers who address such issues with force, clarity and jazz integrity.

For more info visit nextmusiccompany.com. The album release concert is at Birdland Theater Jul. 18. See Calendar.



Beyond the Margins
Rodrigo Amado and The Bridge (Trost)
by Mike Shanley

Portuguese-born saxophonist Rodrigo Amado (who turns 60 this month) is involved with a number of different groups, including his Motion Trio and an “American quartet” with bassist Kent Kessler, drummer Chris Corsano and multi-instrumentalist Joe McPhee.

He has also performed alone, as heard on *Refraction Solo* (2022). *Beyond the Margins* captures him in a live setting from that same year at Warsaw’s Pardon To Tu, with pianist Alexander von Schlippenbach (who had worked with the saxophonist previously, though this performance marks their first live encounter), along with bassist Ingebrigt Håker Flaten and veteran drummer/percussionist Gerry Hemingway.

Anyone wondering about such a meeting of the minds only needs to delve into the album’s 42-minute title track. After the tenor saxophonist and pianist begin, sounding like they’re working from a composed turbulent ballad, the group gradually moves towards a jagged groove. Amado could easily come to a boil early on, but he saves the altissimo range for later. His thick, gruff sound stays in a melodic range during this early section. Håker Flaten coaxes some high overtones with the bow, before plucking heavily. In the final quarter, when the sense of direction slows down a bit, the group’s exploratory feeling is sustained and ends with some raucous interactions between Hemingway and Schlippenbach, underpinned by the bassist. During “Personal Mountains”, the pianist slyly quotes Thelonious Monk’s rarity “Oska T”, a playful wink not always heard in such free music. It comes in between more lyrical lines from Amado. It also sets the tone for the next selection, “(Visiting) Ghosts”, which takes Albert Ayler’s classic theme and emphasizes its power without borrowing the signature style of its composer.

The vinyl edition includes an additional 20-minute performance coming from a Berlin Jazz Festival set, and its title “Tearing Down the Walls” implies a vicious performance. In fact the group sounds relatively grounded, at least to start. Håker Flaten walks as Schlippenbach hammers more Monk-ian ideas. Amado creates a series of cells that keep getting reshaped and adapted, with recurring bits popping up, even as Hemingway locks horns with him. It sounds as if they’ve been together for years.

For more info visit trost.at



7th Ave South
Jon Gordon (ArtistShare)
by Jim Motavalli

The first live jazz that New York-born Jon Gordon ever heard was at age 16 at the 7th Ave South club (hence the album’s title) in his hometown and he was taken. Gordon has decided to pay it back with this, his latest release of mostly originals.

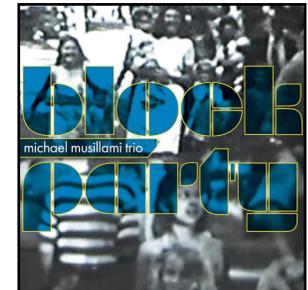
7th Ave South’s title track is indicative of the progressive bop you might have heard at clubs like the ones the saxophonist visited as a teen. It’s a swinger with a complex head and a bit of a backbeat from Fabio Ragnelli (drums). Gordon jumps in on soprano with a beautifully wistful tone to his long solo. Will Bonness (piano) takes it down a notch, with the massed horns—Jonathan Challoner (trumpet), Walter Smith III (tenor), Alan Ferber (trombone), John Ellis (bass clarinet)—which, together, urge him on. The short “Witness” features a 10-piece choir in a wordless performance, somewhat reminiscent of a Kamasi Washington project.

Singer Erin Propp is featured on the piano-backed “Visit” (also without lyrics). Gordon’s saxophone playing lights up the mood, particularly

with Challoner—an audibly promising trumpet player who trades lines with the leader halfway in. Propp is also heard on The Beatles’ “Here, There and Everywhere”. The Beatles’ music arguably has never translated well to jazz. That said, this track works, with its great buildup from the horns, as well as creative underpinning from Ellis, Bonness and bassist Julian Bradford. Gordon’s solo (again on soprano) is light as a cloud, and guitarist Jocelyn Gould is given a lot of space to match him with some jazzy swing. “Ed’s Groove” makes creative use of Ellis in the lead, and then the skies part for Bonness’ best solo feature on the album, buoyed by the horn section and drummer Ragnelli. Gordon’s arranging skills shine through on this one, as well as on “Spark”, a bouncy number at mid-tempo with fine bass work. The leader’s fairly complex arrangements never devolve into clichés.

Overall, the choir won’t be to every listener’s taste, but for the most part it blends in to a lovely, thoughtful album with no serious weak spots. Even if you never visited 7th Ave South and caught the blistering bop and fusion in its heyday you will thoroughly enjoy this music.

For more info visit artistsshare.com. Gordon is at Dizzy’s Club Jul. 17. See Calendar.



Block Party
Michael Musillami Trio (Playscape)
by Ken Waxman

“After Twenty” is the title of the final track on this significant trio album by Michael Musillami. That’s because the party celebration alluded to is of the two decades plus that the guitarist, Joe Fonda (bass) and George Schuller (drums) have been working together. The ease, grace and sophistication they bring to the eight compositions by Musillami (who turns 71 this month) shouldn’t be surprising: all have long histories working as leaders or in bands with numerous other creative musicians (e.g. the guitarist with Mario Pavone; Fonda with Michael Jefry Stevens; Schuller with Jason Robinson.)

On his own, Musillami is a classic jazz guitarist. Eschewing volume and gimmicks, most of his playing includes modulated and well-shaped notes or patterns. He’s fleet-fingered but responsive and always in context, whether he’s slipping and sliding to expand a groove piece like “Off The Monster” or using downward strums and acoustic-sounding comping to outline the balladic “Little Ruby Steps”. In sync and cadenced, Fonda’s high-on-the-bass-neck arco work can animate and add warmth to a ballad or, on a bluesy romp like “Slow Moe”, propel the exposition with pizzicato stops and throbs. As for the drummer, his shuffle and back beat on “Slow Moe” easily toughens the tune. Overall his accompaniment always secures the rhythm feel with pressure but not excess, so that it’s sensed as much as heard.

Taken together, the Musillami trio always projects the essence of swing. Never forced, the three have enough experience to attain that attribute as an expected and genuine way of playing. With pliant, pleasing and professional sounds on this new album, they’ve created a block party that many will want to attend.

For more info visit playscape-recordings.com



Live at FreeJazzSaar 2019

Frank Paul Schubert, Michel Pilz, Stefan Scheib, Klaus Kugel (Nemu)

No Toxic

Roby Glod, Christian Ramond, Klaus Kugel (Nemu)

by Ken Waxman

A free music fixture since the '80s, German drummer Klaus Kugel (who turns 65 this month) has worked with an impressive list of musicians from Charles Gayle to Vyacheslav Ganelin. Besides his rhythmic sense, Kugel's go-to status reflects his ability to respond positively to any situation he's part of, as demonstrated on these two recent releases.

No Toxic's 14 tracks pinpoint the interactive skills of three German musicians who have played together for two decades: Roby Glod (alto, soprano), who teaches at the Luxembourg conservatory and, from Cologne, Christian Ramond (bass), both of whom have similar experience as Kugel. While Berlin-based Frank Paul Schubert (alto, soprano) plays on *Live at FreeJazzSaar 2019* (recorded three years before *No Toxic*), it's bass clarinetist Michel Pilz who shared Glod's background. The German-born Pilz (1945-2023) also taught in Luxembourg and had worked with the likes of Alexander von Schlippenbach and Globe Unity Orchestra.

Unlike the close-knit vitality of the trio, the

quartet's three-part improvisation on *Live at FreeJazzSaar 2019* is antithetically unique. A first-time collaboration, each track is titled "Where is Charles", since the group filled a festival slot when Gayle, who was scheduled to play, didn't appear. All are mature enough to improvise at a high level as if such a situation happened every day. The improvisations intensify as they evolve with unison work superseded by percussion rumbles and extended reed techniques. Breaking his lines into strained vibrations and elongated smears, Schubert adds torque as he works his way up and down the scale. Chalumeau clarinet snores provide the ostinato, joined by Scheib's taut string pops, before Pilz then defaults to clarion tones, joining soprano flutters for lyrical interludes at crucial points. Gradually solidifying the narrative as the improvisation evolves, four-part intensity downshifts from textural shattering challenges to andante synergy, pinpointed by Kugel's bell-tree shakes and a concluding four-part groove.

If there's confrontational chamber jazz then Glod/Ramond/Kugel have perfected it on *No Toxic*. The trio slides through the mostly improvised tracks with a minimum of disruptions but a maximum of subtly unexpected timbres. While Glod's alto work sometimes resembles Bird more than Brötzmann, elsewhere and on soprano he's more audacious. Squeals, bites and honks characterize the title track with corkscrew reed ascendancy matched by drum ruffs and strident string slices. "Subconscious Triptychon" is probably the wildest track, as harsh col legno string smacks and drum ruffs back a stop-time alto solo that squirms, slithers and slurs. Slower moving well-modulated interaction also figures into the album's evolution. Irregular pivots constantly give way to balanced expositions with enough unexpected turns to confirm

freshness. Connie Crothers' "Carol's Dream", the only non-improvisation, shows the band's dual identity. Horizontal evolution comes from measured drumbeats and bass thumps, while clarion reed sputters and trills confirm how the three simultaneously emphasize harmony and harshness.

With each album, Kugel's adaptability is on full display.

For more info visit nemu-records.com



Duck Baker Plays Monk
Duck Baker (Triple Point-Fulica)
by Alex Henderson

Over the years, Thelonious Monk's music has inspired tribute albums by artists ranging from singer Carmen McRae to soprano saxophonist Steve Lacy, pianist Tommy Flanagan and many more. What separates *Duck Baker Plays Monk* from many other tributes is that guitarist Duck Baker (who turns 75 this month) isn't strictly a jazz improviser. Greatly influenced by early blues guitarists as well as fellow acoustic guitarists Dave Van Ronk and Stefan Grossman, Baker came out of the fingerpicking style of guitar playing that inspired John Fahey, Robbie Basho and

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



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Leo Kottke, many who essentially became folk-rock instrumentalists. But Baker has played a wide range of music along the way, including Celtic folk, fiddle tunes, blues, ragtime and gospel. And on this album, an unaccompanied Baker successfully combines jazz with the fingerpicking style.

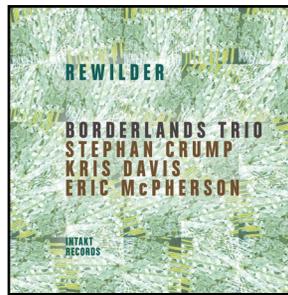
The combination is unusual, but it's one that serves Baker well, especially on familiar Monk standards "Misterioso", "Bemsha Swing" and "Jackie-ing" (the latter named for alto saxophonist Jackie McLean). Baker takes chances with Monk's compositions, bringing elements of Mississippi Delta country blues to "Straight, No Chaser" and "Blue Monk". And his interpretation of the ballad "Round Midnight" (once described by producer Orrin Keepnews as "the national anthem of jazz") has both country and jazz-noir appeal. Monk's innovations were very much a product of New York City's bop culture, showing a decidedly urban perspective. Yet Baker's fingerpicking approach owes a lot to rural America, and the acoustic guitarist successfully brings together urban and rural elements on "In Walked Bud", "Off Minor" and other gems.

Originally released in 2017 (on a vinyl-only release by Triple Point), this *Duck Baker Plays Monk* CD reissue includes the nine original selections plus seven bonus tracks, ranging from alternate takes of "Straight, No Chaser" and "Misterioso" to an inspired performance of Charlie Parker's "Confirmation". Though Monk's compositions dominate the release, "Confirmation" fits right in with the blend of bop and fingerpicking folk-rock that Baker is going for.

Duck Baker has never claimed to be a jazz purist or a strict bop traditionalist in the vein of a Joe Pass

or Barney Kessel, but his love of jazz obviously runs deep. And the guitarist's willingness to take risks is a bonus throughout *Duck Baker Plays Monk*.

For more info visit duckbaker.com



Rewilder

Borderlands Trio (Stephan Crump, Kris Davis, Eric McPherson) (Intakt)
by Kurt Gottschalk

A notion that might have been suggested in *Wandersphere*, the remarkable 2021 release by Borderlands Trio: Kris Davis (piano), Stephan Crump (bass) and Eric McPherson (drums), is that their ideas are too big to be easily contained. The group's chosen name suggests it—borders stretch for miles and are both crossed and protected, calling to mind a global wanderlust. But the biggest clue about this view was that it took two compact discs on that release to carry four thoughtful, exploratory tracks that passed the two-hour mark with six minutes to spare. Their 2017 single-disc debut, *Asteroidea*, was just a proof of concept. On *Wandersphere*, the trio spread their wings,

and the wingspan was not inconsiderable.

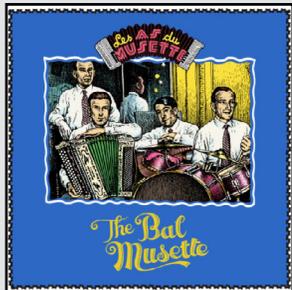
The expansiveness is worth noting because the trio is back with a new set, *Rewilder*, filling another pair of CDs (also available as a download but posh LP sets have not been pressed). The tracks are shorter this time, ranging from four to 24 minutes, which is a small shame because each is remarkable at gradual, groupthink progression, recapitulation and development. That they do it without discussion or preparation of material beforehand makes the effort all the more remarkable. The music is fully improvised and was laid down in a single session. Everything that the trio recorded that day is on the album and the group is a quiet joy to listen to.

What makes the long tracks so great, besides just the opportunity for blissful indulgence, is that the trio can lock into sections without defining the piece. The fixed impromptus are just points along the border. They're not dominant edifices but they are what makes listening to the music so absorbing. The 23-and-a-half minutes of "Lost Species"—the longest track on the set—is a delirious listen. Davis flips with ease between wonderfully lyrical soloing and obsessive, micro-groove repetitions with muted strings. Crump and McPherson, meanwhile, have an uncanny way of playing together at altogether different tempi. Borderlands is a classic piano trio that can travel for days without circling back or getting lost.

Rewilder is full of so many small surprises, they might pass you by if you're not paying close attention.

For more info visit intaktrec.ch. Stephan Crump and Eric McPherson are at Bar Bayeux Jul. 12. See Calendar.

BOXED SET



The Bal Musette/Les As du Musette
Various Artists (Belgatone)
by Francesco Martinelli

"We have a blues of our own, it's played in three and it's called musette!" So said Boris Vian, trumpet player, poet and major jazz agitator. This Parisian valse genre takes its rightful place along the other great genres of popular music that circulated globally in the '20s and '30s: blues, fado, choro, tango. *The Bal Musette/Les As du Musette* is a major compilation meticulously researched by French guitarist Dominique Cravic, leader of the manouche band Les Primitifs du futur, and by Belgian expert Christian Van den Broeck, founder of the nonprofit Belgatone (along with the precious contributions by the late Robert Crumb, cartoonist, old time music enthusiast and avid record collector.)

The spectacular boxed set includes a 320-page book, available in French or in rather non-idiomatic English, with more than 350 mostly never previously published images, embellished by Crumb's graphic art. The set is available as a double-vinyl (or double-CD) album, with 32 rare tracks from the authors' collections, plus 18 bonus tracks for a total of 50 pieces from 1907-47. There's also an accordion-shaped USB key with a complete discography of musette recordings made on 78 RPM records (more than 20,000

entries from 1905-58!), a list of all Parisian dance halls of the time and reproductions of hundreds of record labels. The book covers not only the players and their music but the whole world of musette, including record labels, instrument makers, painters and writers, jazz musicians and pop stars, sourced in part from the specialized articles by experts Philippe Baudoin, Daniel Denécheau, Michel Esbelin, Philippe Krümm, Arnaud Legrand, Philippe Nasse, Robert Santiago and Claire Elzière.

The carefully selected and lovely restored tracks allow the listener to follow the style born from the uneasy mixture of the rural musette, a traditional bagpipe from the Auvergne region, and the urban chromatic accordion, introduced by Italian instrument makers from the Marche region in the late 19th century. The flexible accordion quickly became the instrument of choice for dance music all over Europe, while the lowly, loud musette fell into oblivion. In this era, both Auvergnat-speakers and Italians were rather unwelcome immigrants in Paris, sharing both a diminished social position and soon a place in entertainment; the joining of their traditions was symbolized by the wedding of Italian accordionist Charles Péguri with the daughter of the Auvergnian Antoine Bouscatel, who operated one of the famous dance halls concentrated in the Bastille area. Here, around 1880, there existed around 130 "bals" mostly owned by Auvergnats, particularly in Rue de Lappe. We can hear the iconic wedded duo in one of the earliest tracks from the compilation, "Trotteuse" (from 1910), a truly fascinating piece of history. But the oldest recording is "La Marsiglienne", by one Gaston Gardel.

From the very beginning, listening to the musettes makes clear the deeply creolized nature of this music, inspired by Viennese waltzes and operettas, tango rhythms and Eastern European folklore, with evocative

vocals, castanets and banjos. The opening track by Maurice Alexander, the mysteriously titled "Carabet" (a wordplay on "cabaret" or a nod to Armenian music?) is otherworldly, with its percussions and xylophones; Michel Péguri—one of the founders of the style—follows with "Mes Caresses", from a Lehar operetta. The third track, in the swing style, by the Roguero Band, is so obscure that it's not even included in the discography. Emile Vacher's version of 1928's "Ramona" includes most probably the banjo of Gusti Mahla, a legendary Roma musician who composed beautiful waltzes and for whom Django Reinhardt played banjo in musette orchestras before switching to guitar. Duly, the book includes a monographic article about Django with unpublished photos, while many of the musicians who played with him are included in the compilation. Albert Carrara and Fredo Gardoni are among the most popular names of the genre with their impossibly romantic waltzes, and it goes on, with funny, fascinating and charming discoveries one after the other. After the German occupation of France, the Nazis forbade musette, so the era between 1939-45 was characterized by clandestine events, more often than not associated with the Maquis, the French resistance. Hence, the bulk of the tracks come from 1926-36, roughly after the introduction of electrical recording and before the German prohibitions. In the '30s, under the influence of American music, a new generation of players such as Guerino, Tony Murena and Gus Viseur created the swing musette style. "Bye Bye Blackbird" sounds straight from the circus, while "A Tisket-A Tasket", "Undecided" and "After You've Gone" are among the American songs reinterpreted in a Parisian swing.

Lovers of jazz, blues, old-time country and Cajun music will find plenty to enjoy in this milestone study.

For more info visit soufflecontinu.com



All Aboard: Vol. 1 Departures
Itai Kriss & Telavana (Avenue K)
by Tom Greenland

Israeli flutist/composer Itai Kriss has been on the New York scene for more than twenty years, establishing himself as a sideman and leader, the latter through his group Telavana, a portmanteau of his favorite musical ports of call: Tel Aviv and Havana. *All Aboard: Vol. 1 Departures*, the sextet's third release in six years, has a core line-up of Kriss (flute, compositions), Wayne Tucker (trumpet, flugelhorn), Ahmed Alom-Vega (piano), Tamir Shmerling (bass), Dan Aran (drums) and Samuel Torres (percussion), with Amos Hoffman (oud, guitar) appearing on four tracks and most of the band singing chorus parts on several songs. Kriss' influences are easy to identify: Cuban *son*, *danzón* and *timba* (a rowdier, clavé-resistant meld of *son*, salsa and funk) on one hand; Middle Eastern minor modes and instrumentation on the other. The latter influence is heard most prominently on "Beach Song", where Hoffman's oud improvises between sung stanzas, answering the vocal phrases with *taqasim*-like (improvised) obbligato parts impelled by layered patterns played on goblet and frame drums.

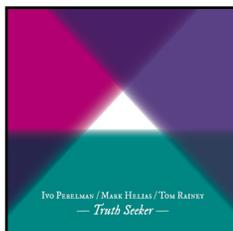
The album leans Latin on "Night Vision" and "Prendido", both tracks employing rigorously accented melodies over montunos doubled on piano and bass, all riding the rhythms of Torres' sparky tumbadoras. "Seventh Life" starts out as bubbly funk, later alleviated by jarring syncopations and juddering stops, climaxing with Kriss and Tucker's alternating 8-bar solos, each inching the bar a bit higher. "Dakar" is a similarly smooth and funky, radio friendly cut with a rhythm break towards the end that gives Aran a chance to stretch out. "Flânerie Brumeuse" evokes a fairytale dreamscape, strangely tuneful, thickly layered yet thin as gossamer, Kriss injecting peppery accents and fast sequences into his liquescent solo, soaring to high altitude at the finish. "Agadir" moves between three sections: a catchy bi-layered pentatonic theme, an "Ah la la" chorus with two-versus-three polyrhythms and a detached Land-of-Oz refrain. Not a blowing session, soloists generally keep their statements short and to the point throughout, Alom-Vega often adopting a lush rhapsodic touch that lounges over the tight-knit rhythms. Though the band's Cuban and Middle Eastern influences are patent, to Kriss' credit the music achieves an organic fusion of the two that resists labeling, in effect forging his own new tradition.

For more info visit itaiKriss.com. Kriss is at The Django Jul. 9. See Calendar.

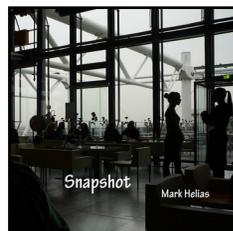
current surge of avant-jazz releases. *Truth Seeker* is worthy of discovery.

