

MAY 2025—ISSUE 277

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

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THE NEW YORK CITY JAZZ RECORD

LAKECIA
BENJAMIN
UNSTOPPABLE

DAFNIS
PRIETO

SOFIA
JERNBERG

STEVE
COLSON

LIL
HARDIN

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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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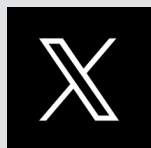
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BY MARILYN LESTER

Letter from the Editor

Diversity and adversity: two distinct, potentially interrelated concepts that often thread themselves through every issue of *TNYCJR*, with May proving no exception. In diversity there can be adversity and from adversity, diversity can spring. But as the saying goes, ultimately, variety is the spice of life, and we well know life is imperfect. So, it should be recognized that for us as fortunate listeners to have and enjoy such a wealth of musical choices, this bounty is born of challenge. Those who dedicate themselves to their art day in and day out have dealt with and still deal with numerous artistic and life challenges. Many are of the day-to-day variety – but what about others? Just getting a gig, for example, presents its own set of hurdles, and then there are those extenuating circumstances, which no one can plan for but must deal with, nonetheless. Let's exponentially heighten the level of our individual and collective appreciation for the sounds that are music to our ears. Keep this in mind, if you will, as you read through this month's *TNYCJR*.

In this issue's features, there's something for everyone – a sampling of jazz history, from early to contemporary jazz and areas in between. Pioneering pianist-composer Lil Hardin (Lest We Forget) was one of the first well-known (and pretty extraordinary) Black female jazz instrumentalists who had to deal with plenty of racism and sexism. She was also mainly responsible (though not credited nearly enough) for establishing Louis Armstrong (her second husband) as one of jazz history's most recognized faces, personalities, voices and trumpeters. Archeophone (Label Spotlight) also sheds light on early, underrecognized jazz artists from a bygone era, including Hardin with King Oliver's Creole Jazz Band (a band that featured Armstrong's earliest performances) and Loren McMurray, a forgotten pioneer of the alto saxophone, who died in 1922, cut off at the young age of 25 (dying from an untreated nostril infection of all things; reminiscent of the recent, yet treatable, measles outbreak, anyone?).

The story of NYC native Lakecia Benjamin (Cover) is a case in point of the interconnectedness of diversity and adversity. From her mentors Gary Bartz and Reggie Workman, both of whom she would collaborate with, to pop artists such as Macy Gray and Alicia Keys, Benjamin has kept her musical options open. And though her career continues in its upwards trajectory, it was kickstarted through her gumption to succeed, and it was only four years ago when a serious car accident could have changed everything, and for anyone else probably would have. From a broken jaw and broken ribs, she marched on and performed almost without pause and has taken from that life- and career-threatening experience the opportunity to make some serious jazz lemonade for us all to enjoy!

Diversity and adversity certainly have one thing in common, and that is each makes us, individually and collectively, stronger. As Malcolm X (whose centennial is this month) once said: "There is no better teacher than adversity." These are surely challenging times, so celebrate don't denigrate. Jazz is that wise teacher that democracy can continue to take a page from its book. At the very least jazz can be the elixir for these crazy times. Listen up! Onwards and outwards and see you out at the shows...

On The Cover: Lakecia Benjamin by Elizabeth Leitzell

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ESP-DISK'

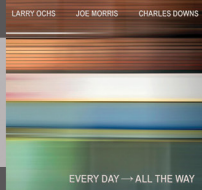
ESP-Disk' concert series



April 19 (Saturday) at 8 p.m.
at Loove Labs, 58 North 6th
Street in Williamsburg, Brook-
lyn

Eunhye Jeong-Michael Bisio Duo
with Joe McPhee and Jay Rosen.

Celebrating the release of
their new ESP album, Morning
Bells Whistle Bright.



May 2 (Friday) at 8 p.m. at
Loove Annex, 238 North 12th
Street in Greenpoint, Brook-
lyn

Larry Ochs/Joe Morris/Charles
Downs

Release concert for the
Ochs/Morris/Downs album EVERY
DAY -> ALL THE WAY.



May 23 (Friday) at 8 p.m. at Loove
Labs, 58 North 6th Street in Wil-
liamsburg, Brooklyn

Thollem McDonas: Set 1: solo piano;
Set 2: trio with bassist Hilliard
Greene and drummer Marc Edwards

Thollem released a brilliant solo
piano album last year on ESP, In-
finite-Sum Game.



June 13 (Friday) at 8 p.m. at Loove
Annex, 238 North 12th Street in
Greenpoint, Brooklyn

Joe Morris & Elliott Sharp

Release concert for their mind-bog-
gling guitar duo album Realism, due
in late May on ESP.

espdisk.bandcamp.com



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6:00 - 9:00 p.m.

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Winning Vocalist, **Catherine Russell** for
the JPI Concert and Awards



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NED ROTHENBERG at The Stone: MAY 14th-17th

The New School's Glass Box Theatre (55 West 13th St., NYC)

5/14 (Wednesday)

Trio with:

Ikue Mori (electronics),
Billy Martin (percussion),
Ned Rothenberg (alto sax,
clarinet, bass clarinet,
shakuhachi)

5/15 (Thursday)

Short Cuts with:

Sylvie Courvoisier (piano),
Nasheet Waits (drums),
Ned Rothenberg (alto sax,
clarinet, shakuhachi)

5/16 (Friday)

Duo with: **Craig Taborn** (piano)

Ned Rothenberg (alto sax,
clarinet, bass clarinet)

5/17 (Saturday)

Duo with: **DoYeon Kim**
(gayageum, voice)

Ned Rothenberg (alto sax,
clarinet, shakuhachi)

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at 8:30 PM

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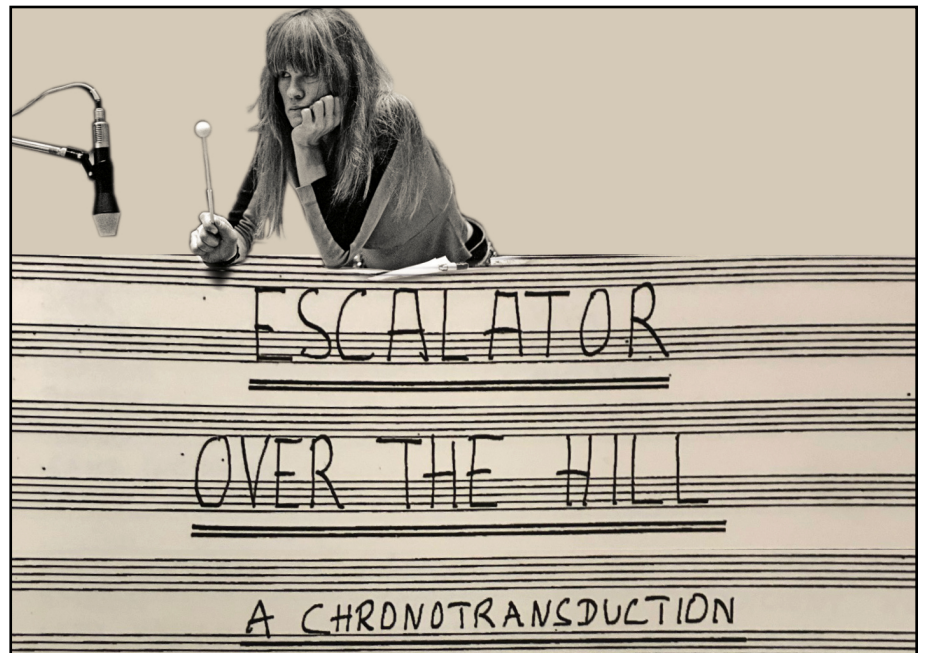
-Thom Jurek,

AllMusicGuide



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photo by Veronique Hoegger



THE NEW SCHOOL

U.S. Premiere

CARLA BLEY'S ESCALATOR OVER THE HILL

The New School Studio Orchestra & Vocal Ensemble
Keller Coker, Music Director and Conductor
Aubrey Johnson, Vocal Ensemble Conductor

with

Steve Cardenas, Dirk Freymuth, Arturo O'Farrill & Matt Wilson

Friday, May 2 at 7:30PM

Tishman Auditorium at The New School, 63 5th Avenue, NYC



Tickets: free with registration
(space is limited)



MARTY EHRlich TRIO EXALTATION THIS TIME

SSC 1778 / AVAILABLE 5/30/25

Ehrlich isn't a stranger to leading trios. From 1984 on, he has led or been a co-leader of a number of trios, including his group with bassist Anthony Cox and drummer Pheeroan akLaff, Relativity with Peter Erskine and Michael Formanek and C/D/E with Mark Dresser and Andrew Cyrille. Ehrlich's renewed drive toward the trio again came after a concentrated period of work with larger groups and orchestras. Feeling a need to get to the essential core of the music, Ehrlich approached former bandmates in the legendary pianist/composer Andrew Hill's Sextet, Hébert and Waits.

Improvising trios of horn, bass and drums have typically been spaces for openness in expression for sonic adventurers. Marty Ehrlich and his Trio Exaltation with John Hébert and Nasheet Waits find ample breadth for reflection and exploration on their new recording, *This Time*.

Appearing at
Soapbox Gallery
636 Dean St. Brooklyn NY
Wednesday, June 4, 2025
2 sets (8:00 pm & 9:30 pm)



Sunnyside

www.sunnysiderecords.com

A highlight of Chicago-bred, L.A.-based pianist-vocalist-composer **Alexis Lombre's** two-week NYC residency was her one-off gig at Drom (Apr. 11) with Endea Owens (bass) and Terri Lyne Carrington (drums). Although it was their first performance together, the trio proved to be kindred spirits, filling the East Village venue with infectious vibrations over the course of a 90-minute set. First up was a cover of Wayne Shorter's "Fall", taken uptempo, with rolling piano figures and quirky, off-center accents powerfully punctuated by—as Lombre shouted her out at the end of the song—"Terri Lyne f-ing Carrington!" Playing just in front of the beat without rushing, lending everything she did an undeniable authority, Carrington's charismatic yet tactful presence was balanced by Lombre's, whose style melds soulful blues and gospel with a sense of rhapsody and rapture, her flamed octaves and floating arpeggios a counterpoint to the incisive drumming. Owens, standing between the others, head swiveling side-to-side so as not to miss any action, wove it all together with tight-knit bass lines. The set included covers of Geri Allen's "Portrait of Dreams" (featuring Lombre's versatile neo-soul vocals), Ornette Coleman's "Lonely Woman" (Carrington striking cymbals with the sudden speed of a cobra) and Charlie Parker's "My Little Suede Shoes" (played in 10/4); Lombre's "Blue", "A Blues in Tyne" (Owens juicing her solo spot with hammered triplets) and "Boundaries"; and Owens' "Pursuit of Happiness", "Feel Good" (Carrington laying down a ferocious 6/8 beat) and "Where the Nubians Grow" (bass and drums in funky lockstep). — **Tom Greenland**