Filled with textures and adroit, albeit contemplative playing, the solo album *Snapshots* features Helias playing 12 short-form, improvised pieces during a single session, wherein the bassist was breaking in a recently-commissioned double bass carved by U.K. luthier Martin Penning. Swimming along as a swirling drone of bowed microtonal rumbles, swoops and upper-register harmonics, "Waterslide" encapsulates a half century of advanced, high-reaching arco techniques, all driven by Helias' inventive approach. "Common Ground" and "The Minor Half" satisfy any craving for bluesy riffs; on the latter, he hits a stream of plucked pull-offs on the bass (no small feat) with a casual sureness. While spontaneously composed, many of the pieces sound like 21st century études for the instrument. "Curtis Counce" and "Napkins Rings and Doilies" would challenge any bass student or peer, yet for all of his evident skills (particularly with his spot-on intonation and arco work), Helias is more about heartfelt expression than technical shredding.

For more info visit sluchaj.bandcamp.com and markhelias.bandcamp.com. Helias is at P.I.T. Jul. 14 and Barbès Jul. 19, both with Tony Malaby. See Calendar.



Truth Seeker
Ivo Perelman, Mark Helias, Tom Rainey
(Fundacja Sluchaj)
Snapshot
Mark Helias (Radio Legs Music)
by Daniel A. Brown



Window
Kari van der Kloot (TPR)
by Dan Bilawsky

Although it is at times still considered a secondary rhythm-section instrument, the double bass has been utilized by musicians who boast dual membership as side players and soloists. Notable bassists—in particular free-improv-leaning musicians—have approached the unwieldy instrument in ensemble and solo excursions and are as varied as the timbral qualities of the bass. Jean-François Jenny-Clark, Beb Guérin, Dave Holland, Peter Kowald, Joëlle Léandre, Sirone and Alan Silva have all been showcased in studio settings and live concerts in group and spartan, soloist performances. Mark Helias is assuredly also a member of this roster of versatile, passionate players. Two recent albums highlight his skills at digging in deep with a group and equal fearlessness in going it alone.

A trio setting with Ivo Perelman (tenor) and Tom Rainey (drums), *Truth Seeker* is a seven-song collection of both fierce and languid playing. An inaugural meeting between three players who all possess impressive bodies of work, with this set they play like longtime collaborators. On the title track, the trio gradually builds forward motion: Helias toggles chromatic and minor-second-tinted bass lines, Rainey doles out measured snare and tom runs as Perelman gradually moves his horn lines from the fragmentary to extended, powerhouse blowing. The duo lead-in of Helias' droning arco and Perelman's subdued ideas initiating "Spiritual Growth" soon dissolve into scattershot, free playing; at midpoint Rainey points to a front-line Crescent City beat, the tenor saxophonist pushing riffs that invoke Coltrane's "Offering", while the bassist rejoins the fray. Thanks to digital downloads, and also ongoing demand, there is a

This third album from Kari van der Kloot is an opportunity for the Canadian-born, New York-based vocalist-songwriter to elaborate on what was, and is, a journal of sorts, penned primarily during early pandemic times. Her work offers numerous reflections on life while inviting outside ears to ruminate in real time. It's a layered production in both theme and content, digging deep into psychological recesses while highlighting the simpatico relationship van der Kloot has built with her longtime rhythm section—Jamie Reynolds (piano), Gary Wang (bass) and Nathan Ellman-Bell (drums)—plus newcomer Elsa Nilsson (flute).

Opening with "Outside", the leader meditates on technology's isolating impact and the human disconnect with what connection truly means. That weighted message comes with a strong groove, melodic hooks, a standout Reynolds solo (on a Yamaha CP80), and a notable Ellman-Bell breakaway. "Trust Exercise"—van der Kloot's floating counter to her own pessimism—follows, using a spacy sonic palette with hybridized voice/flute choir to help embrace the idea(l) of grasping the good wherever it arises. Moving across varied emotional landscapes, she captures attention with her candor. The upward-looking "Sprout", shining the soloist's spotlight on Wang, stands as a statement of recognition surrounding trauma and the growth that may come from it. Wintry beauty and spare intensity figure into "Snow Angels", where the leader highlights her long-standing affiliation with Reynolds in an icy and isolated setting with flutes flowing 'round. Thoughts of the unseen appear in the liminal looking glass of "In Between".

Though van der Kloot makes an art out of peering inward, she also works beyond the borders

New York Jazz Stories

David Haney



Steven Bernstein



JULY 19 2024

David Haney's New York Jazz Stories ft. Steven Bernstein with Adam Lane and Cheryl Pyle

8 PM - DROM, 85 Avenue A, NYC

Photo Credits Robert Sutherland-Cohen

of her being. “Cost”, for example, which deals with governmental indifference and harm toward the environment, makes its broader message clear while leaving space for fanciful flute and tempestuous drums. “Totem”, informed by the enormity of Ruth Bader Ginsberg’s influence on women’s rights, amps up harmonic movement and benefits from bouncing voices—a surround-sound of womanhood. And “Keeping Quiet”—a setting of Alistair Reid’s translation of Pablo Neruda’s *A callarse*—praises stillness while gifting one last glimpse at the van der Kloot-Reynolds relationship. Light in voice, this leader is nevertheless heavy in expression. *Window* is but the latest wonderful example of that fact.

For more info visit tprrecords.ca. van der Kloot is at Silvana Jul. 11. See Calendar.



Vacilón Santiaguero
Kiki Valera (Circle 9 Music)
by Jason Gross

If you’re not already familiar with the joyous music of *son Cubano*, *Vacilón Santiaguero* is a good place to begin. Originating in Cuba in the late 1800s, the style combined central/southern African music’s heavy percussion and call-and-response modes with intricate Spanish guitar stylings. And Kiki Valera is part of a long musical family lineage that helped pioneer the style.

Valera is now releasing his second solo album in the States with an aptly named, rotating group of singers and musicians dubbed *Son Cubano*. Playing and soloing on his own homemade cuatro (a cross between a Spanish and classical guitar), guitar, bass, claves, maracas and coros, here he leads an impressive group, with vocalists Carlos Cascante, Francisco “Coco” Freeman, Joshua de Jesus and Raquel Zozaya, as well as Steve Guasch (coros) and Pedro Vargas (congas, bongos, coros), the latter who provides a soulful groove throughout the album. Many of the songs come from Valera’s family and friends, which he heard and enjoyed back in his youth.

The album’s plethora of trumpet guests include: Alexis Baró, Steve Mostovoy, Michael Rodriguez, Jonathan Powell, Pete Nater, Dennis Hernandez, Bryan Lynch, Thomas Marriott and Leon Q Allen. Opening with the dynamic “Este Vacilón” (written by Valera’s father, Felix), the recording starts right off the bat with blaring trumpets, as well as elegant cuatro and lovely lithe vocals from Casante of the Spanish Harlem Orchestra. Coco Freeman takes on the role of a street vendor with ease and grace for another Felix Valera song, “El Aji De Cocina”, with Valera’s high-stepping solo featuring hard string plucks, heavy strums and intricate lines. From there, we hear a variety of sounds and moods, including a New Orleans slow march and a celebratory “Sobre Una Tumba Una Rumba”, as well as a salsa-sounding children’s song, “El Penquinto E’ Coletto” (with Casante playing off a vocal trio). The bouncy, jumpy rhythm of “Funfuñando” is a plaintive mid-tempo ballad with perhaps the leader’s most intricate, extended solos on the album. “Mari-juana” is a humorous song that pines for a girl and some cannabis, Valera picking out a solo at varying speeds. The album’s dozen tracks also include “El Cuarto

de Tula” (a song popularized by the Buena Vista Social Club) and “El Empanadillero”, yet another street vendor-inspired song with the leader’s cuatro answering the horns and vice versa.

In all, *Vacilón Santiaguero* is a captivating tour of Kiki Valera’s, as well as Cuban, heritage and history.

For more info visit circle9music.com/artists. The album release concert is at Joe’s Pub Jul. 5. See Calendar.



Boss Baritones
Gary Smulyan/Frank Basile Quintet (SteepleChase)
by Marilyn Lester

In the somewhat rarified baritone sax realm, Gary Smulyan and his former protege, Frank Basile, are indeed boss. Smulyan, whose playing is most influenced by his association with Pepper Adams, has a keen musical wit. He loves a pun (note a couple of the musical titles on the album’s nine tracks) and has long been fascinated by contrafacts, releasing a few albums dedicated to them. Many of the tunes on the newly released *Boss Baritones* indeed are numbers based on the chord changes of standards. But what’s significant about bari players is, for the most part, they’re not flashy; as this release attests, they’re pretty much straight ahead. Yet, for those who love the sound of the baritone and maybe even lean into an intellectual appreciation of jazz, the subtlety and depth of the playing is especially rewarding.

Opener, “Oh Gee” (Matthew Gee) offers the perfect template for the Smulyan-Basile collaboration. Beginning in duetic harmony, the two then trade off, demonstrating flexible technique and clarity of tone throughout. Creative comping by Steve Ash (piano) gives way to a feature about a third of the way in, plus a short solo for Mike Karn (bass). All the while, Aaron Seeber (drums) provides a consistent rhythmic platform. While Ash and Karn take the spotlight on each of the tracks, it is only on the closer, the aptly titled “Straight Ahead” (J. R. Monterose) that Seeber was called upon to display his considerable chops. This fast tempo bop piece is also the only selection that featured a bit of skronk and other tonal forays from the duo. Its 64-bar chorus, half in minor, switching to major, makes for an interesting, engaging piece. Likewise, the hard-driving bop blow-out “Fifty-Six” (Johnny Griffin) also offers percussive riffs propelling toward an abrupt, stop-ending. One of the high points of the album is Eddie Heywood’s “Land of Dreams”, based on “Cherokee” without a bridge. It’s a catchy tune with space for the entire quintet to stretch out. The sole songbook standard on the release “I’ll Never Be The Same” (Matty Malneck) is a bop textbook rendition of melody transitioning into creative improv, with an extended feature from Ash entirely built on the notes laid down by the baritones. Its ending with flourishes and repetitive sax riffs is especially gratifying.

Overall, *Boss Baritones* is a solid, satisfying ode to bebop tradition, with a superb musical synchrony and chemistry between two colleagues, and a talented, organic rhythm section.

For more info visit steeplechase.dk. Basile is at Birdland Theater with the Celebrating Slide Hampton Octet Jul. 6-7. Smulyan is at Village Vanguard with Vanguard Jazz Orchestra every Monday. See Calendar.

dizzy's club

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DIZZY'S CLOSED

JUL 11-14
DJANGO FESTIVAL ALL-STARS

JUL 15
JOE GRANSDEN BIG BAND

JUL 16
CHARLES GOULD: TRIPTYCH LESPRI

JUL 17
JON GORDON NONET

JUL 18-21
CHARLES MCPHERSON 85TH BIRTHDAY CELEBRATION

JUL 22
TOM OREN TRIO

JUL 23
MATT VON RODERICK: CELESTIAL HEART

JUL 24
FAY VICTOR'S HERBIE NICHOLS SONG

JUL 25-28
JON FADDIS QUARTET

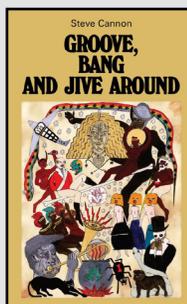
JUL 29
FRANCESCA TANDOI TRIO

JUL 30
EAST AXIS: MATTHEW SHIPP, SCOTT ROBINSON, KEVIN RAY,
GERALD CLEAVER

JUL 31
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Groove, Bang and Jive Around
Steve Cannon (Ophelia Press-Blank Forms Editions)
by John Pietaro

Steve Cannon (who died five years ago this month), writer/poet and founder of the cultural organization A Gathering of the Tribes, was a revolutionary that many saw as the cultural heart of the struggle for Black liberation. He was a mentor to countless New York poets, starting with his days in the Society of Umbra alongside luminaries such as Akia Toure, Ishmael Reed and Calvin Hernton as well as free jazz leaders Sun Ra, Cecil Taylor and Archie Shepp. By the '80s, despite failing vision and then blindness, Cannon and his Tribes performance space and magazine remained a major underground voice of East Village poetry. One would be hard-pressed to find naysayers to Cannon's vast inspiration.

His only novel, *Groove, Bang and Jive Around* was published by the Parisian Ophelia Press in 1969. Of its age, the story is filled with psychedelic, hallucinatory imagery. Unfortunately, social justice drowns under an overload of carnal imagery. The brutally raw depiction of African American culture in the South is somewhat reminiscent of the protagonist in the recent film *American Fiction* and some hardcore sections seem to be competing with William H. Burroughs' *Naked Lunch*. The story of fourteen-year-old Annette's explicit coming of age starts with a shockingly graphic scene in an outhouse with a man twice her age, goes through exploits with the man she believes to be her father, has a threesome with her boyfriend and an obese older woman, engages in ritualistic orgies, and is the main course in a violent mass gang bang. Related visions of her mother and brother's lurid relations, as well as flashbacks of Annette's first time, age 10, with her brother and his friend, do little to accent the politics Cannon held so dear. Eventually, Anette arrives in a Black nirvana, Ooh-bla-dee, where people of color hold power and take vengeance on corrupt officials and their wives via public humiliation and bestiality.

Along the way, though, a wonderful variety of jazz artists make cameos: Dizzy Gillespie presides over Ooh-bla-dee and Count Basie's band plays uproariously for the victors. *Groove, Bang and Jive Around* does play out though as classic storytelling. A New Orleans native who moved to the Lower East Side in 1962, Cannon carried the southern tradition of tall tales into the fertile mix of radical downtown and it's easy to imagine the book as a series of spoken presentations. This work is the motherlode of all chin music and the re-publication may just mark it as an invaluable vision of cruel, imposed poverty and the dissonant journey north.

For more info visit blankforms.org



As Things Do
Michael Formanek Elusion Quartet (Intakt)
Another State of Rhythm
Old Mountain (Clean Feed)
Live in Barcelona
Álvaro Torres Quartet (Fresh Sound New Talent)
by John Sharpe

Saxophonist Tony Malaby has been a hard-hitting presence on the NYC scene for more than a quarter of a century. Although an MVP whose unique sound elevates any bandstand he graces, as shown with the likes of Charlie Haden's Liberation Music Orchestra, Paul Motian's Electric Bebop Band and the Fred Hersch Quintet, he's also an established leader. But while a fearsome improviser whose own albums often swerve to left field, he remains a wholly committed interpreter of other people's concepts, as he shows on the three dates here.

On *As Things Do*, Malaby finds himself among a crew of peers. It's the second outing from bassist Michael Formanek's all-star Elusion Quartet, completed by drummer Ches Smith and another of the reedman's regular collaborators, pianist Kris Davis. Formanek's formidable scope as a composer ensures he utilizes all the considerable talents at his disposal, mixing intricate parts in often multifaceted charts that offer diverse improvisatory spaces, which are exploited to the full. Malaby certainly enjoys himself on the audacious opener "Bury the Lede", as his tenor soars above a juddering churn that progressively resolves anthemic. Far more than just a fire breather, the saxophonist demonstrates his breadth, all grizzled elegance navigating the shifting meters of "Rewind", then invoking flute-like tones on soprano to accompany Davis' gamelan-inflected piano preparations and Smith's chiming vibes early on in "Cracked Bells", while his playing is lyrically aching on the valedictory "Gone Home". Each track represents a journey into its own world in which nothing can be anticipated other than that excellence awaits.

Malaby guests on *Another State of Rhythm*, the third release under the banner Old Mountain by the Portuguese pairing of pianist Pedro Branco and drummer João Sousa, who add twin bassists João Hasselberg and Hernâni Faustino to the cast for nine selections. The saxophonist proves well-suited to the outfit's canny blend of "out" there with more inside heartfelt pieces. He shines on the sole cover, a rendition of the offbeat C&W stroll through Leadbelly's blues classic, "Goodnight, Irene": first Branco and then Malaby gradually go off the rails, culminating in a final madcap duet. Thereafter, the saxophonist ranges from tender and delicately keening on the wistful "The Sixth Commandment", to abrasive and raw on the seething "Giraldo". He doesn't appear at all on the hymn-like "Ballad For Paul", a lovely tribute to his erstwhile employer Motian, although his breathy embroidery of the subsequent "Blend in By Standing Out" seems to capture the same spirit.

Malaby joins Madrid-born, NYC-based Álvaro Torres to realize six of the pianist's originals on *Live in Barcelona*. He's part of Torres' dream team, which also includes Japanese expat bassist Masa Kamaguchi and Danish drummer Kresten Osgood. Torres' compositions pull in influences from post-bop to Spanish folklore, but always remain direct and accessible, with a swinging core. Partly that's down to the leader's strong sense of time, and partly down to the engine room where Osgood brings an irrepressible drive allied to sensitive imagination, all

spiced by just a hint of mischief, alongside the nimble-fingered Kamaguchi. Malaby thrives in the cracks, offering impassioned flourishes to the Monk-tinged "Siresimi", and swaggering through the changes of the involved "You Dig?". The compositional fabric of the standout "The Good Life" barely contains his nerve-shredding squeals and expressive skronk.

For more info visit intaktrec.ch, cleanfeed-records.com and freshsoundrecords.com. Tony Malaby is at P.I.T. Jul. 14, Barbes Jul. 19 and Bar Lunático Jul. 21. See Calendar.



Playing With Fire
Jane Bunnett and Maqueque (Linus Entertainment)
by Pierre Giroux

Jane Bunnett and Maqueque's *Playing With Fire* is a vibrant testament to this all-female ensemble's evolving sound and dynamic energy. The album masterfully fuses Afro-Cuban rhythms with contemporary jazz flair, a unique musical style that sets them apart. Led by visionary soprano saxophonist and flutist Jane Bunnett, Maqueque has again proven its ability to innovate and inspire, injecting new life into its powerful musical journey. This ten-track outing relies heavily on the leader's own fertile compositional talents, as well as composing opportunities for her band members, in addition to the creative approach of Maqueque's reworking of jazz classics by Bud Powell and Charles Mingus.

As it evolves, album opener (and Bunnett original) "Human Race", captures the essence and intensity emanating from each musician. Led by the leader (on soprano), special guest Donna Grantis (electric guitar) also enjoys a feature. One of Powell's signature numbers, "Tempus Fugit", here is given an elaborate piano opening from Danae Olano, before taking off in a Powell-like tempo with an exhilarating fusion of sounds through its theme. The Olano-penned "Daniela's Theme" has an ethereal quality and weaves seamlessly through the pulsing backdrop set by the composer (debuting here on violin) and her bandmates. Bassist Tailin Marrero's "Bolero a un Sueño" reveals the rhythmic backbone of Maqueque: Marreno, Olano, Yissy Garcia (drums), plus Mary Paz (percussion). Together they incessantly propel the music forward. As for the composition, the narrative is led by Zimbabwe-born vocalist Joanna Majoko, who brings a rich, soulful texture to the band's vocal and overall landscape.

As the album plays out, it's clear that it is not only a showcase for the remarkable talents of the individual members, but a testament to the collective strength and creative synergy of Maqueque as a whole. Listen to the reworking of Mingus' "Jump Monk": the fierce interpretation and its interplay between Bunnett (on soprano) and the vocalese of the singers is both complex and cohesive, adding dynamism to the group's diverse soundscape. The title track closer (another Bunnett original) features Grantis' savvy guitar lines, which create a heady fusion of sounds that pushes boundaries and transcends genres, continuing with the groove and infectious energy that is imbued in all the tracks that precede it.

For more info visit linusentertainment.com. Bunnett and Maqueque are at Birdland Jul. 23-27. See Calendar.

(FIMAV CONTINUED FROM PAGE 12)

The festival was structured with no overlaps in the music, often with less than an hour's rest to recalibrate one's ears between concerts. With the echoes of the thunderous percussion of *Basileus* still felt in the air, festival goers filed into the downstairs cabaret hall to hear **Quatuor Bozzini**. As if the festival's new Artistic Director Scott Thomson (this year replacing the since-retired Michel Lévassieur whose 39th edition of 2023 was his last) was pranking audiences, the string quartet's performance was the pure opposite of what listeners had just experienced. If the previous concert blew your hair back, this concert required lean-in listening; Jürg Frey's *String Quartet No. 4* never rose above a whisper. The quartet floated out gossamer harmonies, barely scraping the strings. Some of the notes lasted upwards of 15 seconds, leaving ample time to contemplate the overtones. At times dissonant, but replete with satisfying resolutions, the music was, as Thomson admitted during a press conference, intended as "an ear cleaning experience after something so grandiose." More than cleansing the aural palate, it was an act of hypnosis: a late-hour start and the music's somniferous character, led some audience members into dreamland.

The next day, **Sakina Abdou's** solo saxophone concert was held in the serene, vaulted church of Église Saint-Christophe D'Arthabaska and was one of the standout concerts of the entire festival. Abdou made use of the church's multiple floors and hidden crevices, beginning the concert with a soaring two-note refrain from an unseen location. The instrument echoed hauntingly in that special church-like way. Abdou, still hidden, moved around the upper levels, developing the yearning two-note riff into more complex gestures. The sound cascaded from above, as if the horns of angels were blaring down from on high, but a pained, tortured kind. Eventually, she made her way down the church's central aisle, busying the sound as she moved along. At last visible, steps away from listeners, the sound rose to eye-watering volume levels. Arriving at the stage, Abdou bounced between searing altissimo notes held bafflingly long, and guttural, distorted saxophone growling. After a pause, she switched from alto to tenor, exploring some low-end ideas. She pushed the instrument into multiphonic territory, emitting two somehow independent lines simultaneously. The saxophone achieved a split personality, hard not to associate—when surrounded by biblical imagery—with heaven and hell. It was the perfect setting for the music, and Abdou used it to its full totemic potential. She then retreated back down the aisle, to hidden alcoves, playing remnants of the blues.

Electronic music was well-represented at FIMAV, whether through standalone sets, or as a core texture of electroacoustic ensembles. The height of electronic music wizardry came from **Amma Ateria**. A solo set held in Centre Des Congrès' dark, windowless hotel ballroom (perfect for immersive listening), Ateria's music told the sonic story of recovering from a concussion. The music reflected the shiver-inducing feeling when thinking about head trauma. Is this what it sounds like to *go under*? The abstract, self-made projections that backlit the electronicist, evoked silky hospital sheets and a probing doctor's searchlight over a patient on a table. But the squeamishness of the sound and subject was at the same time calming; not just clinical, but anesthetizing. The slowly enveloping sounds: droning, watery, metallic and bassy, wrapped the audience up in a hug of some dark abyss, loud enough to rattle the ceiling panels of the room.

That evening, the eight-piece, fashion-forward band **Natural Information Society** also played. Lisa Alvarado (harmonium) wore an angular art pop getup with striking reds and a dashing beret. Nick Mazzarella (alto) was attired in a smart, no-frills gray suit; Josh Berman (trumpet) favored high-waisted pants and tucked in gingham shirt; Jason Stein (bass

clarinet) was in lumberjack chic; Mikel Patrick Avery (drums), with well-groomed beard and hipster cap, had a humble coolness; Joshua Abrams (guimbri) wore a flowing, multilayered outfit, jangling necklaces and a shin-length denim coat and Ari Brown (tenor), the legendary octogenarian Chicago saxophonist was the definition of class, with an old school loose leather jacket and deftly placed pork pie hat. Likewise, old school was Mai Sugimoto (flute, alto) in concert black. Composed by Abrams, the music was earthy and unvarnished, working up a galloping, bop-in-your-seat momentum from his guimbri (a three-string bass lute), along with Avery's drumming, the engine of the ensemble. The music evolved like a species, with each passing section sprouting new limbs and appendages. Alvarado provided a cloud of harmony, on top of which saxophones, flute, trumpet and bass clarinet blended and wailed with a freewheeling energy, but never lost touch with the music's patient pacing. Brown was the beloved guest of the ensemble, and offered many evocative solos, commanding yet inviting.

Later that evening, midnight hangers-on were treated to **Bazip Zeehok**, the Dutch experimental punk trio fronted by longtime FIMAV performer G.W. Sok, founder and former frontman of the band The Ex. The trio, featuring Lukas Simonis (guitar) and Gert-Jan Prins (drums) brought a refreshing punk attitude to the festival. Short, snappy, and thrashing pieces defined their set, with the instruments wailing underneath Sok's words. A cross between a poetry reading and a punk show, hard-hitting lyrics were a welcome change in a festival of instrumental prowess.

On day three came the festival's pinnacle of acoustic free-form improvisation, the **Roaring Tree Trio**. Featuring Craig Taborn (piano), Mat Maneri (viola) and Joëlle Léandre (bass), the three performers launched into the music as if picking back up on a conversation they were just having and eager to get back to, with each revealing strong, distinct personalities. Taborn was probing. His phrases had a sharp wit and juggled pointed lines and aching chords. He was vigorous in his improvisation, overflowing ideas with no note left unplayed, even strumming the interior of the piano. A contrast to Taborn's kinetic energy was Maneri's pacifying viola. He was the group's peacekeeper, offering slow-moving, delicate ideas that, while never boiling over, maintained a simmering suspense. The boundaries between Léandre and her bass dissolved as she hung on to its neck. She swept the strings arco in all directions, creating otherworldly sounds. She kindled many fires with the other two, scene-setting with swirling textures. At other times she preferred the nuclear option, dropping explosive ideas and machine-gun like lines. A particularly commanding solo interlude from her had audiences groaning in satisfaction at every mind-expanding idea that topped the last. Together, the group kicked around the music, sometimes unanimously, sometimes solo to no answer, and at other times paired-off, with the third chiming in from afar.

Standout concerts from the final day included **Nate Wooley's** program-length work *Columbia Icefield*. The trumpeter introduced the piece with a moving speech about his north star trumpeter and friend, the late Ron Miles. The music followed with similar stirring gravitas. It moved, as its title suggests, glacially, capturing the sheer power of the nature the work is an ode to. Guitarist Ava Mendoza added a distorted fire-and-ice edge to Wooley's soaring playing. Pedal steel guitar from Susan Alcorn emitted round shapes and pads of sound while Ryan Sawyer steered the intensity through percussion, dialing the flame that kept the music cooking. The result was music that captured the tectonic tranquility of its subject as well as its elemental night.

The final concert of the festival saw Norwegian guitarist and composer **Kim Myhr's** eight-piece band send audiences into the aisles dancing to deep grooves

and hefty backbeats. Strummed bliss from multiple guitars gave the music an indie-rock feel. Inner-mounting intensity from Eve Risser on keyboards offered a platform for improvisational merrymaking from all, with the eight members moving in sync within the dense sound and groove.

Other performances included: electroacoustic high energy outfit **Le Double**; accordion-forward improvisation from **Splendide Abyesse**; a solo set held in the church from **Nicole Rampersaud**; timbric adventures with French pianist **Sophie Agnel** and U.K. saxophonist **John Butcher**; the satisfying grit of the **Bill Orcutt Guitar Quartet** (with Mendoza, Wendy Eisenberg and Shane Parish); psychedelic and dizzying beat-making from **The Dwarves of East Agouza**; baffling extended technique from saxophonist **Don Malfon**; the DJ-meets-improv world of **Kavain Wayne Space/XT Trio**; and the hip-hop drenched sound of **Sélébéyone**, the multi-continent-hailing jazz rap group.

FIMAV ended on a triumphant note, with a pang of bittersweetness from the sweeping sound of Kim Myhr's *Sympathetic Magic*. Mitchell, returning, played four improvisations before the audience begged him back for a fifth. Towards the end he switched between soprano and bass saxophone, pinging the distinct sounds off of one another in short, punctuated phrases. His concert ended without pretense or grand ceremony. The aftermath of Mitchell and the whole festival was a lingering feeling of mystery, a contemplation of improvisations, their sound, their many parts, their formulas. You want to bottle them up and take them home with you, but the harder you try to pin them down the more they dissolve into the air. Luckily we have next year to get another fix.

For more info visit fimav.qc.ca/en



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(LONG PLAY FESTIVAL CONTINUED FROM PAGE 12)

"Lone Coast Anacrusis" and other selections in low guttural tones, high falsettos, whispers, sirens and whoops through cupped hands—banging tuning forks against their skulls to help them hear difficult pitches.

At the BRIC Stoop, percussion sextet **Talujon** rustled paper, rattled sticks and played in lopsided meters before relinquishing the stage to **Gamelan Yowana Sari**, a 19-piece ensemble encircled by an even larger audience sitting cross-legged on the floor, forming a concentric sea of tuned metal gongs, bells and hand drums, the laminated sounds rippling out in hypnotic waves, tempo at ebb or flow. **Darius Jones' fLuXkit Sextet** set at Roulette was a standout: his raw-boned alto saxophone in consonant dissonance with four strings and rocked by rhythm team Chris Lightcap (bass) and Ches Smith (drums). Perhaps the most unusual set was an opera recital of **Alex Weiser** and **Ben Kaplan's** "The Great Dictionary of the Yiddish Language", a humorous depiction of one linguist's valiant/vain attempts to salvage his culture. Alto saxophonist **Immanuel Wilkins** played an all-original duo with pianist **Jason Moran** at Roulette, segueing through spacey circular chords, intense fast repetitive motives that imitated a harmonizer and split-tone multiphonics, building to gale-force strength, ending in soothing calm. Laptop dj/drummer **Jeff Mills'** show at BAM Opera House, improvised with three musicians who'd just met that day, was overly dominated by his beat-making machinery that squelched the sparks of human engagement. The **Ligeti Quartet's** performance of Anna Meredith's string quartets suffered a similar loss of immediacy when it became apparent that the musicians were performing to sweetener tracks, playing second fiddle as it were to more prominent pre-recorded melody parts. A third example of humans vs. machines came at BRIC Ballroom during a trio improv where pianist Jason Moran and drummer Marcus Gilmore's vigorous acoustic forays overbalanced **BlankFor.ms'** electronic soundscapes. The score so far? Humans: 1; Machines: 2. Friday's final set, at Roulette, showcased tenor saxophonist **Anna Webber's** wonderful rhythmic phraseology, her compositions an eclectic yet organic mix of melody and shifting meters, further fortified by Adam O'Farrill's bright trumpet work.

Sunday (May 5), the second full day of concerts, began at BRIC's Stoop with a circle of five inward-facing double bassists (all students of the late Robert Black), surrounded in turn by a circle of listeners in thrall to their slumberous tone poem. At Ironhorse, tones turned operatic with a decidedly avant twist as **William Parker** ushered Cooper-Moore (diddly-bow), Charles Burnham, Jason Kao Hwang and gabby fluke-mogul (violins), Melanie Dyer (viola), Eri Yamamoto (piano), AnnMarie Sandy (mezzo soprano) and Griff Spex (spoken word) through a suite of quirky but catchy themes, the leader swapping n'goni for kora or end-blown flute, Burnham singing about "shortnin' bread" in faux-Southern drawl, Sandy moving from recitative to aria (her "uptown"-trained voice completely in sync with the "downtown" adventurousness.) A further example of the human/machine dialectic was in evidence at BRIC Ballroom during which **Kuniko Kato** played Steve Reich's *Drumming*, a piece written for nine players but which she performed alone by layering live rhythms over pre-recorded parts, "phasing" (in Reich's terminology) her timing in relation to her mechanical "bandmates."

At BAM Café, **DoYeon Kim** showed remarkable agility and versatility on gayageum (Korean 25-string zither), employing delicate traditional techniques and bold innovations, such as wielding a bow like a lumberjack's cross-cut saw, ending one song with

a blood-curdling scream, her update of Pansori vocal practice. Next on the same stage was Malian duo **Yacouba Sissoko** (kora) and **Moussa Diabaté** (n'goni), the former singing proverbs in a sweet baritone over rolling syncopated kora patterns, the latter plucking/jabbing fills and solos. At Public Records' Atrium a young crowd bobbed and snapped as Russian synthesist/vocalist/mix-master **Kate NV** sang nursery rhyme-like tunes with ragdoll choreography interspersed with weird-warped live dance beats. Around the corner in the venue's Sound Room was **Chicago Underground Duo**: Rob Mazurek unleashed long, reverberant trumpet tones (directing his horn bell at one of three mics, each with a different type of delay) and shouted over pre-recorded beat loops, while drummer Chad Taylor found his own groove within the unrelenting electronic grids, the tension between the two furnishing high excitement. Final score? Humans: 1; Machines: 2; Tied: 2. Some of the most beautiful sounds occurred during **Michael Gordon's Ruses**, performed by seven oboists standing in a circle at Ironhorse, staggering their entrances, sustaining quavering chords that shimmered and clashed while audience members (complying with the emcee's prefatory direction) wandered around and across the stage area, testing the natural acoustics, pausing to savor a particularly resonant spot. The third showcase at BAM Opera House was **Steve Reich's Music for 18 Musicians**, minimalism's first "hit single," a piece of meditative urgency, folksy charm and a lesson in layering and long-form development. Two final sets took place at Roulette: poet **Eileen Myles'** trio, featuring her politically charged and psychologically honest (though sometimes difficult to hear) verses; followed by **Deerhoof**, a category-defying quartet fronted by bassist/vocalist Satomi Matsuzaki, backed by John Dieterich and Ed Rodriguez (guitars) and kinetic drummer Greg Saunier playing loud, clean and heavy with constant breaks and mood-shifts while Matsuzaki executed distinctive hopscotch steps as she scattered in a sing-song style.

Whether you're rooting for humans, machines, neither or both, Long Play is here/hear to show us where the future might be headed.

For more info visit bangonacan.org/longplay

(LABEL SPOTLIGHT CONTINUED FROM PAGE 11)

a new album by Tamarisk, the trio of Christina Carter (vocals), formerly of Charalambides, David Menestres (bass) and Andrew Weathers (guitar). "Charalambides was highly familiar to me," Lindorff-Ellery says. "I was listening to their stuff in high school. That will be a little different because it's kind of songs. We don't release a lot of songs. I'm kind of into big chunks of exploration." And, of course, they'll all be on cassette. "Sometimes I have this existential crisis, why am I selling cassettes in 2024?" he muses. "But I think physical media is still really important, even though I understand the inconvenience to some people." He adds, "I think we're in a phase of adapting. I think a lot of people are getting tired of intangible things, intangible literature, intangible music." Lindorff-Ellery's existential crisis runs deeper than the calculus of business models. He framed cassettes as a way of "living outside the algorithm," along with writing letters on paper and reading physical books. "The government doesn't know when you put on a record," he said. "It's not surveilled. To have a little slice of that still, I think that's important."

For more info visit noticerecordings.bandcamp.com. Joanna Mattrey is at *Sisters* Jul. 3, and *The Stone* at *The New School* Jul. 10-13 including with *Camilo Angeles* Jul. 13. See *Calendar*.

(INTERVIEW CONTINUED FROM PAGE 6)

more patience." She could really swing, and I love the cohesiveness of the trio she had for so long with Charles Ables and other bass players and drummer Steve Williams. The record that I made that was a tribute to her (*We Won't Forget You... An Homage to Shirley Horn*, HighNote) doesn't include all those incredibly slow, lush ballads that she did—I'm still working on the patience for that.

TNYCJR: Tell us about your career in jazz education.

DeRose: I've always been a teacher. By the time I was 18 I was already teaching piano and organ and giving private lessons. I had great teachers myself, so when a music store says they need a piano teacher or someone asks me about lessons, I just do it. I say "yes," because it's an opportunity for me to learn a lot. I didn't go to university for jazz, and I'm not a product of all these great schools that are out there now. I'm self-taught, pretty much 99%—listening to the records, getting books, asking the musicians questions, doing the gigs and learning the music for them.

I've had 40 years of teaching, because I started at 18 and I'm 58 now. When I moved to New York, that's when I started to teach voice—I didn't teach that in Binghamton, because I was just beginning as a singer myself. People would come up to me at gigs and ask me if I taught, so I just started teaching what my teachers taught me. And since they were great teachers, I had a lot to start with. Now being a university professor for the last 18 years in Graz I educate myself by taking further classes, going to jazz lectures and clinics and updating my technique. That's how I get new ideas. You have to keep on top of it, because the students get better every year, what with all the information on the Internet and social media these days. It keeps me on my toes, and I enjoy that part of being a professor. I moved over here to Austria, after 15 or 16 years in New York, because I couldn't find a position in the U.S. that was anything but adjunct. You had to drive all over, and you didn't get travel money or health care. I was on the list to get health care at Purchase College for 10 years but never got chosen.

TNYCJR: Doesn't it go both ways? European jazz musicians come here for validation and for the caliber of the musician they can have on their recordings.

DeRose: Yes. As you know, the jazz world is so small. Once you start traveling around, you realize it's one big family. Some people here (in Europe) go over. I actually have a different rhythm section almost in every country, and a lot of them will save up their money and go to New York for a couple of weeks, crash on people's couches, and go out and hear music every night, play sessions and maybe make a recording. As you say, the caliber of musicianship is very high in the U.S., but now we have wonderful musicians all over the place. Every European city has someone who's an ex-pat and a great player.

And there's plenty of opportunity to play here—just in Graz we have four or five venues. And we have Vienna just two hours north of us, and there are places up there. At Jazzland in Vienna I have played with the great trumpet player Jim Rotondi, who teaches here. Half of the professors at the university are American, actually. Chris Smith is the drum professor—he was Birdland's big-band drummer for many years. Alex Goodman is a new guitar professor from New York. I'd been coming to Europe for festivals, and I finally decided that I'd go for the position here and see what happens. I have 12 students a week, an hour and a half each, and you can really build a program here. In New York I was teaching at many schools—The New School, NYU, The Hartt School, Purchase—my main one, Long Island University, City College. They'd come to my apartment,

but I only had them for a year or two, so you're not really developing anything other than what they're working on at the moment. Here I have the students for four years, which means I can really be with them and help them advance their skills. And if they stay for a master's, you get them for two more years.

TNYCJR: And tell us about your trip to NYC this month, and your three nights performing at Birdland.

DeRose: The special guest on Friday is trombonist Ed Neumeister [he's on the upcoming album release], and Saturday night it's tenor saxophonist Houston Person [from the last album release]. Person is a dear and I love his playing. Sunday night will likely be trio with bassist Martin Wind whose played with me 20 years and drummer Matt Wilson who's played 30 years with me. We will focus on our decades playing together!

For more info visit denaderose.com. *Dena DeRose Trio (with special guests Ed Neumeister and Houston Person) is at Birdland Theater Jul. 19-21. See Calendar.*

Recommended Listening:

- Dena DeRose—*Introducing* (Amosaya-Sharp Nine, 1996)
- Dena DeRose—*Love's Holiday* (Sharp Nine, 2002)
- Dena DeRose—*Live at Jazz Standard Volume One/Two* (MAXJAZZ-Mack Avenue, 2007)
- Dena DeRose—*Travelin' Light* (MAXJAZZ-Mack Avenue, 2010)
- Dena DeRose—*We Won't Forget You...An Homage to Shirley Horn* (HighNote, 2014)
- Dena DeRose—*Ode To The Road* (HighNote, 2019)

(LEST WE FORGET CONTINUED FROM PAGE 10)

phrasing, was as surprising in its juxtapositions of note placement and space as was Monk's. The monumental jazz reference work, the multi-volume *The New Grove Dictionary of Jazz, 2nd edition* (2002), devoted a full page to Nichols, written by pianist Frank Kimbrough, whose comments on Nichols' style elaborate on Spellman's: "[Nichols'] mixing of elements from Dixieland, swing, and bop styles with new harmonies and freedom make [his] work a perfect bridge from those styles to the avant garde—some of whose players he taught and championed in their youth. As a pianist, Nichols is often compared with his contemporaries, Monk and Bud Powell; though there are similarities in [their] styles, his was a sound of its own. Like Monk, Nichols was really a pre-bop pianist, influenced mostly by the Swing era, though his technique was more akin to Powell's in that he was capable of playing the fast lines prevalent in bop. However, the mixing of ideas old and new, a touch that ran the gamut of emotions, and the thematic material of his own compositions made his work distinctive."

Kimbrough (who died in December 2020) was instrumental in the rediscovery and revival of Nichols' music, and ultimate re-release of his albums in the '90s. Bassist Ben Allison explains: "The Herbie Nichols Project (HNP) grew organically out of our non-profit organization the Jazz Composers Collective (JCC), which existed from 1992 to 2005 and was created to foster new music, with an emphasis on experimentalism and expanding the boundaries of the jazz idiom. [Frank] brought Herbie Nichols' music to our attention. We embraced it because it was both highly original and also largely undiscovered...it felt like new music." Allison, Kimbrough and trumpeter Ron Horton of the JCC actively researched Nichols, finding previously unrecorded, undiscovered compositions in the Library of Congress. HNP, which presented his music fleshed out with two or three horns as well as a piano trio, released three albums on Soul Note and Palmetto between 1997-2001. Allison has continued to research

Nichols and when previously unpublished works were sent to saxophonist Ted Nash (another JCC alumnus), the trio of Allison, Nash and guitarist Steve Cardenas released *Tell the Birds I Said Hello: The Music of Herbie Nichols* (Sonic Camera) earlier this year. An even more recent release is Fay Victor's Herbie Nichols SUNG project's *Life Is Funny That Way* (TAO Forms), featuring the vocalist's lyrics to nine of the twelve tracks. Her approach, reminiscent of the late Betty Carter, is freewheeling and boppish.

"Lady Sings the Blues" was Nichols' most famous work during his lifetime. Now considered a genius ahead of his time, Nichols as pianist and composer—whose advanced bop-era concepts of rhythm, harmony and form predicted aspects of free jazz—continues to achieve well-deserved recognition denied him in life.