Alexis Lombre @Drom

Tony Malaby is something of a trickster, a thwarter of expectations. This quality was readily apparent when the saxophonist's Tamarindo trio—with Brandon López (bass) and Nasheet Waits (drums)—appeared at Close Up (Apr. 6). Picking up his tenor horn in the crowded, low-lit room, Malaby commenced the early set with brisk buzzing notes similar to a flight of bumblebees, while Waits added softly urgent touches with brushes. But just as listeners were growing accustomed to these gestures, the leader abruptly launched into something entirely different: longer-held notes with smoothly screeching overtones followed by a series of caustic coughs, burps and yelps. Such gambits—the establishment of a cohesive theme, its brief unfolding and development, only to have the whole process undermined by a radical plot twist—persisted throughout the concert. With no chording instrument on hand, Malaby, switching between tenor and soprano, was free to follow his flights of fancy, whether it might be a swinging motif or an extended technique that pushed into the upper limits of his instruments. At several points he sounded like a riot squad officer trying to control a crowd through a megaphone. López (performing his seventh gig in three days!) stirred up a frenzy of notes by bowing, plucking or rubbing strings, whacking/slapping the box like a cajón, or evoking a swarm of screaming harpies with multiphonic whistles. Waits' chameleonic presence veered from subtle and spartan to up-front and ecstatic, matching, even topping his bandmates' momentum. (TG)

In 1956, the U.S. State Department began a program of musical ambassadorship, including sending Black-led jazz bands around the world as purveyors of American culture. During the Civil Rights Era, Dave and Iola Brubeck wrote *The Real Ambassadors*, a 1961 jazz musical, recently recreated in Jazz at Lincoln Center's Appel Room (Apr. 4-5) in partnership with the Louis Armstrong House Museum, and billed as *The Real Ambassadors: Armstrong and Brubeck*. Based on the experience of Armstrong (star of the original production), and the first State ambassador, the musical addresses racism, hypocrisy, the music business and other inequalities, through narration and 20 songs. The story is set in the fictional African nation Talgalla, as the protagonist, Hero, navigates his life. Narration was voiced by Daniel J. Watts, with vocalists Nicole Zuraitis, Shenel Johns, Vuyo Sotashe and C. Anthony Bryant as Armstrong. Music director-pianist Chris Pattishall wrote new musical arrangements, played exquisitely by Camille Thurman (tenor, vocals), Dave Brubeck son Chris Brubeck (trombone), Alphonso Horne (trumpet), Caylan Bryant (bass) and director Jake Goldbas (drums). Splendidly melodic and mildly swinging overall, the ensemble of players, to lively narration, brought the story of Hero alive from the opener, the infectious "Everybody's Comin'" to the jubilant closer, "Swing Bells/Blow Satchmo". In between, a variety of moods and statements kept the musical flowing at a quick pace, paused in the middle by a mournful recitation by Hero of the monologue, "Lonesome". As a whole, this production was nothing less than spectacular. — **Marilyn Lester**



The Real Ambassadors @Appel Room

In 1960, photographer Gordon Parks joined Duke Ellington on tour, snapping pictures of him in public and private. Against these singular works, projected large on a full screen at The Apollo Theater (Apr. 11), pianist **Jason Moran** presented *Ellington in Focus*, a suite of 11 varied Ellington songs, plus a Billy Strayhorn composition and James P. Johnson's "Carolina Shout" that, combined with the changing images, formed a gateway into the soul of the genius composer. Billed as "reimagined" works, that dynamic was varied: sometimes so altered, as in "Reflections in D" as to become a contrafact; sometimes close to the melody as in Strayhorn's "Lotus Blossom" and sometimes with a combination of a melodic base interwoven with improvisation as in "It Don't Mean a Thing (If It Ain't Got That Swing)". In all cases, Ellington would approve; he was always forward-thinking and revising/updating/reworking his own pieces over time. Moran, a philosopher and thinker, informed each number with a deep understanding of Duke, a particular influence on his own concept. And like Ellington, he has a percussive style of play. His interpretation of "Black and Tan Fantasy" became a political statement, approached with fierce aggressiveness and ending in a thunderous whirlwind of sound, his hands crossing and recrossing, dexterous fingers flying over the keys. Moran is a compositional improviser: he takes a font of creative ideas and uses them to co-compose within a tune, not just augment it. He'd referenced the show as a "piano climb up Mount Ellington." He reached that summit flawlessly. (ML)

Multi-instrumentalist **Ras Moshe Burnett** is known for introducing new ensembles at most every performance. And though musicians are drawn from the same loose cadre, the outcome rarely echoes the experience of prior outings. At Scholes Street Studio (Apr. 6), the venture was three horns and three upright basses, seemingly chosen as much for numerology's mysticism as the disparate sonorities. With the sextet up front and lights lowered, the leader's last-minute directive came in a stage whisper: "The basses open first, then we'll join in," he said matter-of-factly. "It's like a fast 4/4." Needing no further cue, the room quivered under the low-end throttle of a walk that was more a breathless run, executed by Luke Stewart, Caroline Morton and Jeong Lim Yang. Severing the register, the duo flutes of Burnett and Lee Odom fluttered bluesily in the soundscape, soon joined by Matt Lavelle's flugelhorn. This utterly free jazz (the leader did none of his usual conduction to focus on various voices) saw Lavelle next on bass clarinet where he emitted a guttural, urgent improvisation as the bassists' drive turned percussive and Burnett let loose on a gong. The leader, then on tenor saxophone, immersed in Coltrane-isms, fired rapid descending phrases, coupled with leaps defying any illusion of tonality. Drummerless, the bass pulsations shredded tempo, and Odom on soprano captured the special charm of time-lost Harlem even when fighting an agogo bell onslaught, speaking to the music's past as easily as stepping into its future. — **John Pietaro**

Stephan Crump's 2024 fluvial-themed album *Slow Water* received a live airing that transformed Roulette (Apr. 9) into an extension of the natural world concerned with liquidity and drift. Presented as a continuous work, each piece seamlessly segueing without pause into the next as on the record, there were still opportunities for collective improvisation via the many connective "liminal flow zones." Crump anchored his sextet with his upright bass center stage, joined by Patricia Brennan (vibraphone), Jacob Garchik (trombone) and Kenny Warren (trumpet), reprising their album roles, flanked by Erica Dicker and Carrie Frey on violin and viola, respectively. For just over an hour, the group soared on the soulful pastoralism of plaintive and memorable melodies such as "Bogged", swirling and eddying into dissonance and uncertainty, before emerging again in lyricism. The relaxed flow of the music evoked organic forms that endowed it with an almost narrative quality, an opera sans libretto—the pizzicato of Frey and Dicker's strings evoking the titular drip, the sparkling splash of the vibraphone's glow and the trumpet's whoosh of air becoming the wind propelling it forward. Crump has built a sound world out of textures whose drumlessness grants a sumptuous spaciousness and gentle ease. A standout moment of invention erupted about two-thirds the way through as Brennan's mallets cascaded and Garchik interlaced his horn, locked into a *pas de deux*. There was a great joy in seeing this fine group inhabit Crump's music and renew it with deep and empathetic improvisations. — **Ariella Stok**



Lee Odom @Scholes Street Studio



Stephan Crump @Roulette

There was something in the pre-summer air over Brooklyn on this Friday (Apr. 4) evening: streets were alive and all well at Prospect Lefferts Gardens' Bar Bayeux. Catching the early, opening set by bassist Iris Ornig's ensemble was kismet as new vistas dazzled what was once simply "modern." Blame pianist Hyuna Park's darkly introspective colors, countermelodies and the conjuring of Bill Evans haunting the room. When headliner **Jeremy Viner** took the stage area, however, the free spirit of the Loft Jazz era held court, and the crowd thickened into SRO territory. Throughout a single improvised work, saxophonists Viner and Tim Berne spun lines at once interwoven and oppositional, with aerial leaps and crashing harmonies dancing over distant, evolving modes (in an area between near-Eastern, medieval and galactic). The pairing of Viner's tight, splintery, wicked tenor, and Berne's searing, reaching, lamenting alto proved a natural fit (Viner should make these return trips from Berlin more often). But the creative interplay, the instantaneous composition, was on the quartet level throughout, with bassist Drew Gress' melodic, lush interventions singing comfortably within his thicket of anchoring lines, and drummer-percussionist Kate Gentile softly skewering and then tersely defining the motifs, shouts and murmurs about her. Throughout the lifespan of the New Thing, modernism's abstract painting and its various means—wide brush strokes, splatters, drips—stood as symbolic description, but fact is, nothing is abstract here. Its founders and our downtown legacy cast a universe of free music informed by all that led to this moment. (**JP**)

Against a backdrop of The Drawing Center's remarkable *Hermetic Cartography* exhibit (on display through May 11), which showcases over five decades of **John Zorn's** visual output of show fliers, drawings, graphic scores and performance art, Zorn activated the space (Apr. 5) with *Cobra*—his most complex of game pieces; its improvisatory structure is shaped by a self-contained system of byzantine rules rather than a score. He served as prompter holding up handmade signs whose letters and shapes conveyed cues to his 13-piece band comprising three drum kits (William Winant, Ches Smith, Billy Martin), three guitars (Matt Hollenberg, Taylor Levine, Celine Kang), three basses (Simon Hanes, Trevor Dunn, Henry Fraser), plus Ikue Mori (laptop), Jay Campbell (cello), Sana Nagano (violin) and original *Cobra* member, David Weinstein (synthesizer). Amplified by the space's intimacy, the performance was suffused with a sense of giddy fun and think-fast spontaneity judging by the musicians' big grins and fist pumping. Across the ensemble, performers' hands shot up begging for recognition from Zorn as umpire. The music careened from swirling drones to machine-gun-thrash skree. Insurgent duos and trios broke out usurping an in-the-pocket groove into unhinged free abstraction. All the while Zorn refereed, casing for ideas to mine. After asking if they should play one more, Zorn issued a string of directives to the ensemble before explaining to the audience (which included at least one original *Cobra* member, Zeena Parkins): "I know you don't understand what I'm saying. That's the whole fucking point." (**AS**)

WHAT'S NEWS

Trombonist-composer **John Yao** was recently named a Guggenheim Fellow (in Music Composition). Established in 1925 by Senator Simon Guggenheim, this year marks the Fellowship's centenary. In July, Yao is scheduled to release his next album, *John Yao and His 17-Piece Instrument's Points in Time*. For more info visit johnyao.com.

Canada's annual **JUNO Awards** ceremony was held at the Rogers Arena in Vancouver, British Columbia (Mar. 30). The following were announced as winners in the jazz-related categories: "Jazz Album of the Year (Solo)": saxophonist André Leroux' *Montreal Jazz Series 1 (Échanges Synaptiques)* (Disques BG-Believe), "Jazz Album of the Year (Group)": Jeremy Ledbetter Trio *Gravity (s/r)* and "Vocal Jazz Album of the Year": Caitly Gyorgy *Hello! How Are You?* (La Reserve-The Orchard). The JUNO Awards, Canada's equivalent to the GRAMMYs, began in 1964. For more info visit junoawards.ca.

This past April, "Jazz Appreciation Month," trumpeters **Ted Daniel, Dave Douglas** and **Ingrid Jensen** were recognized (Apr. 12) by Democratic senator Pete Harckham of the 40th Senate District, for their contributions to the music and culture of the state of NY and specifically District 40 (which includes northern Westchester County, where each of the three reside). The trumpeters received a Proclamation from Harckham in a ceremony that took place at the Croton-on-Hudson Free Library, 30 miles north of NYC. For more info visit nysenate.gov/senators/pete-harckham.