For more info visit bluenote.com/artist/herbie-nichols. *A Herbie Nichols tribute featuring Fay Victor's Herbie Nichols SUNG is at Dizzy's Club Jul. 24. See Calendar.*

Recommended Tributes:

- Misha Mengelberg, Steve Lacy, George Lewis, Arjen Gorter, Han Bennink—*Change of Season (The Music of Herbie Nichols)* (Soul Note, 1984)
- Duck Baker—*Spinning Song (Duck Baker Plays The Music of Herbie Nichols)* (Avant, 1995-96)
- Herbie Nichols Project—*Dr. Cyclops' Dream* (Soul Note, 1999)
- Simon Nabatov—*Spinning Songs of Herbie Nichols* (Leo, 2007)
- Howard Alden, Marty Krystall, Buell Neidlinger—*The Happenings (Music of Herbie Nichols)* (K2B2, 2013)
- Fay Victor Herbie Nichols SUNG—*Life Is Funny That Way* (TAO Forms, 2022)

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Monday, July 1

- **Rôge with Stephane San Juan** Bar Lunático 9, 10:30 pm \$10
- **Jamie deRoy** Birdland 7 pm \$50-100
- **Vince Giordano and the Nighthawks** Birdland Theater 5:30, 8:30 pm \$20-40
- **Joey Alexander** Blue Note 8, 10:30 pm \$30-45
- **Piano in the Park: Isaac ben Ayala** Bryant Park 12:30 pm
- **Nick Biello Trio** Cellar Dog 7, 8:30 pm \$5
- **Canadian Jazz Collective with Derrick Gardner, Kirk MacDonald, Virginia MacDonald, Lorne Lofsky, Brian Dickinson, Neil Swainson, Bernd Reiter** Dizzy's Club 7, 9pm \$20-35
- **Paul Jones Group; Alexa Torres Quartet** The Django 7:30, 9, 10:30 pm, 12 am \$25
- **Ahmaya Knoelle** Red Rooster Harlem 6:30 pm
- **Jacob Varmus** Silvana 10 pm
- **Joe Farnsworth Quartet with Sarah Hanahan, Micah Thomas, Felix Moseholm; Mike Boone Quartet with Trevor Watkis, Dylan Bann, Jarrett Waiser** Smalls 7:30, 9, 10:30 pm, 12 am \$35
- **Vanguard Jazz Orchestra with Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, John Chudoba, Brian Pareschi, Terell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Douglas Purviance, Adam Birnbaum, David Wong, John Riley** Village Vanguard 8, 10 pm \$40
- **Johnny O'Neal** Zinc Bar 7, 8:30 pm \$35

Tuesday, July 2

- **New Moon Acoustic Blues** Arthur's Tavern 7 pm
- **Vanisha Gould Quartet with Chris McCarthy, John Sims, Jongkuk Kim** Bar Lunático 9, 10:30 pm \$10
- **Loston Harris Duo; Yellowjackets** Birdland 5:30, 7, 9:30 pm \$25-40
- **Joey Alexander** Blue Note 8, 10:30 pm \$30-45
- **Piano in the Park: Isaac ben Ayala** Bryant Park 12:30 pm
- **Brandi Disterheft Trio** Cellar Dog 7, 8:30 pm \$5
- **Nikita White** Columbus Park 12 pm
- **Dan Aran Latin Band; Edsel Gomez Quartet** The Django 7:30, 9, 10:30 pm, 12 am \$25
- **Judy Dunaway; Jon Madof, Jessica Lurie; Amos A; Kyoko Kitamura, Ken Filiano, Julius Boxer-Cooper, Paige Draiss** Downtown Music Gallery 6:30 pm
- **Roni Ben-Hur with Harvie S** Klavierhaus 7, 8:30 pm \$25
- **Nathan Nakadegawa-Lee Trio with Kayla Kessler, Henry Mermer** Lowlands 8, 9:30 pm \$10
- **Deborah Newallo Experience** Red Rooster Harlem 6:30 pm
- **Private Label Trio** Shrine 8 pm
- **Sam Weinberg Trio with Eivind Opsvik, Tom Rainey; Kevin Sun Trio with Walter Stinson, Kayvon Gordon Sisters** 8 pm
- **Charles Ruggiero Quartet with Julieta Eugenio, Jeremy Manasia, Ugonna Okegwo; Ned Gould Quartet** Smalls 7:30, 9, 10:30 pm, 12 am \$35
- **Kevin Hays Trio with Larry Grenadier, Billy Hart** Village Vanguard 8:30 pm \$40
- **Joy Swing Jazz Orchestra** Wilson Live! 7 pm \$15-30
- **Marta Sanchez with Joel Ross, Kanoa Mendenhall, Mark Whitfield Jr** Zinc Bar 7, 8:30 pm \$35

Wednesday, July 3

- **Jamie Baum Quartet with Carmen Staaf, Tony Scherr, Allison Miller** Bar Bayeux 8, 9:30 pm
- **Yacouba Sissoko & SIYA** Bar Lunático 9, 10:30 pm \$10
- **Yellowjackets** Birdland 7, 9:30 pm \$30-40
- **David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night with Rodney Jones** Birdland Theater 5:30, 8:30 pm \$25-35
- **Joey Alexander** Blue Note 8, 10:30 pm \$30-45
- **Piano in the Park: Isaac ben Ayala** Bryant Park 12:30 pm
- **Wednesday Night Jazz** Café Erzulie 7 pm
- **Vanderlei Pereira Trio** Cellar Dog 7, 8:30 pm \$5
- **Mitch Marcus Quintet** Dada Bar 8 pm
- **Ed Cherry Quartet; Roni Ben-Hur Trio** The Django 7:30, 9, 10:30 pm, 12 am \$25
- **Mingus Big Band** Drom 7:30, 9:30 pm \$30
- **Rodrigo Bonelli Trio** Red Rooster Harlem 6:30 pm
- **Harlem Jazz Session with Peter Brainin** Room 623 at B2 Harlem 8, 10 \$20-30
- **Cununao** Shrine 10 pm
- **Winterfisch Sextet** Silvana 8 pm
- **Joanna Mattrey, Leila Bordreuil, Sean Ali; Cooper-Moore/ Jonathan Reisin** Sisters 7 pm
- **Lex Kortzen Quartet with Nicola Caminiti, Kim Cass, Miguel Marcel Russel; Benny Benack Quintet** Smalls 7:30, 9, 10:30 pm, 12 am \$35

- **Cannonball & Coltrane: Vincent Herring/Eric Alexander Quintet with Mike LeDonne, John Webber, Lewis Nash** Smoke 7, 9 pm \$25-55
- **Craig Taborn, Lester St. Louis, Lesley Mok** The Stone at The New School 8:30 pm \$20
- **Kevin Hays Trio with Larry Grenadier, Billy Hart** Village Vanguard 8:30 pm \$40
- **Tad Robinson** Wilson Live! 7 pm \$12-25
- **Svetlana & The New York Collective** WTC North Oculus Plaza 12 pm

Thursday, July 4

- **Terry Waldo's Gotham City Band** Arthur's Tavern 10 pm
- **Bombay Rickey with Kamala Sankaram, Drew Fleming, Jeff Hudgins, Nick Cudahy, Brian Adler** Barbès 10 pm \$20
- **Yellowjackets** Birdland 7, 9:30 pm \$30-40
- **High Society New Orleans Jazz Band; Benny Benack III Quartet** Birdland Theater 5:30, 8:30 pm \$25-40
- **Joey Alexander** Blue Note 8, 10:30 pm \$30-45
- **Piano in the Park: Isaac ben Ayala** Bryant Park 12:30 pm
- **Jazz Night** Café Erzulie 7 pm
- **Nick Hempton Trio** Cellar Dog 7, 8:30 pm \$5
- **Pedrito Martinez** Drom 7:30, 9:30 pm \$30
- **Bria Skonberg/Benny Benack** Louis Armstrong House 2 pm
- **Brian Charette Organ Trio** Ornithology Jazz Club 9 pm
- **Lynette Washington** Red Rooster Harlem 6:30 pm
- **Joeykeysade** Silvana 8 pm
- **Muneer Nasser Quintet; Saul Rubin Quartet with Dave Kikoski, Danton Boller, Anthony Pinciotti** Smalls 7:30, 9, 10:30 pm, 12 am \$35
- **Cannonball & Coltrane: Vincent Herring/Eric Alexander Quintet with Mike LeDonne, John Webber, Lewis Nash** Smoke 7, 9 pm \$25-55
- **Kevin Hays Trio with Larry Grenadier, Billy Hart** Village Vanguard 8, 10 pm \$40

Friday, July 5

- **Denton Darien** 449 La Scat in Harlem 8 pm
- **Johnny O'Neal Trio; Bobby Harden with Off Da Hook** Arthur's Tavern 7, 10 pm
- **Angus Mason; Martha Kato** Bar Bayeux 5:30, 8, 9:30 pm
- **Modupe Onilu** Bar Lunático 9, 10:30 pm \$10
- **Curtis Hasselbring and his Curhachestra** Barbès 8 pm \$20
- **Bill Saxton Harlem All-Stars** Bill's Place 7,9 pm \$30
- **Birdland Big Band; Yellowjackets** Birdland 5:30, 8:30, 10:30 pm \$25-40
- **Celebrating the Slide Hampton Octet with Sam Dillon, Frank Basile, Nick Marchione, Bruce Harris, Robert Edwards, James Burton III, Mike Karn, Charles Ruggiero** Birdland Theater 7, 9:30 pm \$25-35
- **Bob James** Blue Note 8, 10:30 pm \$30-45
- **Piano in the Park: Isaac ben Ayala** Bryant Park 12:30 pm
- **James Austin Quartet; Matt Martinez Quartet** Cellar Dog 7, 8:30, 11 pm \$10
- **Naama Gheber** Club Room 8 pm
- **Rogé** David Rubenstein Atrium 7:30 pm
- **Vivian Sessoms; Bruce Williams Quintet** The Django 7:30, 9, 10:30 pm, 12 am \$25
- **Kiki Valera y su Son Cubano** Joe's Pub 7, 9:30 pm \$25
- **Steven Oquendo Latin Jazz Orchestra** Lincoln Center Plaza 6:30 pm
- **Jazzmobile presents Allan Harris** Marcus Garvey Park Richard Rodgers Ampitheater 7 pm
- **Adam Birnbaum, Peter Washington, Al Foster; Caelan Cardello Trio** Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- **Lily/Elise** Owl Music Parlor 8 pm \$12
- **Jazz Jam with Patience Higgins** Patrick's Place 8 pm
- **Those Guys** Red Rooster Harlem 6:30 pm
- **Kelly Green** Room 623 at B2 Harlem 8, 10 pm \$20-30
- **Chardavoine & The Evolution** ShapeShifter Lab 9 pm \$40
- **Musically Inclined; Bill Warfield's Hell's Kitchen Funk Orchestra** Shrine 7, 8 pm
- **Mark Morganelli Quartet with George Cables, Ron McClure, Sylvia Cuenca; Pete Zimmer Quintet with Stacy Dillard, Matt Chertkoff, Miki Yamanaka, Tom DiCarlo; Round About Midnight Jam with Eric Wyatt** Smalls 6, 7:30, 9, 10:30 pm, 12am \$40
- **Cannonball & Coltrane: Vincent Herring/Eric Alexander Quintet with Mike LeDonne, John Webber, Lewis Nash** Smoke 7, 9, 10:30 pm \$25-55
- **Shara Lunon, Chris Williams, Luke Stewart, Lesley Mok** The Stone at The New School 8:30 pm \$20

- **Kevin Hays Trio with Larry Grenadier, Billy Hart** Village Vanguard 8, 10 pm \$40
- **Mindi Abair** Wilson Live! 7, 10 pm

Saturday, July 6

- **Denton Darien** 449 La Scat in Harlem 8 pm
 - **Seydurah & Her Avecmoi Band of Blues** Arthur's Tavern 7 pm
 - **Jonathan Beshay** Bar Bayeux 8, 9:30 pm
 - **Falsa with Umer Piracha, Roshni Samlal, Siddharth Ashokkumar, Tom Deis, Paul Arendt** Barbès 8 pm \$20
 - **Bill Saxton Harlem All-Stars** Bill's Place 7,9 pm \$30
 - **Esteban Castro; Yellowjackets** Birdland 5:30, 8:30, 10:30 pm \$20-40
 - **Celebrating the Slide Hampton Octet with Sam Dillon, Frank Basile, Nick Marchione, Bruce Harris, Robert Edwards, James Burton III, Mike Karn, Charles Ruggiero** Birdland Theater 7, 9:30 pm \$25-35
 - **Bob James** Blue Note 8, 10:30 pm \$30-45
 - **John Mosca Quartet; Ai Murakami Quartet** Cellar Dog 7, 8:30, 11 pm \$10
 - **Jeff Williams with Daniele Germani, Leo Genovese, Francesco Marcocci** Dada Bar 8 pm
 - **Erena Terakubo Sextet; Jason Tiemann Quartet** The Django 7:30, 9, 10:30 pm, 12 am \$25
 - **Adam Birnbaum, Peter Washington, Al Foster; Johnny O'Neal Quartet** Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
 - **Underground Horns & Dingonek Street Band** Nublu 151 7 pm \$20
 - **Nate Mendelsohn; Jason Burger Quartet with Mike Haldeman, Josh Crumbly and Julia Easterlin** Owl Music Parlor 8 pm \$12
 - **Gil Schwartz** Shrine 8 pm
 - **Alexa Hendrickson** Silvana 7 pm
 - **Mark Morganelli Quartet with George Cables, Ron McClure, Sylvia Cuenca; Ben Solomon Quartet; Round About Midnight Jam with Greg Glassman** Smalls 6, 7:30, 9, 10:30 pm, 12am \$40
 - **Cannonball & Coltrane: Vincent Herring/Eric Alexander Quintet with Mike LeDonne, John Webber, Lewis Nash** Smoke 7, 9, 10:30 pm \$25-55
 - **Alexa Torres** Soapbox Gallery 8 pm \$25
 - **David Leon, Yuma Uesaka, Kalun Leung, Joanna Mattrey, Christopher Hoffman, Phillip Golub, Dorian Duke, Lesley Mok** The Stone at The New School 8:30 pm \$20
 - **Kevin Hays Trio with Larry Grenadier, Billy Hart** Village Vanguard 8, 10 pm \$40
- ## Sunday, July 7
- **Dariada David Jazz Brunch; Jazz Jam** 449 La Scat in Harlem 1, 4 pm
 - **Creole Cookin' Jazz Band; Alyson Murray** Arthur's Tavern 7 pm
 - **Puccini Jukebox** Bar Lunático 9, 10:30 pm \$10
 - **George Gee Swing Orchestra; Afro Latin Jazz Orchestra** Birdland 5:30, 8:30, 10:30 pm \$20-40
 - **Celebrating the Slide Hampton Octet with Sam Dillon, Frank Basile, Nick Marchione, Bruce Harris, Robert Edwards, James Burton III, Mike Karn, Charles Ruggiero** Birdland Theater 7, 9:30 pm \$25-35
 - **World Famous Harlem Gospel Choir; Bob James** Blue Note 1:30, 8, 10:30 pm \$30-45
 - **Rick Germanson Trio** Cellar Dog 7, 8:30 pm \$5
 - **Ezra Collective; Celeste; Da Chick DJ** Central Park Summerstage, Rumsey Playfield 5 pm
 - **Todd Herbert Quartet; Michael Weiss Trio** The Django 7:30, 9, 10:30 pm, 12 am \$25
 - **Welf Dorr, Elias Meister, Dmitry Ishenko, Yuko Togami** The Keep 9 pm
 - **Melanie Scholtz** Lincoln Center: Underground at Jaffe Drive 6 pm
 - **Marianne Solivan Quartet; Vanisha Gould Polite Jam Session** Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
 - **Kevin Oliver Jr. Group** Minton's 11 pm \$25
 - **Amy London Trio** North Square Lounge 12:30, 2 pm
 - **Jazz Brunch with Boncellia Lewis** Patrick's Place 12 pm
 - **Nate Lucas All-Stars; Sing Harlem Gospel Brunch** Red Rooster Harlem 10 am
 - **Mimi Jones** Room 623 at B2 Harlem 8, 10 \$20-30
 - **Yotam Ishay** Saint Peter's Church 5 pm
 - **Shrine Big Band** Shrine 8 pm
 - **Kyle Moffatt** Silvana 8 pm
 - **Johnny O'Neal Trio; Larry Ham/Woody Witt Quartet; Round About Midnight Jam with Aaron Johnson** Smalls 6, 7:30, 9, 10:30 pm, 12am \$35

- ★Cannonball & Coltrane: Vincent Herring/Eric Alexander Quintet with Mike LeDonne, John Webber, Lewis Nash
Smoke 7, 9 pm \$25-55
- ★Kevin Hays Trio with Larry Grenadier, Billy Hart
Village Vanguard 8, 10 pm \$40
- Lamar Campbell
Wilson Live! 5 pm \$15-30

Monday, July 8

- Grove Street Stompers Arthur's Tavern 7 pm
- Brian Richburg Presents Nouveau Wav
Bar Lunático 9, 10:30 pm \$10
- Evan Sherman Big Band Birdland 7 pm \$30-40
- ★Vince Giordano and the Nighthawks
Birdland Theater 5:30, 8:30 pm \$20-40
- ★Dizzy Gillespie All-Stars with John Lee, Charlie Porter, Erena Terakubo, Abelita Mateus, Roger Squitiero, Tommy Campbell
Blue Note 8, 10:30 pm \$30-45
- ★Piano in the Park: Jon Weber Bryant Park 12:30 pm
- Will Terrill Trio
Cellar Dog 7, 8:30 pm \$5
- Kevin Oliver Jr. Group
Close Up 7:30, 9:30 pm
- Jordan Leftridge Quartet; Jackson Potter Quintet
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Aaron Irwin, Mike Baggetta, Bill Campbell
Ibeam Brooklyn 8 pm \$20
- Spike Wilner Trio; Pasquale Grasso Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Santiago Leibson, Kenneth Jimenez, Kevin Murray, Simone Baron, Bala
The Record Shop 7:30 pm
- Ahmaya Knoelle
Red Rooster Harlem 6:30 pm
- Hari Nandu with Robin Wong and Thomas Hutchings
ShapeShifter Lab 8 pm \$20
- Villagers Brass Band
Shrine 10 pm
- Ari Hoenig Trio with Gadi Lehavi, Matt Penman; Obasi Akoto Quintet with Anna-Lisa Kirby, Tim Green, Aaron Goldberg, E.J. Strickland
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Vanguard Jazz Orchestra with Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, John Chudoba, Brian Pareschi, Terell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Douglas Purviance, Adam Birnbaum, David Wong, John Riley
Village Vanguard 8, 10 pm \$40
- Daniel Glass Trio
Zinc Bar 7, 8:30 pm \$35

Tuesday, July 9

- ★Joe Fonda Quartet with Sam Bardfeld, Kenny Wessel, Rob Garcia
Bar Lunático 9, 10:30 pm \$10
- Hompulon
Barbès 7 pm \$20
- ★Loston Harris Duo; Cindy Blackman Santana Band with Aurelien Budynek, Felix Pastorius, Emilio Modeste, JD Allen, Zaccai Curtis
Birdland 5:30, 7, 9:30 pm \$25-40
- Allyson Briggs *Bacharach at Birdland*
Birdland Theater 8:30 pm \$30
- Theo Croker
Blue Note 8, 10:30 pm \$25-35
- ★Piano in the Park: Jon Weber Bryant Park 12:30 pm
- ★Akiko Tsuruga Trio
Cellar Dog 7, 8:30 pm \$5
- Steven Kroon Latin Jazz Sextet
Columbus Park 12 pm
- Pedro Giraud Tango Quartet; Itai Kriss Quintet
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Alan Broadbent, Harvie S, Billy Mintz
Klavierhaus 7, 8:30 pm \$25
- Kevin Sun Trio with Walter Stinson, Jon Starks
Lowlands 8, 9:30 pm \$10
- Guy Mintus, Dan Papparlardo, David Sirkis; Neal Miner Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Combo Daguerre
One Manhattan West 12 pm
- Deborah Newallo Experience
Red Rooster Harlem 6:30 pm
- ★Ricky Alexander
The Rum House 9:30 pm
- BenHitsDrums
Shrine 8 pm
- ★Steve Nelson Quartet with Rick Germanson, Kiyoshi Kitagawa, Charles Goolde; Todd Herbert Quartet
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Javon Jackson Quartet with Jeremy Manasia, David Williams, McClenty Hunter
Village Vanguard 8, 10 pm \$40
- Urban Renewal Big Band
Wilson Live! 7, 9:30 pm \$15-30

Wednesday, July 10

- Alphonso Horne and his Gotham Kings 140 Broadway 12 pm
- ★Kush Abadey Trio with Sam Yahel, Vicente Archer
Bar Bayeux 8, 9:30 pm
- Cosmo with James Buckley, Will Graefe, Jeremy Gustin, Jesse Harris, Kenny Wollesen
Bar Lunático 9, 10:30 pm \$10

- ★Cindy Blackman Santana Band with Aurelien Budynek, Felix Pastorius, Emilio Modeste, JD Allen, Zaccai Curtis
Birdland 7, 9:30 pm \$30-40
- ★David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night with Rodney Jones
Birdland Theater 5:30, 8:30 pm \$25-35
- Theo Croker
Blue Note 8, 10:30 pm \$25-35
- ★Piano in the Park: Jon Weber Bryant Park 12:30 pm
- Wednesday Night Jazz
Café Erzulie 7 pm
- ★Corcoran Holt Trio
Cellar Dog 7, 8:30 pm \$5
- ★Alexander Claffy
Club Room 8 pm
- ★Bryan Eng Trio; Jason Marshall Quartet
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Mingus Big Band
Drom 7:30, 9:30 pm \$30
- Louis Armstrong Legacy Jam
Flushing Town Hall 7 pm
- ★Jazzmobile presents Jimmy Heath Big Band with Antonio Hart
Grant's Tomb 7 pm
- Vitor Gonçalves/Todd Neufeld Ibeam Brooklyn 8 pm \$20
- Cameron Campbell Trio; Joe Wittman Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Ben Cassara with Val Hawk, Jay Leonhart, Alex Leonard, Louise Rogers, Teri Wade
Pangea 7 pm \$25
- ★Santi Debriano & Arkestra Bembe Pier 84 7 pm
- John Smith
Red Rooster Harlem 6:30 pm
- Harlem Jazz Session with Peter Brainin
Room 623 at B2 Harlem 8, 10 \$20-30
- ★William Parker
Saint Peter's Church 12:30 pm
- Jon Menges Quartet; Shala Way Shrine 8, 10 pm
- Corn of the Cob
Silvana 9 pm
- ★Michael Dease Quartet; Diallo House Septet with Stacy Dillard, Michael Louis-Smith, Greg Glassman, Marius Van Den Brink, Reinaldo De Jesus, Ismail Lawal, Jimin Park, George Lax
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Lezlie Harrison Quintet with Antoine Drye, John DiMartino, Yoshi Waki, Russell Carter
Smoke 7, 9 pm \$25-45
- ★Lea Bertucci, Chantal Michell, Joanna Mattrey
The Stone at The New School 8:30 pm \$20
- Javon Jackson Quartet with Jeremy Manasia, David Williams, McClenty Hunter
Village Vanguard 8, 10 pm \$40
- ★Nicole Zuraitis
Wave Hill 7 pm
- Reggie Bishop
Wilson Live! 7, 9:30 pm \$15-30

Thursday, July 11

- ★Terry Waldo's Gotham City Band Arthur's Tavern 10 pm
- ★Bob Sheppard with Adam Kolker, Jeremy Stratton, Anthony Pinciotti
Bar Bayeux 8, 9:30 pm
- Duduka Da Fonseca Quarteto Universal with Vinicius Gomes, Gili Lopes, Helio Alves
Bar Lunático 9, 10:30 pm \$10
- Brooklyn Maqam with Megumi Saruhashi, Brian Prunka, Zach Lapidus, Moto Fukushima, Philip Mayer
Barbès 7 pm \$20
- ★Cindy Blackman Santana Band with Aurelien Budynek, Felix Pastorius, Emilio Modeste, JD Allen, Zaccai Curtis
Birdland 7, 9:30 pm \$30-40
- High Society New Orleans Jazz Band; Margot Sergent Sextet
Birdland Theater 5:30, 8:30 pm \$25-40
- Isaiah Sharkey
Blue Note 8, 10:30 pm \$30-45
- ★Piano in the Park: Jon Weber Bryant Park 12:30 pm
- George Gray Jazz Coalition
Bushwick Inlet Park 6:30 pm
- Jazz Night
Café Erzulie 7 pm
- Ehud Asherie Quartet; Miss Maybell Quartet
Cellar Dog 7, 8:30, 11 pm \$5
- Sonny Singh
David Rubenstein Atrium 7:30 pm
- ★Django Festival All-Stars with Pierre Blanchard, Ludovic Beier, Samson Schmitt, Francko Mehrstein, Antonio Licusati
Dizzy's Club 7, 9pm \$25-55
- ★Sam Dillon Quartet; T.K. Blue Quartet
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Roy Hargrove Big Band
The Jazz Gallery 7:30, 9:30 pm \$40-50
- ★Ra Kalam Bob Moses and Heart Breath Ensemble with Darius Jones, Don Pate, Billy Martin
Jazz Museum in Harlem 2 pm
- ★Bill O'Connell, Santi Debriano, Billy Hart; Tyler Henderson Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Towner Gallaher Organ Trio with Seydurah Avecomoi
Patrick's Place 7 pm
- Brandon Seabrook, Lou Koonig, Katie Porter, T.J. Borden
The Record Shop 7:30 pm
- Lynette Washington
Red Rooster Harlem 6:30 pm
- ★Charlie Burnham, Marcus Rojas, Ben Perowsky; Matt Wilson and Permission Slip with Kal Ferreti, Spencer Hoefert, Conway Campbell; Michel Gentile Quartet with Gary Versace, Jerome Harris, Tom Rainey
ShapeShifter Lab 7 pm
- Eric Lippin Quintet; Jules Daud Shrine 8, 9 pm

- ★Kari van der Kloot
Silvana 8 pm
- Mark Zaleski Sextet with Troy Roberts, Tim Jago, Alex Brown, Matt Dwonszyk, Mark Whitfield Jr; Carol Morgan Quartet with Steve Nelson, Daniel LaCour Duke, Andy Watson
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Ethan Iverson Sextet with Jonathan Finlayson, Sam Newsome, Jacob Garchik, Peter Washington, Kush Abadey
Smoke 7, 9 pm \$25-55
- ★Cleek Schrey, Steven Long, Ethan Philbrick, Joanna Mattrey
The Stone at The New School 8:30 pm \$20
- Javon Jackson Quartet with Jeremy Manasia, David Williams, McClenty Hunter
Village Vanguard 8, 10 pm \$40

Friday, July 12

- Denton Darien
449 La Scat in Harlem 8 pm
- Johnny O'Neal Trio; Bobby Harden with Off Da Hook
Arthur's Tavern 7, 10 pm
- ★Chaz Martineau; Stephan Crump with Darius Jones, Eric McPherson
Bar Bayeux 5:30, 8, 9:30 pm
- Saha Gnawa
Bar Lunático 9, 10:30 pm \$10
- Christian Gibbs
Barbès 10 pm \$20
- Bill Saxton Harlem All-Stars
Bill's Place 7, 9 pm \$30
- ★Birdland Big Band; Cindy Blackman Santana Band with Aurelien Budynek, Felix Pastorius, Emilio Modeste, JD Allen, Zaccai Curtis
Birdland 5:30, 8:30, 10:30 pm \$25-40
- Steve Smith & Vital Information
Birdland Theater 7, 9:30 pm \$25-35
- Isaiah Sharkey
Blue Note 8, 10:30 pm \$30-45
- Jon Weber; Thandiswa Mazwai Bryant Park 12:30, 7 pm
- Chris Beck Quartet; Carol Morgan Quartet
Cellar Dog 7, 8:30, 11 pm \$10
- Django Festival All-Stars with Pierre Blanchard, Ludovic Beier, Samson Schmitt, Francko Mehrstein, Antonio Licusati
Dizzy's Club 7, 9 pm \$25-55
- Joe Strasser Quartet; Ben Stivers Quartet
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Brooklyn Free Spirit Festival: Jenna Camille; gabby fluke-mogul/ Mara Rosenbloom
Ibeam Brooklyn 8 pm \$20
- Juan Diego Villalobos with Gadi Lehavi, Harish Raghavan, Mark Whitfield Jr
The Jazz Gallery 7:30, 9:30 pm \$25-35
- ★Jazzmobile presents Craig Harris
Marcus Garvey Park Richard Rodgers Ampitheater 7 pm
- Jonny King, Alex Claffy, Allen Mednard; Jon Davis Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Jazz Jam with Patience Higgins
Patrick's Place 8 pm
- LV Project
Red Rooster Harlem 6:30 pm
- Roy Ben Bashat
Room 623 at B2 Harlem 8, 10 \$20-30
- ★Guillermo Klein Quintet with Vinicius Gomes, Rogerio Bocatto, Sebastian de Urquiza, Rodrigo Recabarren; Anna Webber
Triangles with Chris Tordini, Ches Smith; Hildegard Project with Noah Preminger, Gary Versace, Kim Cass, Rob Garcia
ShapeShifter Lab 7 pm
- Dot Iso; Ken Kobayashi Project
Shrine 7, 8 pm
- Musically Inclined
Silvana 7 pm
- ★Microscopic Septet with Phillip Johnston, Don Davis, Mike Hashim, Dave Sewelson, Joel Forrester, David Hofstra, Richard Dworkin; Mike LeDonne Quartet with Eric Alexander, Mark Lewandowski, Jason Tiemann; Round About Midnight Jam with Eric Wyatt
Smalls 6, 7:30, 9, 10:30 pm, 12am \$40
- ★Ethan Iverson Sextet with Jonathan Finlayson, Sam Newsome, Jacob Garchik, Peter Washington, Kush Abadey
Smoke 7, 9, 10:30 pm \$25-55
- ★Loo King, Alex Zhang Hungta, Leila Bordreuil, Joanna Mattrey
The Stone at The New School 8:30 pm \$20
- Javon Jackson Quartet with Jeremy Manasia, David Williams, McClenty Hunter
Village Vanguard 8, 10 pm \$40
- Stephanie Allen-Stevenson
Wilson Live! 7, 9:30 pm \$15-30
- ★Mingus Dynasty with Philip Harper, Mark Gross, Abraham Burton, Robin Eubanks, Miki Yamanaka, Barry Stephenson, Donald Edwards
Zinc Bar 7, 8:30 pm \$35

Saturday, July 13

- Denton Darien
449 La Scat in Harlem 8 pm
- Axl Tosca; Mireya Ramos
Arthur's Tavern 7, 10 pm
- Wayne Tucker
Bar Bayeux 8, 9:30 pm
- Binky Griptite Orchestra
Bar Lunático 9, 10:30 pm \$10
- Kudzu Quartet with Reed Turchi, Seth Barden, Daniel Yount, Eric Burns
Barbès 8 pm \$20
- Bill Saxton Harlem All-Stars
Bill's Place 7, 9 pm \$30
- ★Esteban Castro; Cindy Blackman Santana Band with Aurelien Budynek, Felix Pastorius, Emilio Modeste, JD Allen, Zaccai Curtis
Birdland 5:30, 8:30, 10:30 pm \$20-40

• Steve Smith & Vital Information

Birdland Theater 7, 9:30 pm \$25-35

• Isaiah Sharkey

Blue Note 8, 10:30 pm \$30-45

★ Camille Thurman Quartet; Jared Gold Trio

Cellar Dog 7, 8:30, 11 pm \$10

★ Django Festival All-Stars with Pierre Blanchard, Ludovic Beier, Samson Schmitt, Francko Mehrstein, Antonio Licusati

Dizzy's Club 7, 9pm \$25-55

• Ron Jackson Trio; Helio Alves Quintet

The Django 7:30, 9, 10:30 pm, 12 am \$25

★ Brooklyn Free Spirit Festival: Kyoko Kitamura; Karen Borca; Anaïs Maviel; Ambient Parade with Kalun Leung, Yuma Uesaka

Ibeam Brooklyn 4 pm \$20

★ Barry Altschul with Hayes Greenfield, Kenny Wessel, Joe Fonda

The Jazz Gallery 7:30, 9:30 pm \$35-45

• Jonny King, Alex Claffy, Allen Mednard; Andrea Domenici Trio

Mezzrow 7:30, 9, 10:30 pm, 12 am \$40

• Kevin Oliver Jr. Group

Minton's 11 pm \$25

• Ryan Dugre; Emma Frank; Tommy Crane

The Owl Music Parlor 8 pm \$12

• Dave Hillard Band

Patrick's Place 7 pm

★ Viscoid with Briggan Krauss, Tony Scherr, Lukas Koenig; Ra Kalam Bob Moses/Dave Liebman; Ra Kalam Bob Moses Group with Tisziji Muñoz, Don Pate, Matt Garrison

ShapeShifter Lab 7 pm

• Trinity Colvin

Silvana 10 pm

• LaDee Streater

Silver Lake Park 2 pm

• Jay Rodriguez Quartet; Mike Ledonne Quartet with Eric Alexander, Mark Lewandowski, Jason Tiemann; Round About Midnight Jam with Stacy Dillard

Smalls 6, 7:30, 9, 10:30 pm, 12am \$40

★ Ethan Iverson Sextet with Jonathan Finlayson, Sam Newsome, Jacob Garchik, Peter Washington, Kush Abadey

Smoke 7, 9, 10:30 pm \$25-55

• C' Mil O' Anggls, C Spencer Yeh, Kwami Winfield, Joanna Mattrey

The Stone at The New School 8:30 pm \$20

• Javon Jackson Quartet with Jeremy Manasia, David Williams, McClenty Hunter

Village Vanguard 8, 10 pm \$40

• Sean Imboden Quartet

Wilson Live! 7, 9:30 pm \$15-30

Sunday, July 14

• Dariada David Jazz Brunch; Jazz Jam

449 La Scat in Harlem 1, 4 pm

• Creole Cookin' Jazz Band; Stew Cutler

Arthur's Tavern 7 pm

• Trio Catarina

Bar Lunático 9, 10:30 pm \$10

• Dayna Kurtz; Reginald Chapman's Chaphouse with Maxx Spinelli, Julia Chen, Ryan Easter, Mark McIntyre, Eli Rojas

Barbès 6, 10 pm \$20

• Jon De Lucia's Dave Brubeck Octet Project with John Lake, Scott Robinson, Becca Patterson, Jay Rattman, Danny Fox, Daniel Duke, Keith Balla; Afro Latin Jazz Orchestra

Birdland 5:30, 8:30, 10:30 pm \$20-40

• Steve Smith & Vital Information

Birdland Theater 7, 9:30 pm \$25-35

• World Famous Harlem Gospel Choir; Isaiah Sharkey

Blue Note 1:30, 8, 10:30 pm \$30-45

• Our Delight

Cellar Dog 7, 8:30 pm \$5

★ Django Festival All-Stars with Pierre Blanchard, Ludovic Beier, Samson Schmitt, Francko Mehrstein, Antonio Licusati

Dizzy's Club 5, 7:30 pm \$25-55

• Carolyn Leonhart Quintet; Simon Mogul Quartet

The Django 7:30, 9, 10:30 pm, 12 am \$25

• Welf Dorr, Bobby Spellman, Dmitry Ishenko, Kevin Shea

The Keep 9 pm

★ Libby York, Roni Ben Hur, Obasi Akoto; Naama Polite Jam Session

Mezzrow 7:30, 9, 10:30 pm, 12 am \$35

• Ben Cassara with Roni Ben-Hur, Yoshi Waki

North Square Lounge 12:30, 2 pm

★ Tony Malaby Quartet with Tim Berne, Mark Helias, Tom Rainey

P.I.T. 9 pm

• Jazz Brunch with Boncellia Lewis

Patrick's Place 12 pm

• Tom Weeks, James McKain, Shogo Yamagishi, James Paul Nadien, Webb Crawford

The Record Shop 7:30 pm

• Nate Lucas All-Stars; Sing Harlem Gospel Brunch

Red Rooster Harlem 10 am

• Mimi Jones

Room 623 at B2 Harlem 8, 10 \$20-30

• Paul Jost

Saint Peter's Church 5 pm

• Tim Miller Trio with Joshua Davis, Cliff Almond

ShapeShifter Lab 7 pm \$20

• Peter Louis Octet

Shrine 8 pm

• Christian Vega; Carter, DelGiudice & Togami Trio; Laurie Dapice

Silvana 7, 8, 9 pm

• Philip Harper Quintet; Saul Dautch Quintet with Noah Halpern, Caelan Cardello, Louie Leager, Hank Allen-Barfield; Round About Midnight Jam with Aaron Johnson

Smalls 6, 7:30, 9, 10:30 pm, 12am \$35

★ Ethan Iverson Sextet with Jonathan Finlayson, Sam Newsome, Jacob Garchik, Peter Washington, Kush Abadey

Smoke 7, 9 pm \$25-55

• Javon Jackson Quartet with Jeremy Manasia, David Williams, McClenty Hunter

Village Vanguard 8, 10 pm \$40

• Bluewater Kings

Wilson Live! 6 pm \$15-30

Monday, July 15

• Grove Street Stompers

Arthur's Tavern 7 pm

• Nicole Henry

Birdland 7 pm \$40

★ Vince Giordano and the Nighthawks

Birdland Theater 5:30, 8:30 pm \$20-40

• Ray Angry with Liv Warfield

Blue Note 8, 10:30 pm \$25-35

• Piano in the Park: Victor Lin

Bryant Park 12:30 pm

• Joe Strasser Trio

Cellar Dog 7, 8:30 pm \$5

• Joe Gransden Big Band

Dizzy's Club 7, 9pm \$25-65

• Boyce Griffith Quintet; April Varner Quartet

The Django 7:30, 9, 10:30 pm, 12 am \$25

• Chris Van Voorst, Zach Lapidus, Nathan Ellman-Bell; Ed Cherry Trio

Mezzrow 7:30, 9, 10:30 pm, 12 am \$35

★ Downtown Music Gallery 33rd Anniversary: Tisziji Muñoz, John Medeski, Don Pate, Ra Kalam Bob Moses, Dave Liebman, Jim Clouse, Ellen Christi

The New School Arnhold Hall 7:30 pm \$25

• Dada Bebop Quartet with Elijah Shiffer, Hayoung Lyou, Anna Abondolo, James Paul Nadien; American Seraphim with Christian Cail, Samantha Kochis, Sabrina Salamone, Anna Abondolo; New York 69 with Adam Caine, Kevin Shea

The Record Shop 8 pm

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DENA DEROSE TRIO
at Birdland Theater (315 West 44th St.)
July 20-22 (7, 9:30 pm sets)

BIRDLAND
EST. 1949

Dena DeRose (vocals, piano) with Martin Wind (bass),
Matt Wilson (drums)
+ special guests trombonist Ed Neumeister (7/20)
and tenor saxophonist Houston Person (7/21)

"She brings a modern-jazz hipness to the American standard repertoire and approaches virtually everything she plays with a "swing first" mentality."
-Scott Yanow

"The most creative and compelling singer pianist since Shirley Horn."
-Joel Siegel (Washington City Paper)

DENADEROSE.COM

- Ahmaya Knoelle Red Rooster Harlem 6:30 pm
- Eric Alexander/Mike LeDonne Quartet; Neal Caine Quartet
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ Vanguard Jazz Orchestra with Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, John Chudoba, Brian Pareschi, Terell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Douglas Purviance, Adam Birnbaum, David Wong, John Riley Village Vanguard 8, 10 pm \$40

Tuesday, July 16

- Loston Harris Duo; Wycliffe Gordon
Birdland 5:30, 7, 9:30 pm \$25-40
- ★ The Bad Plus Blue Note 8, 10:30 pm \$25-35
- Piano in the Park: Victor Lin Bryant Park 12:30 pm
- Johnny O'Neal Trio Cellar Dog 7, 8:30 pm \$5
- Ricardo Strobert Ensemble Columbus Park 12 pm
- Charles Gould with Juan Diego Villalobos, Davis Whitfield, Mark Lewandowski, Judette Budden, Tiga Jean Baptiste
Dizzy's Club 7, 9pm \$20-50
- Benito Gonzalez Trio; Jamile
The Django 7:30, 9, 10:30 pm, 12 am \$25
- James Weidman with Harvie S, Alvester Garnett
Klavierhaus 7, 8:30 pm \$25
- Kevin Sun Quartet with Max Light, Simón Willson, Aaron Seeber
Lowlands 8, 9:30 pm \$10
- ★ Peter Anderson, Will Anderson, Rossano Sportiello; Michael Kanan Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Villalobos Brothers One Manhattan West 12 pm
- Deborah Newallo Experience Red Rooster Harlem 6:30 pm
- Salongo Riverside Park 7 pm
- Andrea Veneziani Silvana 7 pm
- Taru Alexander Quintet; Corey Wallace Dubtet
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- GM Horns Big Band Wilson Live! 7 pm \$15-30

Wednesday, July 17

- ★ Jazz in July: Kenny Barron, Benny Green, Helen Sung, Joe Block, Aaron Diehl 92NY 7:30 pm \$25-65
- ★ Eri Yamamoto Trio Arthur's Tavern 7 pm
- ★ Ralph Alessi Quartet with Matt Mitchell, Chris Lightcap, Tim Angulo Bar Bayeux 8, 9:30 pm
- ★ Vinnie Sperrazza, Ethan Iverson, Vicente Archer
Bar Lunático 9, 10:30 pm \$10
- ★ Wycliffe Gordon Birdland 7, 9:30 pm \$30-40
- ★ David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night with Bill Wurzell, Mike Jackson
Birdland Theater 5:30, 8:30 pm \$25-35
- ★ The Bad Plus Blue Note 8, 10:30 pm \$25-35
- Piano in the Park: Victor Lin Bryant Park 12:30 pm
- Wednesday Night Jazz Café Erzulie 7 pm
- Willerm Delisfort Trio Cellar Dog 7, 8:30 pm \$5
- ★ Jon Gordon Nonet with Dave Smith, James Burton III, Lucas Pino, Charles Pillow, David Cook, Matt Clohesy
Dizzy's Club 7, 9pm \$25-45
- Eric Alexander Quartet; Connor MacLeod Quintet
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★ Mingus Big Band Drom 7:30, 9:30 pm \$30
- ★ Jazzmobile presents Patience Higgins Grant's Tomb 7 pm
- ★ Bill Cunliffe Trio; Dave Baron Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Suzanne Pittson Trio Pangea 7 pm \$25
- ★ Dick Griffin Big Band Pier 84 7 pm
- Tommy Morimoto Red Rooster Harlem 6:30 pm
- Harlem Jazz Session with Peter Brainin
Room 623 at B2 Harlem 8, 10 \$20-30
- ★ Eri Yamamoto Quartet Saint Peter's Church 12:30 pm
- Hannah Marks Trio with Jacob Sacks, Dan Weiss; Nate Jones Quartet
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ Bill Charlap Solo Piano Smoke 7, 9 pm \$25-55
- isabel crespo pardo The Stone at The New School 8:30 pm \$20
- Eighth Blackbird with Nico Muhly Town Hall 8 pm \$65
- Twisted Pine Wave Hill 7 pm
- Drienna Thompson Wilson Live! 7 pm \$15-30
- Christopher McBride & The Whole Proof
WTC North Oculus Plaza 12 pm