Two significant Brooklyn-based galas occur this month: the **Brooklyn Music School (BMS)** and **Roulette Intermedium**. The BMS Spring Gala's (May 6) "Unforgettable History, Unstoppable Future" will be hosted by vocalist, WBGO on-air host and The Jazz Gallery co-founder Lezlie Harrison. The event will take place at The Space at Irondale Center in Brooklyn. Founded in 1909, Fort Greene's BMS has been a cornerstone of the performing arts in Brooklyn: since its inception, the institution has stood on a foundation of making performing arts education accessible to all. Faculty includes Duane Eubanks (trumpet), Brian Woodruff (percussion), Aaron Edgcomb (drums), Alon Nechushtan (piano), Jeff Newell (saxophones, flute, clarinet) and many others. For more info visit brooklynmusicsschool.org/gala2025. Roulette Intermedium's annual gala (May 8) honors NEA Jazz Master and MacArthur Fellow Anthony Braxton, with performances by, among others, Mark Dresser, Mary Halvorson, George Lewis, Steve Lehman, Nicole Mitchell, Tomeka Reid and Wadada Leo Smith. All proceeds support guaranteed artist fees for the venue's performances throughout the year, including its ongoing commissions and residencies. For more info visit roulette.org/gala.

The New York State Council on the Arts (NYSCA) and New York Foundation for the Arts (NYFA) have announced an innovative grant program: NYCA's **NYSCA Reserve Fund Grants** program, which has been established for NY State-based arts and culture nonprofits. Created to address the needs and concerns of nonprofits across the state, grants will range from \$10K to \$75K. Applications are now open through Jun. 17. For more info visit nyfa.org.

The new Afro-jazz musical **GODDESS** has opened at The Public Theater (through Jun. 1). Created and directed by Saheem Ali, with music and lyrics by Michael Thurber, the vibrant, original musical draws from the myth of Queen Marimba, transporting audiences to a jazz club in Mombasa, Kenya (where Ali grew up). For more info visit publictheater.org/productions/season/2425/goddess.

To submit news email ldgreene@nycjazzrecord.com



DAFNIS PRIETO

LIVING INSIDE THE MUSIC

BY ADAM DAVIDSON

The 50-year-old Cuba-born drummer-percussionist Dafnis Prieto has played and recorded with an impressive array of bandleaders over the course of 30+ years, including Carlos Barbosa-Lima, Jane Bunnett, Michel Camilo, Steve Coleman, Hilario Durán, D.D. Jackson, Arturo O’Farrill, Hilton Ruiz, Eddie Palmieri, Henry Threadgill, Papo Vázquez and many others. In addition, his own projects have ranged from trio to sextet to big band. Though he is concerned that places to hear authentic and individual music are shrinking across the city, Prieto is happy to be performing this month at the iconic Manhattan jazz club The Jazz Gallery, which he has had a long and fruitful relationship with ever since he first came to New York 25+ years ago. As part of the venue’s 30th anniversary concerts, Prieto reunites for two nights with alto saxophonist-flute player and former employer and collaborator Henry Threadgill, as well as pianist Vijay Iyer, a power trio that has performed together on-and-off for over a decade.

THE NEW YORK CITY JAZZ RECORD: You have an upcoming show at The Jazz Gallery with Henry Threadgill and Vijay Iyer. What is the significance this venue has had on your career?

PRIETO: My relationship with The Jazz Gallery started in the early 2000s, as I just arrived in New York City. They were really supportive of me and my music. There I had the opportunity to present many of my projects, and from then on we cultivated a great relationship and continue [to do so].

TNYCJR: Do you remember the first time you met Henry Threadgill? What drew you to his music?

PRIETO: I heard his music with a friend of mine in Toronto, Canada before I met him. I told my friend that I wanted to hear something different and not the regular kind of thing and he showed me Threadgill’s *Makin’ A Move* (Columbia, 1995) record. I still have the record with me, that was about 30 years ago. I heard his music and I thought it was interesting because I thought it was the music I could possibly hear in my dreams, but when I wake up it disappears. It was very surrealistic and dreamlike; it had a different state—it wasn’t the music that you can just spell out when you first hear it. It brings you a different kind of sensitivity and a different way of absorbing the vocabulary that was there.

I was very interested by that. Then, I talked to [alto saxophonist] Steve Coleman about this when we played together. I think he told Henry because I went to New York to perform at the Zinc Bar in 1997 and all of a sudden I finished the set and there he was, Henry. He introduced himself to me and said that Steve Coleman told him about me. We had a few conversations and then I went to Spain—as I lived there for some time—and when I came back to New York in 1999, I gave him a call and then I joined two bands of his around a year later and did a record with each band for Pi Recordings [Henry Threadgill & Make A Move—*Everybody’s Mouth’s*

a Book and Henry Threadgill’s *Zooid—Up Popped The Two Lips*]. We started working since then and I started to get busy with other things, including my own music, so he got a different drummer but we kept a good relationship. This opportunity came to do this trio [with Threadgill and Iyer] that started as a fundraising thing. It worked and we had fun and from that moment we’ve been working on and off for 10 years.

TNYCJR: It’s interesting that you said Henry’s music is what you expect to hear in your dreams. It must have made the collaborations so natural and fluid?

PRIETO: You’re inside the music when you’re making it and then you figure it out and so on and so forth. But the sound is the same sound that you’re hearing. It’s just suggestive and subjective and just a different vocabulary and meaning and a different way of constructing the music and values overall.

TNYCJR: One of your recent, self-released albums, Dafnis Prieto Sí o Sí Quartet’s *3 Sides of The Coin* (Dafnison Music), reflects that dreamlike state too, because it’s inspired by your psychology studies. How do you process your studies in music?

PRIETO: We have been told to experience life in a binary way. Which means right or wrong, black or white, this or that so you always have these two big choices but many times I don’t agree with that. Those are the extremes but that doesn’t mean those are the unique things. Life is full of different colors between the black and the white. The most beautiful part of the day is not when it’s fully day or fully night, it’s actually in the transition because that’s when you get the sunrise. It’s from the point of view of an observer. It’s a relative point of everything in life and it’s a relative point of observation of reality or anything; even thoughts can be processed in different dimensions so it can have different sides.

TNYCJR: With social media, everything is made to look so black and white but it’s true, there are three sides to every story.

PRIETO: It’s our personality and the way we are. We progress in life and we develop as even ourselves. If I go individually and speak for myself, I don’t see the world and life itself the same way I did when I was 10 years old. And I don’t see it the same way as I did when I was 20, and now I don’t see it that way either. There you go about different sides of the same coin.

TNYCJR: You’ve previously talked about the pressures of being a jazz musician amid corporate radio algorithms. How has the landscape changed over the years?

PRIETO: The music business is shit and it doesn’t seem to be getting better.

TNYCJR: Is there a fear in the jazz community? Or is there a hope that authenticity will prevail?

PRIETO: No, I don’t think so.

TNYCJR: What do you do in that instance? How do you come back from that?

PRIETO: I just keep doing what I like. I’m not doing music for a scene or any kind of thing, I do music because it’s a necessity for me and it’s a way for me to cultivate who I am as a person, spiritually, emotionally

(CONTINUED ON PAGE 30)

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SOFIA JERNBERG

SUM OF SOUNDS & EXPRESSIONS

BY KURT GOTTSCHALK

“One Pitch: Birds for Distortion and Mouth Synthesizers” begins with a loud, pitched wail. At least, it feels loud. On a 2016 recording from the Resonant Bodies Festival at Roulette in Brooklyn, the first time Sofia Jernberg performed her vocal tour de force in New York, her voice leaps feet from the speakers. The song hits hard in fragments. In short order, it’s interrupted by throaty sounds, breaks through again, submerges again. After several minutes, bird sounds take over, then alternate with a sort of whispered cooing. Slowly, the cooing and the birdsong converge in a way that seems impossible for a single performer. Over 17 minutes, Jernberg moves through whistling and lip trills, throat singing, melismatic runs and polyphonic overtones. This month it will be heard for only the second time in New York when she performs at the Park Avenue Armory at the invitation of pianist and Artists Studio curator Jason Moran. (The 2016 performance can be heard on the *Resonant Bodies* compilation released in 2021 by New Focus Recordings.) It’s a piece in constant flux. “The title is the same always, but the content changes,” according to Jernberg. And, like its author, it’s a hard piece to pin down.

Jernberg was born in Ethiopia, adopted by a Swedish diplomat, and grew up between Sweden and Vietnam. She studied jazz and composition but has appeared on concert stages in Arnold Schönberg’s *Pierrot lunaire* and Salvatore Sciarrino’s *Lohengrin*. She has premiered works by Chaya Czernowin and Anna Thorvaldsdóttir and appeared in the Matthew Barney film *Union of the North*. She’s also worked extensively with saxophonist and bandleader Mats Gustafsson (in his Fire! Orchestra and The End) and as a part of the Trondheim Jazz Orchestra. More recently, her voice has been a defining part of Cory Smythe’s *Smoke Gets In Your Eyes*, Nick Dunston’s *Colla Voce* and Christopher Trapani’s *Noise Uprising*. She’s heard more intimately on *Musho*, an album of duets with pianist Alexander Hawkins. This year, she plans to release her first unaccompanied solo album, a project she’s been working on for the last eight years. “There are no words, mainly sounds, extended techniques,” she says. “That’s where I’ve tried to work, to be able to sing for a long time without taking a long break and make continuous sounds to try to camouflage breath.”

Jernberg grew up hearing a lot of sounds, linguistic and musical. She was very young when she was adopted, but her Swiss-born adoptive mother kept Ethiopian music and culture alive in the home and a job transfer also took them to Vietnam. Jernberg cites vocal techniques she heard there as an early influence. “We always visited local concerts wherever we were, in Southeast Asia or in Ethiopia,” she says. “I was always very fascinated with music in general. I didn’t have any popular culture and in the ‘90s, in an embassy environment, we didn’t have access to any radio or TV.” She relates that the only

sounds she heard were the surrounding sounds and concerts, and adds, “I visited with traditional music, no commercial music. Only in Bangkok, maybe. But I wasn’t very interested when I heard it.”

Jernberg almost steps into instruments within the usual range of the voice, be it Stan Maris’ accordion when she joins in with the Belgian band Ocean Eddie (as heard on last year’s *Gyorgy at the Spacebar*) or with Tomeka Reid’s cello. Reid has become a close compatriot in recent years, the two playing both in duet and in ensembles. The cellist joined her in a show produced by Issue Project Room in January and will be her duo partner at the Armory this month. The two first met in Chicago in 2013, when Jernberg was there with the Swedish progressive jazz group Seval, and solidified their connection during a European tour in a trio with flutist Nicole Mitchell. “We hit it off and have been in contact ever since,” Reid says. “We’ve played as a duo and also started a trio with electric bassist Farida Amadou. Sofia has an incredible instrument and is super inventive. I enjoy playing with her because she challenges me and is never predictable, so it feels very fresh. I also love the conversations that we have together about life and music. She’s got a great spirit.”