Thursday, July 18

- Mycelium Trio with Dan Loomis 1803 NYC 6 pm
- ★ Jazz in July: Isaiah J. Thompson Quartet 92NY 7:30 pm \$40
- ★ Richard Cortez; Terry Waldo's Gotham City Band
Arthur's Tavern 7, 10 pm

- ★ Susie Ibarra Sky Islands with Claire Chase, Alex Peh, Levy Lorenzo, Bergamot String Quartet, Ledah Finck, Sarah Thomas, Amy Huimei Tan, Irene Han Asia Society 7:30 pm \$30
- ★ Jerry Bergonzi with Adam Kolker, Chris McCarthy, Jeremy Stratton, Anthony Pinciotti Bar Bayeux 8, 9:30 pm
- Toubab Krewe Quartet Bar Lunático 9, 10:30 pm \$10
- ★ Wycliffe Gordon Birdland 7, 9:30 pm \$30-40
- ★ High Society New Orleans Jazz Band; Alyssa Allgood
Birdland Theater 5:30, 8:30 pm \$20-40
- ★ The Bad Plus Blue Note 8, 10:30 pm \$25-35
- Piano in the Park: Victor Lin Bryant Park 12:30 pm
- Jazz Night Café Erzulie 7 pm
- Jade Synsteli Quartet; Clovis Nicolas Quartet
Cellar Dog 7, 8:30, 11 pm \$5
- April Varner Club Room 8 pm
- Claudia Acuña David Rubenstein Atrium 7:30 pm
- Charles McPherson 85th Birthday Celebration with Terell Stafford, Jeb Patton, David Wong, Billy Drummond
Dizzy's Club 7, 9pm \$25-55
- Fima Ephron Quartet; Mark Whitfield
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Mike Stern Drom 8 pm \$35-40
- ★ Tuck & Patti Iridium 8:30 pm
- ★ Chad Taylor Quintet with Jonathan Finlayson, Bryan Rogers, Victor Viera-Branco, Matt Engle
The Jazz Gallery 7:30, 9:30 pm \$25-35
- Behn Gillece, Bob Devos, Todd Coolman; Ray Gallon Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Craig Holiday Haynes Patrick's Place 7 pm
- Lynette Washington Red Rooster Harlem 6:30 pm
- Stephen Philip Harvey Octet with M. Alex Ramirez, Rachel Therrien, Nick Grinder, Connor Evans, Martha Kato, Tony DePaolis, Dan Pugach
ShapeShifter Lab 7 pm \$20
- Steven Blane Trio Shrine 9 pm
- Jimmy Macbride Quartet with Troy Roberts, Alex Wintz, Desmond White; Thomas Linger Trio
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ Bill Charlap Solo Piano Smoke 7, 9 pm \$25-55
- ★ Eddie Palmieri Sony Hall 8 pm
- isabel crespo pardo, Chris Williams
The Stone at The New School 8:30 pm \$20
- ★ Reggie Workman with Tamir Lifshitz, Chi Westfelt
Venus Over Manhattan 6 pm

Friday, July 19

- Denton Darien 449 La Scat in Harlem 8 pm
- Johnny O'Neal Trio; Bobby Harden with Off Da Hook
Arthur's Tavern 7, 10 pm
- ★ Andrew Boudreau; Marty Ehrlich Summer Quartet with James Weidman
Bar Bayeux 5:30, 8, 9:30 pm
- Armo Bar Lunático 9, 10:30 pm \$10
- ★ Tony Malaby Quartet with Dave Ballou, Mark Helias, Tom Rainey
Barbès 8 pm \$20
- Bill Saxton Harlem All-Stars Bill's Place 7, 9 pm \$30
- ★ Birdland Big Band; Wycliffe Gordon
Birdland 5:30, 8:30, 10:30 pm \$25-40
- ★ Dena DeRose with Martin Wind, Matt Wilson, Ed Neumeister
Birdland Theater 7, 9:30 pm \$20-30
- ★ The Bad Plus Blue Note 8, 10:30 pm \$25-35
- Victor Lin; Louis Cato Bryant Park 12:30, 7 pm
- Wayne Tucker Quartet; Sarah Hanahan Quartet
Cellar Dog 7, 8:30, 11 pm \$10
- ★ Charles McPherson 85th Birthday Celebration with Terell Stafford, Jeb Patton, David Wong, Billy Drummond
Dizzy's Club 7, 9pm \$25-55
- ★ Jonny King Trio; Eric Person Quartet
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★ David Haney New York Jazz Stories with Steven Bernstein, Adam Lane, Cheryl Pyle
Drom 8 pm \$30-35
- Hot 8 Brass Band Le Poisson Rouge 7:30 pm \$20-30
- ★ Jazzmobile presents Danny Mixon
Marcus Garvey Park Richard Rodgers Amphitheater 7 pm
- Sam Yahel Trio; Steve Ash Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Jazz Jam with Patience Higgins Patrick's Place 8 pm
- Those Guys Red Rooster Harlem 6:30 pm
- Kevin Oliver, Jr. and the Atlanta Trio
Room 623 at B2 Harlem 8, 10 pm \$20
- Joe Pino Quartet with Philip Weberndorfer, Peter Brendler, Eric Reeves
ShapeShifter Lab 9 pm \$20
- Ryan Siegel Shrine 8 pm
- Sharif Zaben One Pulse with Ed Cherry, Leighton Harrell, Brenon Parmar; David Bixler Quintet; Round About Midnight
Jam with Ken Fowser Smalls 6, 7:30, 9, 10:30 pm, 12am \$40

- ★ Bill Charlap Solo Piano Smoke 7, 9, 10:30 pm \$25-55
- isabel crespo pardo, Emmanuel Michael, Maya Keren, Selendis Sebastian Johnson Alexander
The Stone at The New School 8:30 pm \$20
- Acoustic Alchemy Wilson Live! 7, 10 pm

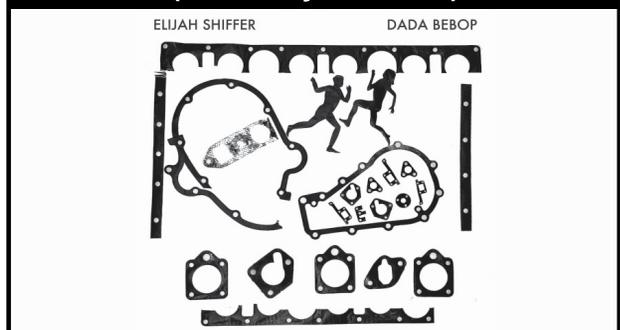
Saturday, July 20

- Denton Darien 449 La Scat in Harlem 8 pm
- ★ Jazz in July: Marilyn Maye, Catherine Russell, Ekep Nkwelle
92NY 7:30 pm \$40
- JT Bowen & The Mighty Kings of Soul Arthur's Tavern 10 pm
- ★ Susie Ibarra Sky Islands with Claire Chase, Alex Peh, Levy Lorenzo, Bergamot String Quartet, Ledah Finck, Sarah Thomas, Amy Huimei Tan, Irene Han
Asia Society 7:30 pm \$30
- Jerome Sabbagh Quartet with Greg Tuohey, Simon Willson, Jochen Rueckert
Bar Bayeux 8, 9:30 pm
- Blue Dahlia Barbès 8 pm \$20
- Bill Saxton Harlem All-Stars Bill's Place 7, 9 pm \$30
- ★ Esteban Castro; Wycliffe Gordon
Birdland 5:30, 8:30, 10:30 pm \$20-40
- ★ Dena DeRose with Martin Wind, Matt Wilson, Houston Person
Birdland Theater 7, 9:30 pm \$20-30
- ★ Junior Mack; The Bad Plus Blue Note 1:30, 8, 10:30 pm \$25-35
- Donald Edwards Quintet; Jinjoo Yoo Quartet
Cellar Dog 7, 8:30, 11 pm \$10
- ★ Charles McPherson 85th Birthday Celebration with Terell Stafford, Jeb Patton, David Wong, Billy Drummond
Dizzy's Club 7, 9pm \$25-55
- Tommy Campbell Trio; Craig Handy and 2nd Line Smith
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★ Irreversible Entanglements; Shara Lunon
First Unitarian Church 8 pm
- NYO Jazz with Sean Jones, Alicia Olatuja
Isaac Stern Auditorium at Carnegie Hall 8 pm \$10-40
- Sam Yahel Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Kevin Oliver Jr. Group Minton's 11 pm \$25
- Trinity Colvin Patrick's Place 7 pm
- Manny's Boogaloo Crew Shrine 7 pm
- Press Play Silvana 7 pm
- Jared Gold Trio; David Bixler Quintet; Round About Midnight
Jam with Greg Glassman Smalls 6, 7:30, 9, 10:30 pm, 12am \$40
- ★ Bill Charlap Solo Piano Smoke 7, 9, 10:30 pm \$25-55
- ★ isabel crespo pardo, Lester St.Louis, Henry Fraser
The Stone at The New School 8:30 pm \$20
- Kavita Krishnamurti; L. Subramaniam
Town Hall 8 pm \$70

Sunday, July 21

- Dariada David Jazz Brunch; Jazz Jam
449 La Scat in Harlem 1, 4 pm
- Creole Cookin' Jazz Band Arthur's Tavern 7 pm
- ★ Tony Malaby Bar Lunático 9, 10:30 pm \$10
- Danny Jonokuchi Big Banda; Afro Latin Jazz Orchestra
Birdland 5:30, 8:30, 10:30 pm \$20-40
- ★ Dena DeRose with Martin Wind, Matt Wilson
Birdland Theater 7, 9:30 pm \$20-30

New album by Elijah Shiffer *Dada Bebop* (Star Jelly Records)



Elijah and the Dada Bebop Quartet will be playing at 360 Record Shop (360 Van Brunt St., Red Hook, Brooklyn) **July 15th (8 pm)** with American Seraphim and New York 69
elijahshiffer.com

- ★ **World Famous Harlem Gospel Choir; The Bad Plus**
Blue Note 1:30, 8, 10:30 pm \$25-35
- **Saul Rubin Trio**
Cellar Dog 7, 8:30 pm \$5
- ★ **Charles McPherson 85th Birthday Celebration with Terell Stafford, Jeb Patton, David Wong, Billy Drummond**
Dizzy's Club 5, 7:30 pm \$25-55
- ★ **Jim Ridl Quartet; Noah Haidu Trio**
The Django 7:30, 9, 10:30 pm, 12 am \$25
- **Welf Dorr, Dmitry Ishenko, Dave Miller The Keep** 9 pm
- **Jalen Baker Quartet** Lincoln Center: Underground at Jaffe Drive 6 pm
- **Joel Fass Quintet with John Eckert, Kelly Green, Harvie S, Scott Neumann; Lucy Wijnands Polite Jam Session**
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- **Kate Baker Trio**
North Square Lounge 12:30, 2 pm
- **Jazz Brunch with Boncellia Lewis** Patrick's Place 12 pm
- **Nate Lucas All-Stars; Sing Harlem Gospel Brunch**
Red Rooster Harlem 10 am
- **Mimi Jones**
Room 623 at B2 Harlem 8, 10 \$20-30
- ★ **Matthew Shipp**
Saint Peter's Church 5 pm
- **Ariana Hartunian-Sowa; Tom Kelley/Paul Bloom** Silvana 7, 8 pm
- **Alexander McCabe Quartet with Paul Odeh, Ugonna Okegwo, Craig Wuepper; Jerry Weldon Quartet; Round About Midnight Jam with Aaron Johnson** Smalls 6, 7:30, 9, 10:30 pm, 12am \$35
- ★ **Bill Charlap Solo Piano** Smoke 7, 9 pm \$25-55

Monday, July 22

- **Grove Street Stompers** Arthur's Tavern 7 pm
- ★ **Guillermo Klein Quintet with Rogério Boccato, Vinicius Gomes, Rodrigo Recabarren, Seba Urquiza**
Bar Lunático 9, 10:30 pm \$10
- **Telly Leung**
Birdland 7 pm \$35
- ★ **Vince Giordano and the Nighthawks**
Birdland Theater 5:30, 8:30 pm \$20-40
- **Frederic Yonnet**
Blue Note 8, 10:30 pm \$25-35
- **Piano in the Park: Russ Kasso** Bryant Park 12:30 pm
- **Noriko Ueda Trio**
Cellar Dog 7, 8:30 pm \$5

- **Tom Oren Trio with Elam Friedlander, Eviatar Slivnik**
Dizzy's Club 7, 9pm \$25-45
- ★ **Naama Gheber Quartet; Danny Raycraft Quartet**
The Django 7:30, 9, 10:30 pm, 12 am \$25
- **Spike Wilner Trio; Pasquale Grasso Trio**
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- **Ahmaya Knoelle**
Red Rooster Harlem 6:30 pm
- **Rafael Chamone**
Silvana 10 pm
- **Benito Gonzalez Trio; Tyler Mitchell Quartet**
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ **Vanguard Jazz Orchestra with Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, John Chudoba, Brian Pareschi, Terell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Douglas Purviance, Adam Birnbaum, David Wong, John Riley**
Village Vanguard 8, 10 pm \$40

Tuesday, July 23

- **Joshua Crumbly**
Bar Lunático 9, 10:30 pm \$10
- ★ **Loston Harris Duo; Jane Bunnett and Maqueque**
Birdland 5:30, 7, 9:30 pm \$25-40
- **AC Lincoln**
Birdland Theater 8:30 pm \$30
- **Frederic Yonnet**
Blue Note 8, 10:30 pm \$25-35
- **Piano in the Park: Russ Kasso** Bryant Park 12:30 pm
- **Spike Wilner Trio**
Cellar Dog 7, 8:30 pm \$5
- **Rome Neal**
Columbus Park 12 pm
- **Orchestra of St. Luke's: Premieres of Works by Pascal Le Boeuf, Liam Cummins, Michael Dudley, Geli Li**
The DiMenna Center 7 pm \$20
- **Matt Von Roderick**
Dizzy's Club 7, 9pm \$25-45
- **Alex Brown Quartet; People of Earth**
The Django 7:30, 9, 10:30 pm, 12 am \$25
- **Manuel Valera with Hamish Smith, Mark Whitfield Jr.**
Klavierhaus 7, 8:30 pm \$25
- **Two Tenors with Ben Solomon, Kayvon Gordon**
Lowlands 8, 9:30 pm \$10
- **Nick Green, Thomas Linger, Paul Gill; Chris Byars Quartet**
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- **Luca Mundaca**
One Manhattan West 12 pm
- **Deborah Newallo Experience** Red Rooster Harlem 6:30 pm
- ★ **Ricky Alexander**
The Rum House 9:30 pm
- **Max Johnson**
Silvana 8 pm
- **Todd Marcus Quintet with Virginia MacDonald, Bruce Barth, Blake Meister, Eric Kennedy; Jason Clotter Sextet**
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ **Marcus Gilmore with Morgan Guerin, David Virelles, Rashaan Carter, Burniss Travis**
Village Vanguard 8, 10 pm \$40

Wednesday, July 24

- ★ **Jazz in July: Etienne Charles and Creole Soul**
92NY 7:30 pm \$40-60
- **Manuel Valera Quintet with John Ellis, Alex Norris, Hamish Smith, Jimmy Macbride** Bar Bayeux 8, 9:30 pm
- **Mike Dillon & Punkadelic** Bar Lunático 9, 10:30 pm \$10
- ★ **Jane Bunnett and Maqueque** Birdland 7, 9:30 pm \$30-40
- ★ **David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night with Bill Mays, Jay Leonhart**
Birdland Theater 5:30, 8:30 pm \$25-35
- **Frederic Yonnet**
Blue Note 8, 10:30 pm \$25-35
- **Piano in the Park: Russ Kasso** Bryant Park 12:30 pm
- **Wednesday Night Jazz** Café Erzulie 7 pm
- **Cellar Dog All Stars**
Cellar Dog 7, 8:30 pm \$5
- ★ **Arooj Aftab; Sid Sriram; Emel**
Central Park Summerstage, Rumsey Playfield 5 pm
- ★ **Fay Victor Herbie Nichols SUNG with Michael Attias, Anthony Coleman, Ratzo Harris, Tom Rainey**
Dizzy's Club 7, 9pm \$25-45
- ★ **John Sneider Quintet; T.K. Blue Quartet**
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★ **Mingus Big Band**
Drom 7:30, 9:30 pm \$30
- ★ **Jazzmobile presents Winard Harper** Grant's Tomb 7 pm
- ★ **Darius Jones Samesoul Maker with Gelsey Bell, Sunder Gangliani, Paul Pinto, Levy Lorenzo**
Green-Wood Cemetery 6:30 pm
- **Acoustic Alchemy**
Iridium 8:30 pm \$45-50
- **Danny Lipsitz and The Brass Tacks Ballroom Orchestra**
Lincoln Center Plaza 6:30 pm
- **Ekep Nkwelle**
Madison Square Park 6 pm
- **Zach Lapidus Trio; Sam Lerner Trio**
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35

- **Dylan Pramuk with Will Gorman, Dean Johnson, Tim Horner**
Pangea 7 pm \$25
- **Joaquin Pozo y la Clave Suena Pier** 84 7 pm
- **TW Sample**
Red Rooster Harlem 6:30 pm
- **Harlem Jazz Session with Peter Brainin**
Room 623 at B2 Harlem 8, 10 \$20-30
- **Arturo O'Farrill**
Saint Peter's Church 12:30 pm
- **Press Play**
Shrine 8 pm
- **Kishoten; Private Label Jazz Trio; Blüe Crüe**
Silvana 7, 8, 9 pm
- **Elan Mehler Quartet with Scott Robinson, Matt Penman, Satoshi Takeishi; David Hawkins Trio**
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ **Cynthia Scott/Houston Person with John di Martino, Paul Beaudry, Dwayne "Cook" Broadnax** Smoke 7, 9 pm \$25-45
- **Conrad Harris, Pauline Kim Harris, Louis Michot**
The Stone at The New School 8:30 pm \$20
- ★ **Marcus Gilmore with Morgan Guerin, David Virelles, Rashaan Carter, Burniss Travis**
Village Vanguard 8, 10 pm \$40
- **Edmar Castañeda**
Wave Hill 7 pm

Thursday, July 25

- ★ **Jazz in July: Adam Birnbaum, Jeb Patton, Aaron Diehl**
92NY 7:30 pm \$40
- ★ **Terry Waldo's Gotham City Band** Arthur's Tavern 10 pm
- ★ **Ingrid Laubrock/Tom Rainey with Adam Kolker, Jeremy Stratton**
Bar Bayeux 8, 9:30 pm
- **Kazemde George Trio with Kayvon Gordon, Tyrone Allen II**
Bar Lunático 9, 10:30 pm \$10
- **Frank Catalano Quartet**
Birdland 7, 9:30 pm \$30-40
- **High Society New Orleans Jazz Band; Jinjoo Yoo Trio**
Birdland Theater 5:30, 8:30 pm \$25-40
- ★ **Makaya McCraven**
Blue Note 8, 10:30 pm \$25-35
- **Piano in the Park: Russ Kasso** Bryant Park 12:30 pm
- **Gerry Eastman**
Bushwick Inlet Park 6:30 pm
- **Jazz Night**
Café Erzulie 7 pm
- **James Burton Quintet; Simona Premazzi Quartet**
Cellar Dog 7, 8:30, 11 pm \$5
- **Leo Genovese/Mariano Otero Dada Bar** 8 pm
- ★ **Jon Faddis Quartet**
Dizzy's Club 7, 9pm \$25-55
- **Bill Dobrow Quintet**
The Django 7:30, 9, 10:30 pm, 12 am \$25
- **Noa Fort with Jonathan Reisin, Shinya Lin**
Downtown Music Gallery 6:30 pm
- ★ **Darius Jones Samesoul Maker with Gelsey Bell, Sunder Gangliani, Paul Pinto, Levy Lorenzo**
Green-Wood Cemetery 6:30 pm
- **Acoustic Alchemy**
Iridium 8:30 pm \$45-50
- **Jamie Leonhart**
Joe's Pub 7 pm \$25
- **Jeff Goldblum & The Mildred Snitzer Orchestra**
Le Poisson Rouge 8 pm \$100-200
- **James Weidman, Harvie S, Malik Washington; Adam Ray Trio**
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- **Towner Gallaher Organ Trio with Seydurah Avecomoi**
Patrick's Place 7 pm
- **Jack Wright, Ron Stabinsky, T.J. Borden**
The Record Shop 7:30 pm
- **Lynette Washington**
Red Rooster Harlem 6:30 pm
- **Compass Trio with Galen Passen, James Labrosse, Tripp Dudley**
ShapeShifter Lab 7 pm \$20
- **Paul Austerlitz Band; John Colonna Quartet** Shrine 7, 9 pm
- **KQ and The SoundTrip**
Silvana 9 pm
- **Brandon McCune Trio; Sarah Hanahan Quartet**
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ **Cyrus Chestnut Trio with Mark Lewandowski, Willie Jones III**
Smoke 7, 9 pm \$25-55
- **Conrad Harris**
The Stone at The New School 8:30 pm \$20
- ★ **Marcus Gilmore with Morgan Guerin, David Virelles, Rashaan Carter, Burniss Travis**
Village Vanguard 8, 10 pm \$40

Friday, July 26

- **Denton Darien**
449 La Scat in Harlem 8 pm
- **Johnny O'Neal Trio; Bobby Harden with Off Da Hook**
Arthur's Tavern 7, 10 pm
- **Freddie Banker; Astighk** Bar Bayeux 5:30, 8, 9:30 pm
- ★ **Sheryl Bailey 3**
Bar Lunático 9, 10:30 pm \$10
- **Bill Saxton Harlem All-Stars** Bill's Place 7, 9 pm \$30
- **Birdland Big Band; Frank Catalano Quartet**
Birdland 5:30, 8:30, 10:30 pm \$25-40

88.3 FM **WBGO** ANNIVERSARY
TRAVEL & EVENTS

NEWPORT JAZZ FESTIVAL WEEKEND GETAWAY August 1-4

BUS DAY TRIP: Friday, August 2; Saturday is sold out; and/or Sunday, August 4

Join WBGO Travel for a Weekend Getaway or Bus Day Trips to the **ICONIC 2024 NEWPORT JAZZ FESTIVAL**

TICKETS ARE ON SALE NOW AND GOING FAST.

For more information and to buy tickets wbgo.org/wbgo-travel-and-events

- ★Champion Fulton Trio Birdland Theater 7, 9:30 pm \$25-35
- ★Makaya McCraven Blue Note 8, 10:30 pm \$25-35
- Russ Kassoff; Michael Olatuja & Lagos Pepper Soup Bryant Park 12:30, 7 pm
- Richard Clements Quintet; Jamale Davis Quartet Cellar Dog 7, 8:30, 11 pm \$10
- ★Jon Faddis Quartet Dizzy's Club 7, 9pm \$25-55
- Dwayne "Cook" Broadnax Quartet; JC Hopkins Biggish Band The Django 7:30, 9, 10:30 pm, 12 am \$25
- Melissa Almaguer; Immanuel Wilkins Jamaica Center for Arts and Learning 7:30, 9 pm
- Jeff Goldblum & The Mildred Snitzer Orchestra Le Poisson Rouge 8 pm \$100-200
- Rafiq Bhatia Lincoln Center: Underground at Jaffe Drive 8 pm
- ★Jazzmobile presents Endea Owens Marcus Garvey Park Richard Rodgers Ampitheater 7 pm
- Mark Soskin, Dean Johnson, Anthony Pinciotti; Jon Davis Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Jazz Jam with Patience Higgins Patrick's Place 8 pm
- Soul Power Band Red Rooster Harlem 6:30 pm
- Timothy Norton Quintet; Virginia Mayhew Quartet; Round About Midnight Jam with Eric Wyatt Smalls 6, 7:30, 9, 10:30 pm, 12am \$40
- ★Cyrus Chestnut Trio with Mark Lewandowski, Willie Jones III, Ekep Nkwelle Smoke 7, 9, 10:30 pm \$25-55
- Conrad Harris, Pauline Kim Harris, David Behrman The Stone at The New School 8:30 pm \$20
- ★Marcus Gilmore with Morgan Guerin, David Virelles, Rashaan Carter, Burniss Travis Village Vanguard 8, 10 pm \$40
- Kirk Whalum Wilson Live! 7, 10 pm \$25-80

Saturday, July 27

- Denton Darien 449 La Scat in Harlem 8 pm
- ★Jazz in July: Tyshawn Sorey Trio with Matt Brewer, Aaron Diehl + Warren Wolf 92NY 7:30 pm \$40-60
- Axel Tosca; Mireya Ramos Arthur's Tavern 7 pm

- Marianne Solivan Bar Bayeux 8, 9:30 pm
- Anant Pradhan with Larry McDonald Bar Lunático 9, 10:30 pm \$10
- Spanglish Fly Barbès 10 pm \$20
- Bill Saxton Harlem All-Stars Bill's Place 7, 9 pm \$30
- Esteban Castro; Frank Catalano Quartet Birdland 5:30, 8:30, 10:30 pm \$20-40
- ★Champion Fulton Trio Birdland Theater 7, 9:30 pm \$25-35
- ★Makaya McCraven Blue Note 8, 10:30 pm \$25-35
- Ehud Asherie Quartet; Miki Yamanaka Quartet Cellar Dog 7, 8:30, 11 pm \$10
- ★Carolyn Leonhart Club Room 8 pm
- ★Jon Faddis Quartet Dizzy's Club 7, 9pm \$25-55
- David Gibson Quartet; Richard Cortez Band The Django 7:30, 9, 10:30 pm, 12 am \$25
- Declan Sheehy-Moss with Tim Watson, Rahul Carlberg, Devon Gates, Alex Yoo The Jazz Gallery 7:30, 9:30 pm \$25-35
- ★Joel Forrester Knickerbocker Bar & Grill 9 pm
- Jeff Goldblum & The Mildred Snitzer Orchestra Le Poisson Rouge 8 pm \$100-200
- Mark Soskin, Dean Johnson, Anthony Pinciotti; Anthony Wonsey Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Kevin Oliver Jr. Group Minton's 11 pm \$25
- Derrick Barnett and Jamaican Jazzmatazz Patrick's Place 7 pm
- ★Frankin Rankin; Yuhan Su; Roy Hargrove Big Band; Samara Joy Rufus King Park 1:30 pm
- Simona Premazzi Quartet; Virginia Mayhew Quartet; Round About Midnight Jam with Stacy Dillard Smalls 6, 7:30, 9, 10:30 pm, 12am \$40
- ★Cyrus Chestnut Trio with Mark Lewandowski, Willie Jones III Smoke 7, 9, 10:30 pm \$25-55
- Pauline Kim Harris The Stone at The New School 8:30 pm \$20
- ★Marcus Gilmore with Morgan Guerin, David Virelles, Rashaan Carter, Burniss Travis Village Vanguard 8, 10 pm \$40
- Kirk Whalum Wilson Live! 7, 10 pm \$25-80

Sunday, July 28

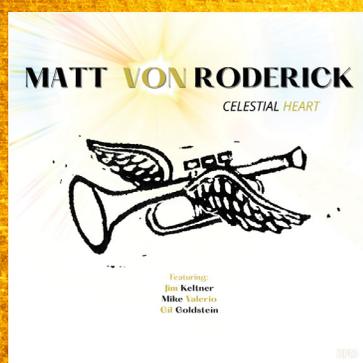
- Dariada David Jazz Brunch; Jazz Jam 449 La Scat in Harlem 1, 4 pm
- Creole Cookin' Jazz Band Arthur's Tavern 7 pm
- Sarah Cabral with Rafael Barata, Helio Alves, Gili Lopes Bar Lunático 9, 10:30 pm \$10
- Jennifer Wharton's BONEGASM; Afro Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$25-40
- ★Champion Fulton Trio Birdland Theater 7, 9:30 pm \$25-35
- ★World Famous Harlem Gospel Choir; Makaya McCraven Blue Note 1:30, 8, 10:30 pm \$25-35
- Patsy Grant Brooklyn Museum of Art 2 pm
- Greg Glassman Trio Cellar Dog 7, 8:30 pm \$5
- ★Gabrielle Stravelli Club Room 8 pm
- ★Jon Faddis Quartet Dizzy's Club 5, 7:30 pm \$25-55
- Jed Levy Quartet; Neal Miner Trio The Django 7:30, 9, 10:30 pm, 12 am \$25
- Nick Lyons, Dmitry Ishenko, Rob Mitzner The Keep 9 pm
- ★Jerome Jennings Lincoln Center: Underground at Jaffe Drive 6 pm
- Arianna Neikrug Trio; Jamile Polite Jam Session Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- La Tanya Hall Trio North Square Lounge 12:30, 2 pm
- Jazz Brunch with Boncellia Lewis Patrick's Place 12 pm
- Nate Lucas All-Stars; Sing Harlem Gospel Brunch Red Rooster Harlem 10 am
- Mimi Jones Room 623 at B2 Harlem 8, 10 \$20-30
- Ty Stephens; Cocomama Rufus King Park 2 pm
- Mavis Pan Saint Peter's Church 5 pm
- Allan Harris Quintet with John DiMartino, Irwin Hall; Lezlie Harrison Quartet; Round About Midnight Jam with Aaron Johnson Smalls 6, 7:30, 9, 10:30 pm, 12am \$35
- ★Cyrus Chestnut Trio with Mark Lewandowski, Willie Jones III Smoke 7, 9 pm \$25-55
- ★Marcus Gilmore with Morgan Guerin, David Virelles, Rashaan Carter, Burniss Travis Village Vanguard 8, 10 pm \$40
- Kirk Whalum Wilson Live! 7, 10 pm \$25-80

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JULY 23



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-JAZZIZ Magazine

CELESTIAL HEART



Monday, July 29

- **Grove Street Stompers** Arthur's Tavern 7 pm
- ★ **Arturo O'Farrill/Roy Nathanson**
Bar Lunático 9, 10:30 pm \$10
- **A Celebration of Maurice Hines** Birdland 7 pm \$30-40
- ★ **Vince Giordano and the Nighthawks**
Birdland Theater 5:30, 8:30 pm \$20-40
- **Killer Mike**
Blue Note 8, 10:30 pm \$45-65
- **Piano in the Park: Dan Manjovi** Bryant Park 12:30 pm
- **Zaid Nasser Trio**
Cellar Dog 7, 8:30 pm \$5
- **Francesca Tandoi Trio with Danton Boller, Willie Jones III**
Dizzy's Club 7, 9pm \$25-45
- **Tony Song Trio; Willie Morris Quartet**
The Django 7:30, 9, 10:30 pm, 12 am \$25
- **Ed Palermo Big Band**
Iridium 8:30 pm \$35-45
- ★ **Beings with Zoh Amba, Steve Gunn, Shazad Ismaili, Jim White**
Le Poisson Rouge 7:30 pm \$20-30
- **Alan Broadbent, Don Falzone, Lucas Ebeling;**
Pasquale Grasso Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- **Ahmaya Knoelle**
Red Rooster Harlem 6:30 pm
- **Anthony Pinciotti Quartet; ELEW Trio with David Hawkins, Leighton Harrell**
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ **Vanguard Jazz Orchestra with Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, John Chudoba, Brian Pareschi, Terrell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Douglas Purviance, Adam Birnbaum, David Wong, John Riley**
Village Vanguard 8, 10 pm \$40

Tuesday, July 30

- **Josh Dunn/Katie Martucci** Bar Lunático 9, 10:30 pm \$10
- **Loston Harris Duo; John Pizzarelli**
Birdland 5:30, 7, 9:30 pm \$25-50
- **Killer Mike**
Blue Note 8, 10:30 pm \$45-65
- **Dan Manjovi; Camille Gainer-Jones**
Bryant Park 12:30, 7 pm

- **Ned Goold Trio**
Cellar Dog 7, 8:30 pm \$5
- ★ **East Axis with Scott Robinson, Matthew Shipp, Kevin Ray, Gerald Cleaver**
Dizzy's Club 7, 9pm \$25-45
- **Misha Piatigorsky Quartet**
The Django 7:30, 9, 10:30 pm, 12 am \$25
- **Fabio Rojas Unit with Greg Osby, Dan Loomis**
Gantry Plaza State Park 7 pm
- **Jaleel Shaw Quartet with Lawrence Fields, Dezron Douglas, Joe Dyson**
The Jazz Gallery 7:30, 9:30 pm \$35-45
- **Gabriel Chakarji with Ben Tiberio, Eviatar Slivnik**
Klavierhaus 7, 8:30 pm \$25
- ★ **Greg Osby, Gustavo D'amico, Kevin Harris, Dan Loomis, Fabio Rojas**
Kupferberg Center 7 pm
- **Simón Willson Quartet with Neta Raanan, Evan Main, Kayvon Gordon**
Lowlands 8, 9:30 pm \$10
- **Avi Rothbard Trio with David Wong, Joe Farnsworth;**
Tardo Hammer Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- **Ebony Hillbillies**
One Manhattan West 12 pm
- ★ **Songevity with Rob Duguay, Alex Mercado, Gabriel Puentes**
Ornithology Jazz Club 9 pm
- **Deborah Newallo Experience**
Red Rooster Harlem 6:30 pm
- **Darryl Yokley Quartet; Frank Lacy Quartet**
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- **Dayna Stephens with Emmanuel Michael, Gerald Clayton, Rick Rosato, Kendrick Scott**
Village Vanguard 8, 10 pm \$40
- **Naptown Trombone Collective**
Wilson Live! 7 pm \$12-25

Wednesday, July 31

- ★ **Marta Sanchez Trio with Chris Tordini, Savannah Harris**
Bar Bayeux 8, 9:30 pm
- **Simona Premazzi/Kyle Nasser Quartet with Massimo Biolcati, Jay Sawyer**
Bar Lunático 9, 10:30 pm \$10
- ★ **Joel Forrester**
Barbès 8 pm \$20

- **John Pizzarelli**
Birdland 7, 9:30 pm \$40-50
- ★ **David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night with Sara Caswell**
Birdland Theater 5:30, 8:30 pm \$25-35
- **Killer Mike**
Blue Note 8, 10:30 pm \$45-65
- **Dan Manjovi; Alvin Flythe Quartet** Bryant Park 12:30, 8 pm
- **Wednesday Night Jazz** Café Erzulie 7 pm
- **Tardo Hammer Trio**
Cellar Dog 7, 8:30 pm \$5
- **Rachel Therrien with Gabriel Chakarji, Raul Reyes, Juan Carlos Polo, Carlos Maldonado, Ivan Llanes**
Dizzy's Club 7, 9pm \$25-45
- **Manuel Valera Quartet; David Weiss Quintet**
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★ **Mingus Big Band**
Drom 7:30, 9:30 pm \$30
- ★ **Jazzmobile presents Houston Person**
Grant's Tomb 7 pm
- **Randy Ingram, Matt Penman, Jochen Rueckert; Miki Yamanaka Trio**
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- **Tedd Firth with Jay Leonhart, Peter Grant**
Pangea 7 pm \$25
- **Axel Tosca Trio with Xiomara Laugart** Pier 84 7 pm
- **Rodrigo Bonelli Trio**
Red Rooster Harlem 6:30 pm
- **Harlem Jazz Session with Peter Brainin**
Room 623 at B2 Harlem 8, 10 \$20-30
- **Eduardo Belo Quintet**
Saint Peter's Church 12:30 pm
- **Louisa Lee Poster**
Silvana 7 pm
- **Neil Podgurski Quintet with Duane Eubanks, Brian Settles, Madison Rast, Byron Landham; Robert Edwards Quintet**
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- **Abena Koomson-Davis Quintet with Steve Davis, Rick Germanson, Danton Boller, Neal Smith Smoke** 7, 9 pm \$25-45
- ★ **Matana Roberts, Adi Myerson, Rahul Nair**
The Stone at The New School 8:30 pm \$20
- **Dayna Stephens with Emmanuel Michael, Gerald Clayton, Rick Rosato, Kendrick Scott**
Village Vanguard 8, 10 pm \$40
- **Missing Element**
Wave Hill 7 pm



Friday, Sept. 13
Nicole Zuraitis

ARTSWESTCHESTER, THE CITY OF WHITE PLAINS & THE WHITE PLAINS BID

JAZZFEST

WHITE PLAINS • SEPT. 11-15, 2024

Presented by: **Montefiore Einstein**

FEATURING:

Nicole Zuraitis Quartet | Pasquale Grasso Trio |
Vijay Iyer Trio, feat. Tyshawn Sorey & Linda May Han Oh |
Anaïs Reno Quintet | Brandon Sanders |
Julius Rodriguez | AND MORE!

For Tickets & Concert Details Visit:
artsw.org/jazzfest



100 MILES OUT

CONNECTICUT

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

7/5, 7/12, 7/19, 7/26 (7 pm) Bill's All-Star Jazz Band

Greenwich Jazz Festival @ Great Lawn (Greenwich, CT) culturalalliancefc.org

7/14 (6 pm) Back Country Jazz: Bennie Wallace, Godwin Louis, Simon Moullier, Matt Dwonszyk, Harvel Nakundi

Litchfield Jazz Festival @Frederick Gunn School (Washington, CT) litchfieldjazzfest.com

7/28 (11 am) Albert Rivera/Nicole Zuraitis with Paul Bollenback, Matt Dwonszyk, Dan Pugach

Litchfield Jazz Festival @Tisch Auditorium (Washington, CT) litchfieldjazzfest.com

7/26 (7 pm) Alexa Tarantino with Steven Feifke, Philip Norris, Mark Whitfield, Jr.
7/27 (3 pm) Amina Figarova and Matsiko World Orphan Choir, Alex Pope Norris, Wayne Escoffery, Bart Platteau, Luques Curtis, Rudy Royston; Ben Allison, Steve Cardenas, Ted Nash; Bill Charlap Trio with David Wong, Kenny Washington

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

7/19 (7/9 pm) Jane Bunnnett & Maquette; Mary Paz

Ridgefield Playhouse (Ridgefield, CT) ridgefieldplayhouse.org

7/18 (8 pm) Branford Marsalis Quartet with Joey Calderazzo, Eric Revis, Justin Faulkner

7/23 (8 pm) Arooj Aftab

Side Door (Old Lyme, CT) thesidedoorjazz.com

7/5 (8:30 pm) Tatiana Eva-Marie and the Avalon Jazz Band
7/6 (8:30 pm) Yoko Miwa Trio with Will Slater, Scott Goulding
7/12 (8:30 pm) Caelan Cardello Trio with Dan Finn, Hank Allen-Barfield
7/13 (8:30 pm) Noah Baerman Quartet with Jimmy Greene, Henry Lugo, Curtis Nowosad
7/19 (7 pm) Nick Di Maria Quintet with Matt Knoegel, Miki Yamanaka, Conway Campbell, Curtis Nowosad
7/20 (8:30 pm) Jane Bunnnett & Maquette
7/26 (8:30 pm) Ben Wolfe Quartet with Chris Lewis, Addison Frei, Aaron Kimmel

NEW JERSEY

Brothers Smokehouse (Ramsey, NJ) brotherssmokehousenj.com

7/5 (7 pm) Santi Debriano

Candlelight Lounge (Trenton, NJ) candlelighteventsjazz.com

7/6 (3:30 pm) Josh Lee
7/13 (3:30 pm) Rob Henderson

Cranford Downtown Clock (Cranford, NJ) downtowncranford.org/news/category/Music

7/11 (6 pm) MPACK with Clarence Conover, Patricia Walton
7/18 (6 pm) CMJ JAZZ Band
7/25 (6 pm) Forget The Whale with Alisha Taipig

Englewood Public Library (Englewood, NJ) englewoodlibrary.org

7/11 (7:30 pm) Calvin Hill Group
7/18 (7:30 pm) Chris Beck
7/25 (7:30 pm) Bill Saxton

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

7/5, 7/12, 7/19, 7/26 (8 pm) Winard Harper Hosts The Jazz Jam
7/7, 7/14, 7/21, 7/28 (7 pm) Winard Harper Hosts The Jazz Jam

New Jersey Performing Arts Center @Chambers Plaza (Newark, NJ) njpac.org

7/11 (6 pm) Cyro Baptista

Orange Jazz Festival @Monte Irvin Orange Park (Orange, NJ) essexcountyparks.org/parks/monte-irvin-orange-park

7/20 (12 pm) ULTRAS; Mpack; Yayoi Ikawa Quartet; Dermel Warren and the Rudiment; Nat Adderley Jr Quartet; John Lee; Winard Harper Band; Charissa Violin Diva; Lynette Sheard

Shanghai Jazz (Madison, NJ) shanghaijazz.com

7/2 (6:30/8 pm) Bob Himmelberger with Hal Slapin, John Vourtsis
7/5 (7/9 pm) Dave Stryker
7/6 (7/9 pm) Nilson Matta with John Snauwaert, Marcello Pellitteri, George Dulin
7/9, 7/16 (6:30/8 pm) John Korba with Hal Slapin, John Vourtsis
7/23 (6:30/8 pm) George Naha with Hal Slapin, John Vourtsis
7/26 (7/9 pm) John Zweig with Rick Crane, Tomoko Ohno
7/30 (6:30/8 pm) Ben Collins-Siegel with Hal Slapin, John Vourtsis

South Valley BBQ (West Orange, NJ) southvalleybbqandlounge.com

7/5 (6:30 pm) Blues People with Mike Griot, Kelton Cooper
7/12 (6:30 pm) MPACK with Clarence Conover, Patricia Walton
7/19 (6:30 pm) Radam Schwartz
7/26 (6:30 pm) Dre Barnes Quartet with Lance Bryant, G Earl Grace

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

7/2 (7/8:30 pm) Caleb Heinz Quartet
7/9 (7/8:30 pm) Kyle Courter Sextet
7/11 (7/8:45 pm) Kate Curran Quartet
7/16 (7/8:30 pm) Logan Bogdan Quartet
7/18 (7/8:45 pm) Cameron Campbell Quartet
7/23 (7/8:30 pm) Andrew Rosenkilde Quartet
7/25 (7/8:45 pm) Adrian Cunningham Quartet
7/30 (7/8:30 pm) Nate Tota Quartet

Triumph Brewing (Red Bank, NJ) triumphbrewing.com/red-bank

7/5, 7/6 (7 pm) Aaron Wienstein
7/12, 7/13 (7 pm) Jason Jackson Quintet
7/19, 7/20 (7 pm) Steve Turre Quintet

NEW YORK

Alvin & Friends (New Rochelle, NY) alvinandfriendsrestaurant.com

7/11 (7:30 pm) Jay Hoggard Quartet with James Weidman, Belden Bullock, Alvester Garnett

Bean Runner Café (Peekskill, NY) beanrunnercafe.com

7/5 (7 pm) Cuboricua
7/6 (6 pm) Mala Waldron Quartet
7/12 (7 pm) Independence Band
7/13 (6 pm) Harlem Blues and Jazz Band
7/19 (7 pm) Anthem Band
7/26 (7 pm) International Orange
7/27 (6 pm) Straight Ahead Jazz Trio

Caramoor Jazz (Katonah, NY) caramoor.org

7/5 (11 am) Mariel Bildsten Trio
7/6 (7:30 pm) Kiki Valera y su Son Cubano
7/13 (7:30 pm) Sutton Foster
7/18 (7 pm) René Marie & Experiment in Truth with Etienne Charles, Andrae Murchison, Xavier Davis, Dan Wilson, Rodney Jordan, Quentin E Baxter
7/27 (12:30 pm) Caramoor Jazz Festival: Matthew Whitaker; Julius Rodriguez; Charles Overton; Francesca Tandoi; Ekep Nkwelle; Bruce Harris

The Falcon (Marlboro, NY) liveatthefalcon.com

7/5 (7:30 pm) Mokoomba
7/12 (7:30 pm) Glen David Andrews
7/14 (7:30 pm) Eric Person Quartet with Tim Regusis, Adam Armstrong, Peter O'Brian
7/18 (7:30 pm) Mahavishnu Project with Gregg Bendian, Neil Alexander, Jongyoon Lee, Brian Mooney
7/21 (7:30 pm) Jane Bunnnett & Maquette
7/25 (7:30 pm) Club D'Elf feat. Reeves Gabrels with Adam Platt, Eric Kalb, Mister Rourke, Mike Rivard
7/28 (7:30 pm) East Axis with Gerald Cleaver, Kevin Ray, Scott Robinson, Matthew Shipp

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

7/11, 7/25 (7/8:30 pm) Organ Groove with Matt Dickey, Paul Connors, Jon Doty
7/18 (7/8:30 pm) Organ Groove with Jon Doty, Tom Kohl, Mike Dopazo, Bob Gingery

Jazz Forum Arts (Tarrytown, NY) jazzforumarts.org

7/5, 7/6 (7/8:30 pm) Billy Harper Quintet
7/7 (4/6 pm) Guilherme Monteiro Quartet
7/12, 7/13 (7/8:30 pm) Boss Baritones with Gary Smulyan, Frank Basile, Steve Ash, Mike Karn, Matt Wilson
7/14 (4/6 pm) Tamuz Nissim Brazilian Quartet
7/19, 7/20 (7/8:30 pm) Stella Cole
7/21 (4/6 pm) Susan Pereira & Sabor Brasil
7/26, 7/27 (7/8:30 pm) Karrin Allyson Quartet
7/28 (4/6 pm) Matt King's Brazilian Party!