Jernberg can make her way into song form while improvising, but more often works in the role of instrumentalist. In concert she can be so quiet, at times, or so deep within the group sound that she’s barely heard. “It has to do with an interest I have in blending in the sound and being an extension of the cello sound, just being a shadow where the instruments are,” she says. “I’ve worked a lot with that and with making similar sounds so you can’t really tell whether I’m singing or not.” She explains that the process can be too much with constant singing, so it becomes necessary to take a break in order for the music to really breathe. “When you’re silent,” she adds, “you are also playing.”

Jernberg may cover a lot of territory—from 20th and 21st century concert music to improvised meetings and her own compositions, but she’s not overly concerned about where the borders fall. “There’s overlap in all music genres, I feel,” Jernberg says. “It’s just a difference in the culture around it and maybe the culture of communicating the music, the social musical structure, things like that. But the essence is similar.” She explains that perhaps the goal can be different depending on what function the music has, and allows that if she does “the same thing, I get bored.” Jernberg has a very Western side, but also a part of her reflects the global south as well as a specific rhythmic side: “I just need to move freely in between them,” she states firmly. “And the sum of all these expressions makes my person.”

For more info visit [instagram.com/sofiajernberg](https://www.instagram.com/sofiajernberg). Jernberg is at Park Avenue Armory May 20. See Calendar.

Recommended Listening:

- Lene Grenager/Sofia Jernberg — *Crochet* (Olof Bright, 2008-9)
- The New Songs (David Stackenas, Kim Myhr, Eve Risser, Sofia Jernberg) — *A nest at the junction of paths* (Umlaut, 2011)
- Fire! Orchestra — *Enter* (Rune Grammofon, 2014)
- The End — *Aalt Är Intet* (RareNoise, 2019)
- Alexander Hawkins/Sofia Jernberg — *Musho* (Intakt, 2023)
- Ocean Eddie + Sofia Jernberg — *Gyorgy at the Space Bar* (Tinke Label, 2023)



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LAKECIA BENJAMIN

UNSTOPPABLE

BY MATTY BANNOND

Ravi Coltrane, Jeff “Tain” Watts, Branford Marsalis and a crowd of other jazz icons were hanging out backstage at the Pittsburgh International Jazz Festival in 2021. They all applaud as Lakecia Benjamin walks towards them—on crutches and wearing a neck brace. She has just performed a 45-minute set with a broken scapula, a broken jaw, three broken ribs and an untreated brain bleed. It’s a staggering story but not untypical of the alto saxophonist’s attitude to life and music: she is unstoppable.

One of the world’s favorite cookies fueled the start of her bumpy journey through jazz. “In elementary school they started me off playing the recorder,” she says. “Then I asked our band director if I could move onto the saxophone but he said there were none available. So, I found the three students who had the instruments and asked a girl to swap it for four packs of OREOs. She made the switch with me and I took the saxophone back to class. My director couldn’t believe I got it.” Soon after this sweet deal, Benjamin’s new instrument became a common sight around her New York neighborhood in northern Manhattan’s Washington Heights. She played at barbecues, block parties, parades and other community gatherings. “It felt like something that brings joy to people,” she says. “As soon as we began playing, everyone’s dancing and having a great time. We’d even go to the local Port Authority where people take buses to work and they got excited to see little kids like us making music.” Those formative experiences led to a spot at Fiorello LaGuardia High School, where tuba player Bob Stewart led the school’s highly-regarded jazz program. He passed along to Benjamin CDs by Duke Ellington, Charlie Parker, Kenny Garrett and other key figures from the jazz tradition. Students were also required to check out rehearsals by the Jazz at Lincoln Center Orchestra, who were based across the street from the school at that time. Those practice sessions gave Benjamin up-close insights into the work and habits of prominent figures such as saxophonists Steve Coleman, Greg Osby and Jerome Richardson.

Next, she earned a chance to study at The New School’s School of Jazz. One of her teachers at the prestigious Manhattan music school, saxophonist Gary Bartz, became a musical mentor and the pair have remained in close contact ever since. “There’s nobody better than ‘Uncle Gary’ to show how versatile you can be,” she says. “Over the years he’s helped me to understand that music is a business. He also got me to really focus on my saxophone playing and getting my personality to define who I am as a horn player.” Benjamin struggled to win bookings early in her career—so she began gatecrashing other people’s gigs instead. She scribbled a list of top artists and snuck into concerts, then jumped on stage with her saxophone and tried to steal a solo. “Jazz clubs are easier than big performing arts centers for that,” she jests. “I’d go to the Blue Note and other intimate shows and BOOM, I’m up there. I was very shy, but I found that if I didn’t learn to be assertive, I may go hungry. I had no choice!”

The saxophonist’s career gathered momentum and she enjoyed collaborations with high-profile non-jazz

artists such as Stevie Wonder, Macy Gray and Alicia Keys. In 2012, Benjamin stepped into the studio to lay down her first album as a bandleader. *Retox* (Motéma Music) is packed with bouncy bass lines and strutting synthesizers. Soul and funk are at the heart of the record, with guest vocalists on almost every tune. Harpist Brandee Younger also appears on one track. “Playing with Lakecia is just so, so much fun,” Younger says. “She has undaunted drive and a New York state of mind that are so relatable, and I’ve always admired her work throughout the years. On stage, she brings infectious energy to the entire band and the audience. I feel lucky to call her a dear friend and colleague.” Another funk-inspired project is her *Rise Up* (Ropeadope). By that album’s 2018 release, Benjamin was in high demand around New York. She was also working as a core member of vocalist Gregory Porter’s band, but her own projects still weren’t grabbing headlines. Her funk band was only scoring two or three gigs each year and she began to doubt her bandleader ambitions. With her back to the wall, Benjamin wrote another list and then took even more assertive action.

“I didn’t have any money but I had a dream project and I decided to give it my all,” she says. “So I wrote down all the people I’d ever wanted to play with and I found their hotel rooms, their houses, their upcoming shows...You can’t really hide in the Blue Note, and anyway, the worst thing they could do was say ‘no.’ But hopefully, I would get some of them to play something and we could record it. At that point, I planned to ask Gregory if I could sell my CDs at his gigs for \$5.” That dream project turned into *Pursuance: The Coltranes* (Ropeadope). It features six compositions by Alice Coltrane and six by John Coltrane, plus one original. It also features an all-star cohort of collaborators including Ron Carter, Regina Carter, Reggie Workman, Dee Dee Bridgewater and the string group Rootstock Republic. It’s a jazz record that marked a change of direction for Benjamin and triggered a tsunami of positive press coverage.

It was while riding that wave of success when in 2021 she crashed her car enroute to Pittsburgh. “I was coming from the Tri-C jazz festival in Cleveland,” she says. “I totaled my car in a terrible accident and the hospitals wouldn’t admit me or diagnose me because COVID-19 was rampant. They stabilized me but I couldn’t start proper treatment. That’s considered elective. And since it was during the pandemic, we hadn’t been making a lot of money. Everybody’s relying on this well-paid gig. So I gave it a shot.” Only one side of Benjamin’s mouth was able to close. She was bleeding profusely and in excruciating pain. She played the set, then soaked up applause onstage and backstage. But there was no time to enjoy the admiration of her peers and no time to seek proper medical attention either. Benjamin was booked for a three-week tour of Europe to promote her Coltrane record. Again, all eyes turned to the saxophonist. Again, she refused to give up. She started the tour. And she finished it.

Her next record carried the apt title *Phoenix* (Whirlwind, 2023). It also carried Benjamin to three

GRAMMY nominations. It’s another project with a large ensemble that includes a string quartet and several vocalists, as well as spoken insights from Wayne Shorter, as heard on “Supernova”. The album was produced by drummer Terri Lyne Carrington. “Lakecia is a force of nature,” Carrington says. “Her sound on her horn penetrates the soul and stirs the spirit. There’s a sense of urgency with every note, like her life depends on it. Her sonic delivery and pursuance of freedom are true reminders that music is a powerful energy that connects people, creates transcendental experiences and humanizes what is often academic or sterile—which is exactly what we need at this time.” Building off of the success of that album, Benjamin released *Phoenix Reimagined (Live)* via the same label one year later. It’s a live-in-studio recording that puts a fresh spin on five songs from *Phoenix*, while also introducing some new works. Benjamin tracked down and won over another large group of co-conspirators, including guitarist John Scofield and trumpeter Randy Brecker, and subsequently picked up two more GRAMMY nominations.

This month at 92NY, she is performing with her regular band plus two special guests: Gary Bartz and vocalist Jazzmeia Horn. “Intergenerational activity is kind of the theme of this gig,” she explains. “We want to show how jazz is old and new at the same time. Jazzmeia and Gary are both hungry to be the best they can be. Together, we’re going to put on an energetic 90-minute concert and I think the audience will enjoy seeing that interplay.” More touring is planned for this year and beyond, plus another album is taking shape. “With my next project, it’s like I’m trying to usher in the next chapter of my life,” Benjamin says. “That means I’m looking to showcase different styles of my work and I want to join up with artists who are redefining what it means to be an instrumentalist. Every time I do a project, I’m trying to learn from the people I do it with. As I move further along my path, I want to open doors for other people too.” That learning process has included some harsh lessons and tough tests. But when life has handed the saxophonist a bag of lemons, she has repeatedly proven her capacity to make lemonade. In fact, she has turned four packets of cookies into five GRAMMY nominations. It’s a staggering story. And whatever the next chapters bring, Lakecia Benjamin no doubt will remain unstoppable.

For more info visit lakeciabenjamin.com. Benjamin is at 92NY May 10. See Calendar.

Recommended Listening:

- Kit McClure Band — *Just the Thing: The Sweethearts Project Revisited* (Red Hot, 2002-2005)
- Lakecia Benjamin — *Retox* (Motéma Music, 2010-11)
- Lakecia Benjamin — *Rise Up* (Ropeadope, 2017)
- Lakecia Benjamin — *Pursuance: The Coltranes* (Ropeadope, 2019)
- Lakecia Benjamin — *Phoenix* (Whirlwind, 2022)
- Lakecia Benjamin — *Phoenix Reimagined (Live)* (Whirlwind, 2024)

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ADEGOKE STEVE COLSON

PURVEYOR OF DETAIL & FORM

BY JOHN SHARPE

Pianist Adegoke Steve Colson offers a salutary lesson in the folly of perceiving a career only through the lens of issued recordings. His scant discography inadequately reflects more than half a century in the business, telling only a small part of his story, filled out by touring and orchestral commissions. Even so, he appears on impressive dates by leaders as varied as David Murray, Kahil El'Zabar, Baikida Carroll and Andrew Cyrille, as well as seven sessions under his own name.