Jazz Forum Arts Summer Concerts @Henry Gourdine Park (Ossining, NY) jazzforumarts.org

7/15 (6:30 pm) Nilson Matta
7/29 (6:30 pm) Judi Silvano Quintet

Jazz Forum Arts Summer Concerts @Lyndhurst (Tarrytown, NY) jazzforumarts.org

7/11 (6:30 pm) Craig Holiday Haynes Quartet
7/18 (6:30 pm) Miho Nobuzane-Elijah Quartet
7/25 (6:30 pm) Giacomo Gates Quartet

Jazz Forum Arts Summer Concerts @Pierson Park (Tarrytown, NY) jazzforumarts.org

7/12 (6:30 pm) Kenyatta Beasley Quintet
7/19 (6:30 pm) Mary Ann McSweeney
7/26 (6:30 pm) Judy Niemack Quartet

Jazz Forum Arts Summer Concerts @Tarrytown (Tarrytown, NY) jazzforumarts.org

7/12 (5:30 pm) Kenyatta Beasley Quintet "Salute to Frank Foster"

Jazz Forum Arts Summer Concerts @Waterfront Park (Dobbs Ferry, NY) jazzforumarts.org

7/10 (6:30 pm) Debora Watts Brazilian Group
7/17 (6:30 pm) Ron Jackson Quartet
7/24 (6:30 pm) Mark Kaufman & The Horizon Project
7/31 (6:30 pm) Ed Bettinelli & MEG Organ Trio

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

7/3 (1 pm) Young At Heart Jazz Loft Trio with Keenan Zach
7/11, 7/12, 7/13 (7 pm) Jazz Loft Big Band
7/18 (7 pm) Bad Little Big Band
7/25 (7 pm) Interplay Jazz Orchestra
7/26, 7/27 (7 pm) Jazz Loft Nonet: Miles Davis' Birth of The Cool tribute

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

7/6 (7 pm) Natalie Hamilton
7/7 (12 pm) Carson Young/John Lind-Bass
7/11 (7 pm) Scott Robert Quartet
7/12 (7/9 pm) Melinda DeRocker Quartet
7/13 (7 pm) Kathryn Farmer

7/18 (7 pm) Bomin Kim Quartet
7/19 (7 pm) Davide Cerreta
7/21 (12 pm) Altus with Isaac Levien, Dave Adewumi, Neta Raanan, Nathan Reising, Ryan Sands

7/25 (7 pm) Benno Marmur Trio
7/27 (7 pm) Maria Corsaro
7/28 (12 pm) Straight Ahead Jazz Trio with Luke Johnson, Eric Marshall, Glenn Hoagland

LTV Station-East Hampton (Wainscott, NY) tveh.org

7/1 (6 pm) Michael Wolff

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

7/6 (7 pm) Rob Scheps Core-tet
7/13 (7 pm) The Professors
7/20 (7 pm) Roland Vazquez Nonet
7/27 (7 pm) Rene Bailey

Pocantico Center (Tarrytown, NY) rbf.org/pocantico

7/18 (7 pm) Ben Wendel/Kevin Hays

PS21 Pavilion Theater (Chatham, NY) ps21chatham.org

7/7 (5 pm) Kiki Valera y su Son Cubano

St. Andrew's & St. Luke's Church (Beacon, NY) beacon-episcopal.org

7/19 (8 pm) Matthew Shipp Trio

Tilles Center at LIU Post (Brookville, NY) tillescenter.org

7/20 (1 pm) Matt Wilson's Good Trouble with Tia Fuller, Dawn Clement, Mimi Jones, Jeff Lederer

Uncle Cheef (Brewster, NY) unclecheef.com

7/5, 7/6 (7:30 pm) Rodney Jones
7/7 (12 pm) Matt King
7/11 (7:30 pm) John H. Smith
7/12 (7:30 pm) Lance Bryant
7/13 (7:30 pm) Grease Patrol
7/18 (7:30 pm) HiT Whispering Tree
7/19 (7:30 pm) Brian Newman
7/20 (7:30 pm) Guillermo Klein
7/21 (12 pm) Dennis Bulhoes
7/25 (7:30 pm) Jay Prince
7/26 (7:30 pm) Eduardo Belo
7/27 (7:30 pm) Jerry Vivino

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

7/13 (7:30 pm) Doug Munro

PENNSYLVANIA

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

7/2 (7:30/9 pm) Keith Chasin NYC Connection with Bryan Cowan, Pat Oberstaedt, Drew Wilson
7/3, 7/10, 7/31 (7:30/9 pm) Philadelphia Jazz Orchestra
7/5 (7:30/9:30 pm) Webb Thomas Quartet with Curtis Weaver
7/6 (7:30/9:30 pm) Bruce Klauber/Mary Ellen Desmond
7/9 (7:30/9 pm) Nate Hook 4tet with Lucas Brown, Shane Aaserud, Doug Hirlinger
7/12 (7:30/9:30 pm) Chronicles
7/13 (7:30/9:30 pm) April Varner Quartet with Luther Allison, Stanley Ruvinov, Ahmad Johnson
7/16 (7:30/9 pm) Ross Bellenoit Sextet with Victor North, Marvin Toussaint, Morgan Walbridge, Jordan Berger, Joe Truglio
7/17 (7:30/9 pm) John Dimase Band
7/18 (7:30/9 pm) Robert Boyd Jr Quintet with Charles Washington, James Santangelo, Dan McCain, Khary Abdul-Shaheed
7/19 (7:30/9:30 pm) Pat Bianchi Trio with Troy Roberts
7/20 (7:30/9:30 pm) Kieran Brown Quintet
7/23 (7:30/9 pm) Ryan Devlin Trio with Ian Ashby, Caleb Montage
7/24 (7:30/9 pm) Sarah Hanahan Quartet
7/25 (7:30/9 pm) Hudson River Band
7/26 (7:30/9:30 pm) Hailey Brinnel Quintet With Summer Camargo
7/27 (7:30/9:30 pm) Laura Orzechoski Quintet
7/30 (7:30/9 pm) GROUP 4 with Norman David, Tom Lawton, Jason Fraticelli, Don Monaghan

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

7/4, 7/11, 7/18, 7/25 (7 pm) Bill Washer & Friends, and Jazz Jam
7/5 (7 pm) La Cuchina with Vinny Bianchi, Bill Washer, Paul Rostock, Danny Gonzalez, Ruben Ariola
7/6 (7 pm) Max Siegel Nonet feat. Jay Rattman
7/7 (5 pm) Tullamore Duo & Friends: Denny Carrig, Bill Washer, Skip Wilkins, Paul Rostock
7/12 (7 pm) Emily Braden
7/13 (7 pm) Jim Snidero Trio with Ugonna Okegwo, Jason Tiemann
7/14 (5 pm) Erin McClelland Band with Spencer Reed, Tony Marino, Daniel Gonzalez
7/19 (7 pm) Corinne Mammanna Quartet with Tom Kozic, Paul Rostock, Vernon Mobley
7/20 (7 pm) Viktorija "Vik" Gečytė with Gene Perla, Jesse Green
7/21 (5 pm) Hot Takes Trio with Patrick Kerksen, Erica Golaszewski, Ron Bogart
7/26 (7 pm) Peter & Will Anderson Quartet with Daniel Duke, Alex Raderman
7/27 (7 pm) Minas Brazilian Jazz with Patricia King, Orlando Haddad, Andrew Neu
7/28 (5 pm) Joanie Samra Trio with Skip Wilkins, Paul Rostock
7/29 (7:30 pm) Water Gap Jazz Orchestra with Matt Vashlishan

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bluenotejazz.com
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brooklynmuseum.org
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bryantpark.org
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cafeerzulie.com
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cellardog.net
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summerstage.org
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(646-410-2307) Subway: F, J, M, Z to Delancey Str.; F to 2nd Ave.
closeupnyc.com
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Subway: M to Forest Ave.; M to Fresh Pond Rd.
dadabar.nyc
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(212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle
atrium.lincolncenter.org
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dimennacenter.org
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thedjangonyc.com
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downtownmusicgallery.com
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flushingtownhall.org
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liveatthegantries.com
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green-wood.com
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ibeambrooklyn.com
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theiridium.com
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carnegiehall.org
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jcal.org
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jazzgallery.org
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jazzmuseuminharlem.org
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theowl.nyc
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pangeanyc.com
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360recordshop.com
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wavehill.org
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wilsonlivebk.com
- **WTC North Oculus Plaza** Church Str.
Subway: N, R, W to Cortlandt Str.
- **Zinc Bar** 82 W. 3rd Str.
(212-477-8337) Subway: A, C, E, F, V, Grand Str. Shuttle to W. 4th Str.
zincbar.com

ANGELA BOFILL (May 2, 1954 - Jun. 13, 2024) The soul, jazz and R&B singer died at her daughter's home in Vallejo, CA, at age 70. She had suffered several strokes since 2006, resulting in paralysis on her left side in addition to aphasia. Bofill's career began as a teenager, a protégé of producer/record label executive Clive Davis, who signed her to the fledgling GRP label; she also released albums on Capitol, Jive and Shanachie. Her first chart hit was a cover of "This Time I'll Be Sweeter", followed by "Tonight I Give In (Somebody Walked into My Life)", "Still in Love" and "Angel of the Night". Born in NYC of Cuban/Puerto Rican heritage, Bofill is considered to be one of the first Latin singers to find stateside success in R&B and jazz markets.

EDGAR ALAN BRIGHTBILL (Jul. 8, 1960 - Jun. 12, 2024) The artist died unexpectedly in West Chester, PA, at age 63. He was a graduate of the University of Alabama and the Hallmark Institute-Photography in Massachusetts. Brightbill produced album cover art for various labels, including Rastascan (Oluyemi Thomas/Gino Robair—*Unity In Multiplicity*), Balance Point Acoustics (Peter Kowald/Damon Smith—*Mirrors - Broken But No Dust*) and 482 Music (John Butcher, Miya Masaoka, Gino Robair—*Guerilla Mosaics*).

RODGER FOX (Jan. 7, 1953 - May 27, 2024) The New Zealander, born to musician parents, and who was proactive in bringing the American art form of jazz to his native country, died at age 71. The trombonist, who initially played trumpet, was also a dedicated educator, teaching at the New Zealand School of Music at Victoria University of Wellington, and founder/leader of the Rodger Fox Big Band in 1973. First intending to pursue a classical career, Fox realized opportunity could be best realized in his own musical pursuits. With Alan Nelson, he formed the predecessor to his own big band, the Golden Horn Big Band. He also co-lead the Wellington Jazz Orchestra and was a member of NZ Trading Company, The Quincy Conserve and Raw Deal. Since the '80s, he released over a dozen albums on Circular, Ode and T-bone, and had credits with Lyn Williamson, Gordon Brisker and various pop, rock and country artists as well.

MANFRED FREI (Jul. 30, 1940 - May 31, 2024) The Berlin-born producer, Dr. Manfred Frei, who founded Munich's Piano Summer jazz festival (as well as various other small concert series), died at age 83. In 1970 he became marketing director of the agricultural group Baywa, but at 39 turned his passion for music into a career, founding the concert agency and music production company Loft with Karlheinz Hein. Over the course of his career, he had credits on Deutsche Grammophon, Philips, Geneon, Enja and other labels.

AXEL KÜHN (Apr. 12, 1963 - Jun. 11, 2024) The German saxophonist/composer/arranger, born in Darmstadt, died in Munich at age 61. He attended the Richard Strauss Conservatory in Munich and in 1993 released an album with trumpeter Claus Reichstaller and the jazz quintet Conception (followed by *Conception Live*, 1998). He would co-lead a record for Enja (Very Kühn—*On The Run*, 2012) with another Axel Kühn, the bassist (no relation), and he was a regular member of the Thilo Wolf Big Band (since the early '90s), with which he prolifically recorded. He also worked with Harald Rüschenbaum Jazz Orchestra (his 1988 recording debut), SDR Big Band (with guest Frank Foster) and SWR Big Band (including on separate occasions with guests that included Rob McConnell, Toshiko Akiyoshi, Sammy Nestico, Frank Foster, Don Menza and John Beasley). He led the Big Band Jazz Association in Munich and taught at Munich University of Music as well as the Freiburg University of Music.

JOE MALINGA (Jul. 13, 1949 - Jun. 2nd, 2024) The South African saxophonist, who died at age 74, was born in Mpumalanga and educated at Waterford College in Eswatini. His first job was as a journalist at Swaziland's *Times*. Malinga's leader debut, *Tears for the Children of Soweto* (Canova Music, 1980), was with his band Mandala, featuring legendary free jazz trombonist Clifford Thornton in what would be Thornton's final recording (nine years before he passed away). Malinga spent 27 years in Europe, then returned to South Africa and became involved in education, earning a Ph.D. in his mid 60s and developing an accessible, affordable, music teaching system that could sustain that heritage for South Africa's resource-poor schools.

RAY MOSCA (Jul. 26, 1932 - Jun. 12, 2024) Drummer Ray Mosca, a protege of Papa Jo Jones, died at age 91. His presence on the bandstand was wide-ranging. In late 1955, he worked at Miami's Saxony Hotel, which led to a meeting with Cy Coleman and full-time work with the composer at Waldorf Astoria New York. Mosca gigged with bassist Nabil Totah for three years, playing dates in the '50s with pianists George Wallington, Hampton Hawes, Eddie Costa and Sonny Clark, guitarists Jimmy Raney and Jim Hall and saxophonists Bobby Jaspar and Zoot Sims. In the '60s, he joined pianist Teddy Wilson's unit and, in the '70s, played with Hazel Scott. Many other A-list associations included: pianists Mary Lou Williams, Lennie Tristano, George Shearing, Billy Taylor, Monty Alexander, Earl Hines, Dave McKenna and Mike Longo; bassists Oscar Pettiford and Aaron Bell; and trumpeters Chet Baker, Bobby Hackett and Doc Cheatham.

IRIO O'FARRILL (Mar. 27, 1960 - May 31, 2024) The freelance bassist, a veteran of the New York Latin jazz scene, died at age 64. He earned a B.A. in music from New Jersey City University and furthered his studies at Manhattan School of Music and New York University. He performed with Juan Carlos Formell, Bobby Sanabria and Ascención, Ray Mantilla, The Afro-Latin Jazz Orchestra, Daniel Ponce, The Bronx Horns, Hell's Kitchen Funk Orchestra and the Latin Jazz Coalition. O'Farrill was also a frequent pit musician in Broadway shows, including *Cats*, *Grease*, *Footloose*, *The Rocky Horror Show*, *Hairspray*, *Mamma Mia*, *Priscilla Queen of the Desert* and the Grammy-winning (2009 cast album) *In The Heights*. He was a faculty member at The Collective School of Music, The New School for Jazz and Contemporary Music and Stevens Institute of Technology, and co-authored the instructional book *Afro-Caribbean & Brazilian Rhythms for the Bass* (and authored or co-authored several others).

ALEX RIEL (Sep. 13, 1940 - Jun. 9, 2024) The Copenhagen-born drummer, a prolific sideman since the '50s, died at home at age 83 in Liseleje, Denmark. Such was his reputation that on his 70th birthday (in 2010), he was honored at Jazzhus Montmartre (the legendary Copenhagen jazz club where in the early '60s he was the house drummer) in "Celebration of a Living Jazz Legend" for a live broadcast by the Danish national television station TV2. His first group, the Alex Riel/Palle Mikkelborg Quintet won the 1968 Grand Prix Award at the Montreux Jazz Festival, the same year he was also a founding member of the Danish rock group, The Savage Rose. Riel founded a jazz ensemble with legendary Danish bass player Niels-Henning Ørsted Pedersen and won a 1996 Danish Grammy award for his album *The Riel Deal*. His many associations included performances and recordings with many Americans including Kenny Dorham, Bill Evans, Jackie McLean, Ken McIntyre, Barney Kessel, Archie Shepp and expats Sahib Shihab, Ben Webster, Dexter Gordon, Doug Raney, Johnny Griffin, plus Europeans Toots Thielemans, Lars Gullin, Jesper Thilo, Jens Winther, Thomas Clausen and many, many others. With almost 500 recording credits as

sideman, Riel also recorded as leader and co-leader for Fona, Red, Storyville, Stunt and Cowbell Music.

RICHARD M. SHERMAN (Jun. 12, 1928 - May 25, 2024) The two-time Oscar-winning composer died at age 95 at Cedars-Sinai Medical Center in Beverly Hills, CA, due to age-related illness. With his brother Robert B. Sherman (d. 2012), sons of a songwriter, the duo was best known for their songs written for various Disney films, beginning in the late '50s. Their work included numbers for *Mary Poppins*, *Chitty Chitty Bang Bang*, *The Parent Trap* and more. They also wrote "It's a Small World (After All)", for the 1964/65 New York World's Fair. The two specialized in bouncy, positive melodies, worked for other Hollywood studios and wrote for the stage, including *Victory Canteen*, which became the 1974 Broadway revue, *Over Here*. The brothers garnered four Grammy award nominations (and two wins), plus 23 gold and platinum albums. Their catalog of well-known melodic new songbook additions were frequently covered vocally and instrumentally by jazz artists ranging from Louis Armstrong, John Coltrane, Duke Ellington, Wes Montgomery, Hampton Hawes, Count Basie, Julie London and Sun Ra, to Stacey Kent, Eric Alexander, Bria Skonberg, Veronica Swift and many others.

KIANE ZAWADI (Nov. 26, 1932 - May 20, 2024) Born into a musical family in Detroit as Bernard Atwell McKinney, the trombonist and euphonium player died at New York Methodist Hospital in Brooklyn at age 91. Zawadi graduated from Wayne State University where he majored in music composition and theory and began gigging in Detroit clubs such as the Blue Bird Lounge. His first paid gig was with pianist Barry Harris and saxophonist Sonny Stitt. In the early '50s, he joined bassist Alvin Jackson's band (brother of vibraphonist Milt). Just before Art Blakey formed the Jazz Messengers, Zawadi teamed with the drummer, along with saxophonist Yusef Lateef and trumpeter Donald Byrd. With Lateef, he moved to New York in 1959. McKinney took the name Kiane Zawadi during the Civil Rights movement of the 1960s, during which time he became an activist, committed to community involvement. Zawadi was co-founder of the Central Brooklyn Jazz Consortium and Collective Black Artists and also worked with Jazzmobile as a performer and music workshop instructor. *DownBeat* awarded him 1964's "Artist Deserving of Wider Recognition" accolade, and over his career he appeared on almost 50 albums with a list of credits that would fill a jazz who's who: Archie Shepp, Carlos Garnett, Harold Vick, Frank Foster, Illinois Jacquet, Slide Hampton, Pepper Adams, Sun Ra, James Moody, Reggie Workman, McCoy Tyner, Les McCann, Abdullah Ibrahim, Charles Tolliver, Freddie Hubbard and many others.



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