Although a New Jersey native, Colson was an early member of Chicago's Association for the Advancement of Creative Musicians (AACM), joining in late 1972, right after receiving his music degree from Northwestern University. He was already playing and composing by that point, but the AACM supercharged his development. As he recalls: "I'd already gotten familiar with [drummer] Steve McCall and played with him. And then he said, 'well look, why don't you maybe think about joining AACM,' because he was a founder." For someone like Colson, who already inclined to the audacious music of Cecil Taylor, Ornette Coleman and Albert Ayler, the experience had an indelible effect, as he recounts: "It was experimentation as well as different theories and specific references, but everybody coming at it from a different angle. Henry Threadgill would get up and show something, and Kalaparusha [Maurice McIntyre] gave a couple of talks, and Leroy Jenkins put something on the board, and you're taking it all in. So it's very adventuresome and very diverse at the same time." The same can be said for Colson's own music. At the time his band Unity Troupe was playing around town but didn't have any releases to offer those interested. A tip-off led to a session at a newly opening studio, later issued as *Triumph!* on his own Silver Sphinx label, as almost all his subsequent leadership dates have been. The mixture of exploratory forms and accessible grooves, with unbounded solos,

and expressively artful singing from his wife Iqua Colson, has set the template for much of his ensuing work, and can also be heard on the contemporaneous *No Reservation* (Black Saint, 1980). He and Iqua have remained musical partners ever since.

But with many of his AACM colleagues having already made the move, when the time came to leave Chicago in 1981, instead of relocating to Manhattan or Brooklyn alongside his peers, Colson returned to New Jersey close to family. As a consequence, work was hard to find. "It was hard for me to get in because I didn't have any real substantial playing time in the New York area. But overseas we were doing Italy, and France or wherever." Gradually Colson established himself. Gigs with Dizzy Gillespie bassist Chris White, who lived nearby, connected him with others including saxophonist Herbie Morgan and trombonist Grachan Moncur III, and through them with poet and activist Amiri Baraka, with whom he worked for 30 years until his passing in 2014. Perhaps the pinnacle of their collaboration was "...As in a Cultural Reminiscence..." an expansive and passionate tribute to Dr. Martin Luther King in which Colson led a 20-piece orchestra, including singers and speakers. Although never released on an album, the ensemble toured and was recorded by French TV, with excerpts still available on Colson's website. That's also the place to find more of his large scale works, such as "Greens, Rice and a Rope", a multi-media event staged at Newark's Symphony Hall that explores the Black experience from Africa to present day, performed by a stellar cast including Murray, Threadgill and El'Zabar. The latter joined the AACM around the same time as Colson and is eloquent about Colson's work: "He is an authentic purveyor of detail and form. He has enormous harmonic sophistication. He's aware of techniques from stride piano from the 1920s. He is very familiar with bop forms and voicings and he has spent a lot of time with extraordinary musicians in the avant garde. He has a strong sense of the traditional Black church, which I believe is the foundation for the development of many musicians of African-American descent. You hear a lot of the musical history expressed in the unique voice of Adegoke Steve Colson."

When not putting out his own albums, Colson was very busy as a sideman with Murray's Octet and Big Band, and the groups of Cyrille and Carroll. He made trenchant contributions to El'Zabar's 1997 *Return of*

the Lost Tribes by Bright Moments, a quintet reunion of AACM alumni. Colson has been a member of the organization for 54 of its 60 years, and even after all this time its importance for him endures: "It affords you the potential of being in a situation where you otherwise might not be performing. It allows you to have another level of networking with people that are thinking about similar types of things." As a recent example, in March, the Colsons worked with George Lewis and the International Contemporary Ensemble (ICE) in a bill of AACM composers, presenting "Counterpoints", an extract from a commission to celebrate Newark's 350th anniversary.

After a hiatus of ten years since his impressionistic double solo piano album *Tones for Harriet Tubman, Sojourner Truth, Frederick Douglass*, in July Colson will release a new album, *Glow: Music for Trio...Add Voice*. It's a wonderfully arresting program of swinging music, suitably elevated by the presence of drummer Cyrille and bassist Mark Helias, with Iqua's vocals featured on four of the seven tracks. But true to the ethos of the AACM, his next album may be different again: "The thing is, 'what are we trying to project at a particular time?' So for that record it's just the fact that we have a lot of material, but we don't want to just throw anything together. Those particular tunes have a good balance...I like extended pieces if they're effective, but things don't have to be that way, you know?"

For more info visit colsonsmusic.com. Colson's *Glow: Music for Trio...Add Voice* pre-album release concert is at National Jazz Museum in Harlem May 9. See Calendar.

Recommended Listening:

- Steve Colson & The Unity Troupe – *Triumph!* (Silver Sphinx, 1978-79)
- Andrew Cyrille Quintet – *My Friend Louis* (DIW, 1991)
- Baikida Carroll – *Door Of The Cage* (Soul Note, 1994)
- Bright Moments (Kahil El'Zabar, Joseph Jarman, Kalaparusha Maurice McIntyre, Malachi Favors, Steve Colson) – *Return of the Lost Tribe* (Delmark, 1997)
- Baikida Carroll – *Marionettes on a High Wire* (OmniTone, 2000)
- Adegoke Steve Colson – *Tones for Harriet Tubman, Sojourner Truth, Frederick Douglass* (Silver Sphinx, 2015)

LEST WE FORGET



LIL HARDIN

A PIONEER IN HER OWN RIGHT

BY MARILYN LESTER

The pianist, composer, arranger, singer and bandleader was known in the 1920s as "Hot Miss Lil." She also happened to be the second wife of Louis Armstrong and so Lillian Hardin became Lil Hardin Armstrong, remembered as such for decades. But like many women of note in history, and especially jazz history, her brilliance and prominence became diminished, especially in the light of her identity as Mrs. Armstrong. Ironically, that designation became the only path for her to succeed in her own career. Hardin was a guiding light, inspiration and musical collaborator for her husband, but it was she who was responsible for tunes such as "Don't Jive Me", "Two Deuces", "Knee Drops" and "Doin' the Suzie-Q".

Herein we acknowledge and champion Lil Hardin in her own well-deserved light.

According to Ricky Riccardi, Director of Research Collections at Louis Armstrong House Museum and a GRAMMY-winning Louis Armstrong author, "For many decades, that was all Lil was given credit for. A few of her compositions, like 'Just for a Thrill' and 'Struttin' With Some Barbecue', became standards, but many of them remained unexplored." During her marriage to Armstrong, though, she wasn't idle; in her own right, in the '30s, even though she was sometimes billed as "Mrs. Louis Armstrong," she led an "All Girl Orchestra" that broadcast nationally over the NBC radio network. She also recorded for Decca as a vocalist and performed with jazz trumpeter-vocalist Henry "Red" Allen, as well as piano accompanist for other singers.

Lillian Hardin was born on February 3, 1898 in Memphis, TN, was exposed to hymns and spirituals in church and was given music lessons, beginning at age eight by Violet White and then at Mrs. Hook's School of Music. Hardin graduated from Fisk University in Nashville, moving to Chicago in 1918, where she took a job as a sheet music demonstrator at Jones Music Store.

She was spotted there by bandleader Lawrence Duhé, joined his band and was soon traveling to New Orleans, where she played at the De Luxe Café and Dreamland, leading her own units, making a name for herself, and also joining King Oliver's Creole Jazz Band. According to Riccardi, of her prowess, "Lil was an excellent, Jelly Roll Morton-influenced pianist (check her out on Oliver's "I'm Going Away to Wear You Off My Mind"), but an older generation of musicologists disparaged her skills, unfairly comparing her to giants like Earl 'Fatha' Hines."

During this time, Hardin had fallen for violinist Jimmie Johnston. They married in the summer of 1922. Fatefully, that same year, Oliver sent for his protégé Louis Armstrong to join the band at Chicago's Lincoln Gardens as second cornetist. Hardin was not impressed. From a middle-class background, in contrast to Armstrong's hard-scrabble upbringing, she considered him a country bumpkin. Yet the two began seeing each other, love bloomed, and the pair divorced their respective spouses, tying the knot on February 5, 1924. Hardin began working to foster

(CONTINUED ON PAGE 30)

ARCHEOPHONE

REVIVING EARLY JAZZ IN A DIGITAL AGE
BY JASON GROSS

Well-known labels such as Blue Note, Verve and Prestige already do a sterling job of excavating archived musical gems, but for some of the earliest jazz recordings ever made, there's one particular label that's excelled at bringing that music to life again. For over a quarter century, Archeophone Records has been a primary destination for reviving amazing musical history from the late 19th and early 20th centuries—music that's been rarely heard otherwise.

The label was created in the late '90s by Meagan Hennessey and Richard Martin, a married couple who were Illinois grad students at the time. Immersed in literature, history, culture and the *Billboard* pop charts, they shared a frustration over the beginnings of the recording era not being represented in the modern age. As Martin explains, "The recording industry has been around for about 135 years and the first four decades are routinely ignored." Armed with absolutely zero experience in running a label, the pair forged ahead regardless. Using labels including Yazoo, Jazz Oracle and Timeless as role models, Martin and Hennessey utilized cleaner audio from records and superior writing/research for inclusion in their releases, which are mostly done in CD format.

At the start of the label, technological means weren't within their grasp beyond declipping—removing pops and click sounds from the original source material, which were 78rpm records and wax cylinders. But around 2010, Martin began using iZotope's Rx software, which specializes in background noise removal and audio cleanup, as well as the ability to handle problems with older recordings' pitch variation (wow and flutter), all of which made the release process easier and more thorough in presenting superior audio quality. With 89 releases in their catalog to date, Archeophone boasts an impressive range of recordings, starting with 2001's *Real Ragtime (Disc Recordings From Its Heyday)*.

Along with some of the early and now mostly-forgotten stars of the era, such as Bert Williams and Billy Murray and singer-actress-comedienne Sophie Tucker, the label has also put out early sidemen performances, including Bix Beiderbecke with The Wolverines and Louis Armstrong as part of King Oliver's band, heard on the recent *Centennial* boxed set. Archeophone has also issued collections such as a three-CD set of early gospel music: 2016's *Waxing The Gospel (Mass Evangelism & The Phonograph 1890-1900)*, a compilation recreating old minstrel shows, an album of pre-radio comedy and sketches and even an album of "indecent" music (*Actionable Offenses*)—which forced artists to use aliases or forego being credited at all due to the profane nature of the material. Of particular pride to Hennessey and Martin are the Tucker, Oliver and gospel releases, particularly since choosing a

project to invest in depends on a title's marketability.

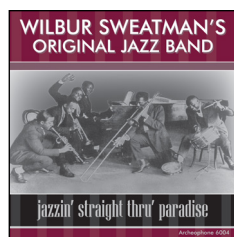
Note that Archeophone's music is not available online. Hennessey and Martin explored streaming but decided the platform's monetary return wasn't worth the effort. They're not happy with the digital world as there's no real money in it. Additionally, their digital-only multi-volume *Edison Blue Amberol Records Domestic Popular Series* elicited push-back from their customer base. "The old guys got rid of their turntables and have their CDs now," Martin explains. "They're happy with them and they don't do downloads." The label has done some vinyl releases, however, including vocal group The Unique Quartet and fiddler Louis Vassier, which Martin prizes as one of the rarest of the rare, looking to spotlight this kind of material and "give it its own place of prominence."

To understand the label's extensive process of bringing archived material to life, Martin details a July 2023 release, *The Moaninest Moan of Them All: The Jazz Saxophone of Loren McMurray (1920-1922)*, which chronicles a Kansas City player who died at 25 and who amazed his peers of the time with this bold, unique style. "This was brought to us by our regular collaborator, Colin Hancock (a trumpeter)," Martin says. "He was telling us about this guy who was unknown and not really appreciated for the contributions he made to the evolution of the jazz saxophone." Hancock had a track listing and thoughts

(CONTINUED ON PAGE 31)



Happy
Isham Jones



Jazzin' Straight Thru' Paradise
Wilbur Sweatman's Original Jazz Band



Centennial
King Oliver's Creole Jazz Band



The Moaninest Moan of Them All
Loren McMurray



Ain't Gonna Settle Down
Mary Stafford & Edith Wilson

VOXNEWS

EAST MEETS WEST

BY TESSA SOUTER

This month VOXNews celebrates Asian American and Pacific Islander Heritage Month (the theme of which this year is "A Legacy of Leadership and Resilience") by acknowledging the contributions of Asian Americans to jazz.

Korean American pianist Eugenia Choe enlisted the gorgeous voice of Berlin-based Korean vocalist, **Song Yi Jeon**—a protégé of Dianne Reeves in the Rolex mentoring program—to join her and vibraphonist Yuhan Su in the studio for her new recording *So We Speak* (Sunnyside). Written through the lens of an imaginary girl named Margie, the album explores the themes of vulnerability, resilience and strength. Filipino vocalist **Mon David**, who left behind a successful career as a pop singer in the Philippines to pursue jazz in the U.S., has a new album *D+N+A: Continuum* (Dash Hoffman Records)—a beautiful co-production with pianist Josh Nelson, as well as L.A.-based guitarist Larry Koonse. It's a truly heartfelt Mark Murphy-esque mix of originals and standards sung in English, Portuguese and his own native Pampango. A fascinating meld of Korean, Japanese, Persian and Western musicians, PAN Project Ensemble's new album, *Borderless Flows* (Neuma) is an entirely improvised meditative kaleidoscope of sounds featuring Korean, Chinese and Japanese instruments and the goosebump-inducing vocals of **Jessika Kenney** and **Saeyeon Jeong**. South Korean jazz vocalist **Sunny Kim** (voice, electronics) is featured on

Canadian cellist Peggy Lee and guitarist Cole Schmidt's album *Forever Stories Of: Moving Parties* (Earshift Music), along with **Lisen Rylander Löve** (tenor, electronics, voice) and **Erika Angell** (voice, electronics). *ECHO* (Sunnyside) is Brooklyn-based **Emi Makabe**'s tribute to her Japanese heritage and her father who passed away three years ago. The album includes special guests Bill Frisell (guitar), Jason Moran (piano) and Meshell Ndegeocello (MC) and gets a pre-release concert at Bar Bayeux (May 10).

IN OTHER NEWS...**Gabrielle Stravelli** will bring "Ella Fitzgerald & Oscar Peterson: Standards by Jazz Legends" to Merkin Hall with Willerm Delisfort (May 19). **Verena McBee** celebrates her third album, *Bird(S)wing* at Chelsea Table + Stage (May 2). Mexican jazz vocalist **Magos Herrera** performs at Carnegie Hall's Resnick Education Wing (May 4). Portuguese singer-composer **Sara Serpa** is at BAMcafé (May 4) as part of Long Play Festival. **Marianne Solivan** appears at The Django (May 23): listen for her latest release, *Break's Over* (Imani), featuring legendary bassist Buster Williams. **Teri Roiger** explores her bass-voice duo, with husband John Menegon, on Thursdays at Flute Bar (May 8, 15, 22). Don't miss Lakecia Benjamin featuring pyrotechnic guest vocalist **Jazzmeia Horn** at 92NY (May 10). **Eric Comstock** and **Barbara Fasano** celebrate their 20-year partnership in life and music and the release of their new album, *Painting the Town* (Human Child) at Birdland (May 5). Also at Birdland, catch jazz trombonist, GRAMMY-nominated composer-arranger-vocalist **Pete McGuinness** with his orchestra (May 25), followed the next night by the gorgeous baritone of **Richard Cortez** paying tribute to "Sinatra with Style: Hits and Rare Gems" (May 26). The Blue Note presents: the spectacular **Lisa Fischer**

(May 11) with the Orrin Evans Trio; **José James'** (May 19-22) album release concert of 1978: *Revenge of the Dragon* (Rainbow Blonde), and guitarist Fabrizio Sotti (May 26) who celebrates his 50th birthday with special guests, including legendary jazz vocalist **Cassandra Wilson**. Vocalist **Madeleine Peyroux** has two nights at City Winery (May 23-24) and is part of the James Moody 100th birthday celebration at Sony Hall (May 27). **Champion Fulton**'s new album, *At Home* (Turtle Bay), is a first-time duo collaboration with Swedish saxophonist-clarinetist **Klas Lindquist**, and features a collection of standards; Fulton is at The Django (May 22), Mezzrow (May 23-24) and Jersey City Jazz Fest (May 27). California-based **Judy Wexler** makes two rare NY appearances: at Pangea (May 14) and Nyack's Maureen's Jazz Cellar (May 16), performing songs from her latest release, *No Wonder* (Jewel City Jazz)—her first album focused entirely on the Great American Songbook. Seventeen-year-old **Paloma Chesky** previews her forthcoming debut album, *Memory* (Audiophile Society) at Drom (May 16). The mostly standards **Gillian Margot** and **Geoffrey Keezer** (MarKeez) is the vocalist's fourth release and her first vocal-piano duo album with pianist (and husband) Keezer. The album release concert is at Deer Head Inn (May 3).

Other new releases to keep your eyes and ears out for this month...**Susan Hinkson**'s debut *Just in Time* (Windfall). **Kandace Springs'** *Lady in Satin* (SRP) reimagines Billie Holiday's seminal 1958 album, complete with a full orchestra—the 60-piece Portuguese ensemble Orquestra Clássica de Espinho. Multifaceted Chilean vocalist-guitarist **Camila Meza**'s *Portal* (GroundUP) features guest spots from fellow vocalists **Gretchen Parlato** and **Becca Stevens**.

BERGAMO JAZZ FESTIVAL

BY FRANCESCO MARTINELLI

BIG EARS FESTIVAL

BY JIM MOTAVALLI

WE INSIST! FESTIVAL

BY DANIEL A. BROWN



Dianne Reeves @Bergamo Jazz Festival



Knoel Scott of Sun Ra Arkestra @Big Ears Festival



Mary Oliver @We Insist! Festival

When you arrive at a festival and in the first two concerts you hear the compositions of Jerome Cooper, Leroy Jenkins, Herbie Nichols and Carla Bley, you know you are at the right address! This was the case for the 46th edition of the Bergamo Jazz Festival (Mar. 20-23). Its artistic director is currently (they rotate in three-year cycles) master saxophonist Joe Lovano, whose Italian heritage and charming support created a special bond with the local audience. Bergamo's jazz festival is not only one of the oldest in Italy, but it is especially significant in that it is promoted by the local Teatro Donizetti, dedicated to the great opera composer and Bergamo native, Gaetano Donizetti. While most festivals in Italy are promoted by associations of variable durability, in this case the music was embraced by the most prestigious musical institution of the city (and in fact of the country), welcoming jazz in its hallowed main hall and at the same time projecting it all over the beautiful ancient city, at a short distance east of Milan and deeply influenced by Venetian culture.

The festival's closing weekend (of which your correspondent was able to attend) followed a by-all-reports intense week of events, in rainy Italian weather that seemed oblivious of the arrival of Spring. Saturday afternoon opened with the "Dialect Quintet" led by **Alexander Hawkins** (piano) with Camila Nebbia (tenor), Giacomo Zanus (guitar), Ferdinando Romano (bass) and local-born Francesca Remigi (drums). Stoked by Remigi's furnace of rhythm, the Anglo-Italian quintet breezed seamlessly through a series of structured and free sections. Perhaps due to the less-than-ideal acoustics of the hall, sometimes the soloists seemed less integrated than the rhythm section but when it all came together Nebbia's saxophone lines blended nicely with Zanus' electric guitar effects, creating surprising sonic landscapes. In a different location—a restructured power station—and in a totally different sonic atmosphere, a quartet led by **Emanuele Maniscalco** (piano) with Francesco Bordignon (bass), Oliver Laumann (drums) and guest Pietro Tonolo (tenor, soprano) offered reflective, meditative music; a set highlight: the Alice Coltrane dedication featuring a superlative Tonolo soprano solo. Unfortunately, an audible invasion from the DJ set nearby revealed poor planning (and/or not much sensitivity by the festival's neighbors), but ultimately did not faze the musicians or (much of the) audience.

(CONTINUED ON PAGE 31)

The annual Big Ears Festival in Knoxville, TN (Mar. 27-30) is aptly named, with a booking policy that brings together adventurous, risk-taking music regardless of genre. It's not a jazz event *per se*, but properly scheduled (skirting the techno, old-time folk and worth-discovering singer-songwriters), it's a hard-to-beat celebration, over four days, of plenty of jazz music.

Charles Lloyd's set with Bill Frisell (guitar), Harish Raghavan (bass) and Eric Harland (drums) turned out to be a tribute to the saxophonist's close collaborator, the late Zakir Hussain (who passed away last December), and as such it had Carnatic singer Ganavya chanting some of the percussionist's songs. She's an emotional performer, and it was touching if a bit somber, also somewhat monotone. The incredible band did let loose on one number in their set without the singer, and it was proof that Lloyd remains in top form, even having just turned 87 two weeks prior.

Ganavya was also heard the next day with saxophonist **Immanuel Wilkins**, but in a more subordinate role. Vocalist June McDoom did a commendable job up front (as she does on Wilkins' *Blues Blood* album release from last year) and the vocals, which also included the soulful Yaw Agyeman, were well integrated into the leader's politically aware concepts. Trumpeter **Ambrose Akinmusire** also showed his fondness for vocals with his quartet, which celebrated the ambitious *honey from a winter stone* by adding producer-rapper Kokayi, plus a somewhat underutilized string quartet. With all three of the abovementioned leaders (Lloyd, Wilkins, Akinmusire), there was admittedly a desire to hear each just blow their horns a bit more. **Bill Frisell's** set, constituting a reunion of sorts, with Jenny Scheinman (violin), Hank Roberts (cello), Eyvind Kang (viola), Tony Scherr (bass), Rudy Royston (drums) and guest Greg Tardy (tenor, clarinet)—revealed serious, well-composed and artfully arranged music. But again it was a bit short on the leader playing his axe. It was all satisfyingly good, though, and particularly nice to hear their take on Stephen Foster's "Hard Times".

A true festival highlight was unquestionably the **Sun Ra Arkestra**, under the leadership of 100-year-old Marshall Allen (he turns 101 later this month!) with rock band **Yo La Tengo**, a partnership that is by no means a one-off occasion. The groups proved deeply entwined, with the three rockers switching off on instruments (as

(CONTINUED ON PAGE 30)

In the history-rich city of Milan, Italy, the WE INSIST! Festival featured two days (Mar. 29-30) of international musicians expanding the narrative of spontaneous composition. Held at Casa delle Arti, in Cernusco sul Naviglio, a neighboring town in the Milan metropolitan area, WE INSIST! "LIVE Bubù settete, 7 duets around jazz," offered a single, unified theme: "seven encounters between people, instruments, disciplines, individualities, stories, visions and passions." Taking its name from the masterful *We Insist! Max Roach's Freedom Now Suite* 1960 album, the imprint WE INSIST! was founded in 2012 by Maria Borghi and clarinetist Giancarlo Nino Locatelli.

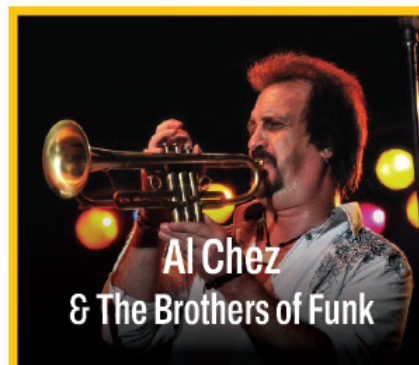
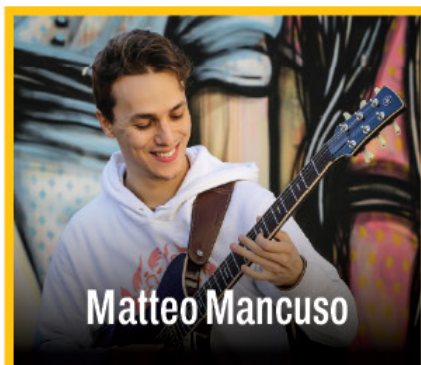
"A [label] 'sound' is not in our intentions," explains Borghi. "The musicians we follow record and mix their work in different studios and with different sound engineers. However, an underlying idea unites our productions: we like music and musicians who push the envelope, are open to surprises and welcome risk." At previous events, Borghi and Locatelli favored large group settings; for this year's festival, they opted for the pared down duo format. "From a musical point of view, the duo is unstable and, therefore, adventurous," Borghi explains. The pair also requested set times be capped at 30 minutes "so as not to tire the audience and to keep their attention." She emphasizes that the 14-strong assembled players were also specifically curated in gender equality. "Asking the seven male musicians, who form the core of our productions, to choose a female partner was also a political choice for us." Over the course of two nights, the festival both met and exceeded the label owners', and surely musicians', goals to pursue creative risks.

Opening night began with a set by **Virginia Sutura** (violin) and **Alberto Braidà** (piano). They created a gradual dialogue, with Braidà's pensive, glacial chords, momentarily evoking the nuances of later-era Mal Waldron, as Sutura coaxed chromatic, mournful tones from her bow. Impressively, following a passage of shared silence, through sheer providence the two landed on a unison flatted fifth interval, revealing the at-times quasi-mystical power of improvised playing. Sutura and Braidà are familiar collaborators, but that very same history isn't a hindrance to inventive playing. "We don't even look at each other when we play," the pianist later remarked. "I like the challenge of not knowing. Even if you improvise, you are finding a way to deal with a language." **Monica**

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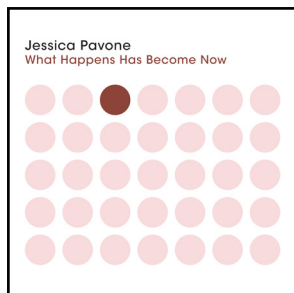
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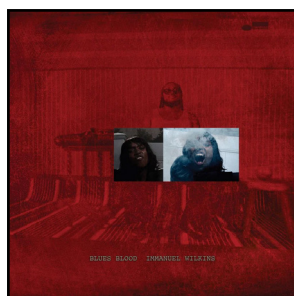
What Happens Has Become Now
Jessica Pavone (Relative Pitch)
by Mike Shanley

The liner photo of Jessica Pavone's new album depicts a hybrid instrument, the aptly-named Sword viola, built by artist and musician Ken Butler. This viola indeed looks more like a weapon than something tuneful, but Pavone brings out its musical potential, as can be heard on "Wrong Worked That Way, and It Worked Good", the second of four tracks (and the only selection featuring the specially designed instrument) on Pavone's new album *What Happens Has Become Now*. From sub-bass rumbles to fragmented sounds that vaguely evoke samples of an orchestra, she creates an intriguing recital that avoids novelty and brings credibility to the device.

On her fifth album of solo viola pieces, Pavone proves that slower, focused movement can have a greater impact than a fast pace display of technique. The three other tracks on the album feature Pavone with her usual viola, along with some effects, each working in distinctly different moods. The album opening title track begins with a contemplative melody, moving to a section where two pitches gradually melt through microtonal contrasts into a unison that resonates through her instrument; the process repeats three times. "Below the Threshold of Sensation" feels the loosest performance on the album, with low groans moving beneath a series of bowed scratches and skips. The musicality gets dense, sounding at times like two violas skipping between one another. Whatever the overall effect of that track, it offers no preparation for "Unrequited Renouncement". This final piece begins with a loud blast of electronic static, which morphs into a steady tone by the first minute. For the remainder, the sonic point of origin—bow on strings, pizzicato plucking—remains a mystery. The overall feeling might be akin to resting beneath the surface of a body of water, wherein different elements float by and add a slight wrinkle to the pulses. At one point, she gets a groove going with the drone, but lets it float away before it can spring to life.

Pavone's skill at utilizing space extends to the whole album, which clocks in at a mere 29 minutes, brief by album standards, but an ideal length for a challenging solo work like this.

For more info visit relativepitchrecords.com. Pavone is at Roulette's 2025 Gala honoring Anthony Braxton May 8. See Calendar.



Blues Blood
Immanuel Wilkins (Blue Note)
by Andrew Schinder

Suburban Philadelphia-bred saxophonist Immanuel Wilkins has spent the last decade establishing himself as one of the most preeminent young saxophonists working today. Not yet out of his twenties, he has been

a go-to sideman for Jason Moran, Kenny Barron and Orrin Evans, and has led his own quartet for the past several years. Wilkins released *Blues Blood*, his third album as a leader, late last fall, and it is an absolute tour de force, continuing the trajectory and advancement of his previous output as a musician and artist. Drawing from the canon of Black music traditions—gospel, soul, the blues—he updates each into a contemporary, vital work that challenges as often as it calms or delights. And never one to shy away from politics or activism, Wilkins calls back to the often brutal history of Black America, but also wrestles with the question of how cruel repression can produce music so beautiful, as is featured on this album.

Wilkins has found a perfect artistic partner in superstar producer Meshell Ndegeocello, and garners expert performances from Micah Thomas (piano), Rick Rosato (bass) and Kweku Sumbry (drums). It is also Wilkins' first recording to feature vocals, and each singer raises the level of the material even further. Most tracks have Thomas providing the base line layer of melody, allowing Wilkins to strategically, almost sparingly, deploy his horn's sounds in duet-like fashion with each vocalist. Opener "Matte Glaze" provides a soulful introduction to the album, with dulcet piano tones accompanying June McDoom's brooding vocals for several measures before the saxophonist, Rosato and Sumbry kick in with a restrained yet affecting jam. McDoom returns on "Motion", her soft voice offering a striking contrast to the power of Wilkins and Thomas. "Dark Eyes Smile" showcases mega-vocalist Cécile McLorin Salvant, with the leader mostly, appropriately, ceding to the force of her voice, while also allowing for a showcase of each the bassist's and pianist's respective prowess. The proceedings conclude with the extended title track featuring guitarist Marvin Sewell, who provides an energetic and frankly optimistic conclusion to a work that explores some deeply troubling and solemn themes, yet never allows them to bog down the beauty of the music.

For more info visit bluenote.com. Wilkins is at Village Vanguard May 13–18, and at BRIC Stoop May 4 (part of Long Play Festival). See Calendar.



Fervency
Pasquale Grasso (Sony Masterworks)
by Tom Greenland

Italy-born Pasquale Grasso, an NYC denizen since 2012, has caused a stir in the guitar world for his pyrotechnical prowess coupled with a prolific imagination. Employing a hybrid picking approach influenced by guitarist Chuck Wayne, pizzicato techniques learned at a classical conservatory and the generative harmonies of his mentor, Barry Harris, Grasso has raised the bar for what is achievable on a guitar, drawing comparisons to pianists Bud Powell and Art Tatum.

Fervency is his third trio release with Ari Roland (bass) and Keith Ballard (drums), a lean and clean rhythm team that swings with relaxed panache at the fast tempos Grasso favors. Although previous recordings covered popular mid-century jazz classics, this date, in addition to oft-played standards "Cherokee" and "Bags' Groove", includes rarer fare: Powell's "Sub City", Harris' "And So I Love You", Coleman Hawkins' "Bean and the Boys" and Tadd Dameron's "Focus" and "Jahbero", along with Grasso originals "A Trip with C. C." and

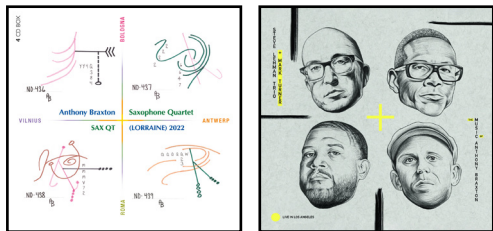
the title track. After the initial astonishment of hearing a guitarist perform with the speed and dexterity of a virtuosic pianist abates, what remains is an appreciation for scrupulous musicianship: Grasso's melody statements are thoughtfully harmonized, his rhythmic impetus calm but incisive, his phrases protracted yet cohesive, punctuated with short "breaths" and tasteful ornamentation, full of variety.

Though steeped in the bebop tradition, playing with impeccable craftsmanship and control, Grasso still manages to convey a sense of adventure. His lines uncoil in spontaneous chains, with occasional clicks and pops when the pick hits a string, his sense of time temporarily stretching and shrinking—all telltale signs that he's reaching for something, pushing himself, taking chances. Even on uptempo burners such as "A Trip with C. C.", Miles Davis' "Little Willie Leaps", "Cherokee", Dameron's "Ladybird" and "And So I Love You", even in his most chromatically adventurous solos, as on "Jahbero", there are no thrown-away notes, no easy-to-hand patterns injected for their dazzle effect: rather, each idea invariably arises from another, forming a coherent thread. At slower tempos, on tunes such as Davis' "Milestones", Dameron's "If You Could See Me Now" and "Focus", "Bags' Groove" and especially the title track, Grasso's ideas are even more prolific and complex, replete with contrapuntal parts and complex accompaniment figures. Roland's rapidly bowed bass solos and Ballard's clipped accent patterns during traded eights and fours sections provide apposite moments of contrast and respite.

For more info visit sonymusicmasterworks.com. Grasso is at Saint Tuesday May 7 and 21, Mezzrow May 13 and 19, Birdland Theater May 14 and 28, Midnight Blue May 16 and The Jazz Loft May 30–31. See Calendar and 100 Miles Out.

RECOMMENDED NEW RELEASES

- Andy Biskin Reed Basket – *Reed Basket* (Andoor Music)
- Sharel Cassity – *Gratitude* (Sunnyside)
- Harvey Diamond/John Lentz – *How Strange The Road Should Be So Easy* (Orchard of Pomegranates)
- Gerald Clayton – *Ones & Twos* (Blue Note)
- Emiliano D'Auria – *The Baggage Room* (Viaveneto Jazz)
- The Electrics (Sture Ericson, Axel Dörner, Joe Williamson, Raymond Strid) – *Live in Vilnius* (Tilting Converter)
- Peter Evans/Petter Eldh – *Jazz Fest* (More Is More)
- Adam Fairhall/Johnny Hunter – *Play Mary Lou Williams* (Discus Music)
- Phillip Golub Tropos – *Switches* (Endectomorph Music)
- Curtis Hasselbring – *Curtis & The Curhachestra* (EST)
- Mathias Landæus, Nina De Heney, Kresten Osgood – *Dissolving Patterns* (SFAR)
- Steve Lehman Trio + Mark Turner – *The Music of Anthony Braxton* (Pi Recordings)
- Carol Liebowitz/Nick Lyons – *The Inner Senses* (SteepleChase Lookout)
- Eva Novoa – *Novoa/Kamaguchi/Cleaver Trio, Vol. 2* (577 Records)
- Adam O'Farrill – *For These Streets* (Out Of Your Head)
- Charlie Rouse – *Two Is One* (Strata-East)
- Jacob Sacks, Eivind Opsvik, Mat Maneri, Billy Mintz – *Two Miles A Day, So Depending On* (Loyal Label)
- Tony Jones/Charlie Burnham's Pitch, Rhythm and Consciousness – *Sextet* (Reva)
- Spaghetti Eastern Electro Dub – *Dub Meets Raga Meets Jazz Fusion* (s/r)
- Tal Yahalom – *Solo Standards* (s/r)



SAX QT (Lorraine) 2022
Anthony Braxton Saxophone Quartet
(i dischi di angelica)
The Music of Anthony Braxton
Steve Lehman Trio + Mark Turner (Pi Recordings)
 by John Sharpe

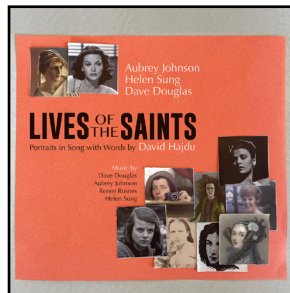
One of the towering presences in contemporary music, composer, educator and improviser Anthony Braxton needs little introduction. His influence is colossal and even as he nears his 80th birthday next month (Jun. 4), he continues to push his musical vision into futuristic territory.

SAX QT (Lorraine) 2022, a four-CD set, presents sets from Vilnius, Antwerp, Bologna and Rome for a quartet completed by three younger acolytes as versatile as they are technically gifted: James Fei, Chris Jonas and Ingrid Laubrock, with André Vida filling Laubrock's place on the first volume. Braxton's new Lorraine system involves multiple scores for each musician, combining graphics and notation, as well as interactive live electronics, which become a spectral, gurgling fifth participant. (Your correspondent was lucky enough to witness the Vilnius performance and can attest that each musician was constantly juggling scores, as well as responding to the sporadic hand-gestured directions from Braxton, and sometimes even each other.) Participation, instruments and direction shift in perpetual flux. Poised figures unite the foursome in brief moments of calm, before the siren voices of unfettered adventure once again exert their pull. They each traverse the full gamut of unconventional saxophone vocabularies, but transcend the abstraction to generate an array of feelings: poignant, abrasive, vulnerable, disconcerting, impassioned and not least enthralling. Braxton portrays his Lorraine system as concerning breath and wind, the realm above the ground floor structures of his Tricentric music, however that doesn't preclude the eruption of earthier rhythmic components such as the unison rendition of "Composition 34" in the final section of the Rome piece, some 50+ years after it was originally performed.

Alto saxophonist Steve Lehman affirms the piece's enduring vitality through its inclusion on *The Music of Anthony Braxton*, which draws much of its repertoire from that early '70s period when Braxton developed a wealth of options for small group improvisation. Another live recording, this time from the now defunct ETA space in Los Angeles in 2023, the sound is slightly muffled, although the quality of the music more than makes up for any sonic shortcomings. Accompanying Lehman are his regular bandmates, Matt Brewer (bass) and Damion Reid (drums), joined by Mark Turner (tenor). Lehman's crew delivers dynamic interpretations of seven of Braxton's jazziest charts, as well as two of his own and a Monk classic (naturally also covered by Braxton in the past) in a program shorn of flab. The contrast between the leader's acerbic nervy alto and Turner's velvety tenor works well, while Brewer steers a sure-footed course and Reid mixes up the beat with such invention that it often seems as if he is soloing the same time as supporting. Their relaxed playful approach incorporates pithy features and snaking interaction between the horns, notably at the end of the convoluted proto bebop of "40b". Lehman's originals, with their dizzily interlocking lines, fit snugly into a blowing date with a difference.

For more info visit idischidiangelica.bandcamp.com and pirecordings.com. Anthony Braxton's *Composition No. 19* (For 100 Tubas) is at Fort Greene Park May 3 (part of

Long Play Festival) and Braxton is the honoree of Roulette's 2025 Gala May 8 (featuring Steve Lehman and others). See Calendar.



Lives of the Saints
David Hajdu (Sunnyside)
 by Anna Steegmann

Music critic, journalist, college professor and author David Hajdu's accomplishments are too numerous to list in full. As a multi-hyphenate he added songwriting to his résumé 15 years ago, and since then, his lyrics have appeared on eight albums, with *Waiting for Angels* (2015) being the first to feature only his own lyrics. He produced *Lives of the Saints* and wrote the words to ten portraits of remarkable women (none officially canonized by the Catholic church but ordinary individuals who, through their deeds, attained exalted status in his mind), some famous and others unknown. Dave Douglas (trumpet), Aubrey Johnson (vocals) and Helen Sung (piano) are listed as composers alongside Renee Rosnes, with other collaborators including Marika Hughes (cello), Rudy Royston (drums), Chet Doxas (clarinet, tenor), Samuel Torres (percussion) and Simón Willson (bass).

The album opener, "Enchantress of Number" (dedicated to Ada Lovelace and composed by Aubrey Johnson), sets the perfect tone for what's to come. Johnson's haunting and ethereal voice captivates the listener from the first note. The track opens slowly and deliberately, with sparse instrumentation that allows the beautiful melody to rise and the vocals to shine. The musicians achieve remarkable synergy, with Douglas and Sung genuinely standing out: together they create a mesmerizing sonic landscape. "Angelina's Cry" persuasively conveys the story of Angelina Napolitano, an Italian immigrant whose bravery in killing her abusive husband brought crucial awareness to the issue of domestic abuse. Sung's composition masterfully captures this narrative: starting tenderly with a melody reminiscent of southern Italian folk songs, the track showcases an intense vocal and musical climax coinciding with the lyric "she snuck up and chopped up his head with an axe."

Last month's album release concert at Dizzy's Club (Apr. 10) celebrated the work, which received an enthusiastic reception. Crowd favorites included "Pure Thought", with its captivating trumpet introduction, and "The Nanny on Her Day Off", a tribute to Vivian Maier (whose important and massive photographic work was only discovered after her death), which featured a mesmerizing instrumental piano/bass interlude. Deeply touching and poignant, "The White Rose" (for Sophie Scholl, a World War II German resistance activist) received massive applause for Hughes' exceptional cello performance. "Song for My Sister", dedicated to Hajdu's sister who died of cancer, exudes a sorrowful mood. The music, especially trumpeter Douglas' sensitively stated contributions, powerfully reflected the devastation of the illness.

Johnson's vocals, which dominate every selection on the album, are more than ably supported by musicians who also showcase exceptional skills, especially in instrumental sections. This project's innovative approach, emotional depth and unique sound leaves a lasting impression.

For more info visit sunnysiderecords.com

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Birth of the Blue
Miles Davis
(Columbia-Analogue Productions)
by Jason Gross

Few albums loom larger in jazz than Miles Davis' ground-breaking 1959 album *Kind of Blue*, one of the greatest (and greatest-selling) jazz albums of all time. Davis (whose centennial celebration is next May) had been experimenting with modal music on 1958's *Milestones*, and the legendary sextet here carries over from those sessions: Miles (trumpet), John Coltrane (tenor), Julian "Cannonball" Adderley (alto), Bill Evans (piano), Paul Chambers (bass) and Jimmy Cobb (drums). Released late last year, *Birth of the Blue* pays homage to the *Kind of Blue* recording session, with three ballads and a Davis original remastered from the original tapes and released on 180-gram vinyl (the package also includes an exquisite, high-quality

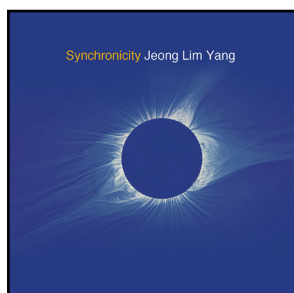
gatefold jacket plus liner notes by Ashley Kahn). Although the four tracks were scattered among Miles compilations for decades (e.g. 1958 *Miles*, released in 1974; '58 *Miles Featuring Stella By Starlight; Jazz Track*, as well as the first four tracks to the *Kind of Blue 50th Anniversary Collector's Edition*), this recreation of their original setting evokes an appreciation of them as their own entity.

"On Green Dolphin Street" starts akin to its origins as a melancholy big-band movie theme, then gets a bouncy lift from the leader, followed by joyous soaring extensive solos from Coltrane, followed by Adderley. Here and throughout the high fidelity of this release, it is the immediately and audibly noticeable sonic clarity and presence of Chambers' melodically dancing and deep bass lines that prove to be one of *Birth of the Blue's* greatest accomplishments. One can just listen to this classic music orbiting his quintessential contributions, which are brought to the fore in the caring treatment of these mixes. Davis' "Fran-Dance" (named for his soon-to-be wife, Frances Taylor) borrows heavily from the melody of the adorable love song "Put Your Little Foot Right Out" but slows down the pace considerably, letting the leader and Adderley elegantly, gracefully stretch out before Coltrane brings it to a more bluesy, downcast place, the trumpeter bringing the tune home in a sweet, hopeful manner. "Stella By Starlight" (with celluloid origins in 1944's *The Uninvited*) had already been covered by Charlie

Parker, Chet Baker and Bud Powell among others. Here, the tenor saxophonist's dazzling solo ascends beautifully but the song is taken to an earthbound reality by Evans' more tempered, reflective solo, the sum total showing the stylistic and musical range of this incredible ensemble. Cole Porter's "Love for Sale" clocks in at almost 12 minutes, played upbeat, with Davis' approach leading to the alto saxophonist's playful swing (Adderley had played his own version months earlier for his *Somethin' Else* Blue Note album that featured Miles), handing off to Coltrane's more measured but still dexterous aural gymnastics and leading to the pianist's uncharacteristically playful dynamics before the trumpeter's briefly graceful reprise (note: this session documents Evans' record debut with Miles).

This historic session may lack the command and mastery of *Kind of Blue*: it's generally more upbeat and less contemplative. But *Birth of the Blue* is still a wonderful archival release, one of last year's best even if all the music had been separately available on various other albums and collections. It is gathered here as if an intended album, which—as it turns out—is it.

For more info visit store.acousticsounds.com. Miles Davis tributes are at The Cutting Room May 18 (with Joe Magnarelli) and Smoke May 28-31 (with Eddie Henderson). See Calendar.



Synchronicity
Jeong Lim Yang (Sunnyside)
by Brad Cohan

South Korea-born, Brooklyn-based bassist, composer, improviser and songwriter Jeong Lim Yang has been a prolific force and key staple of NYC's avant garde for more than a decade as a leader, collaborator and in-demand side player. Her first two standout efforts as bandleader, 2017's *Déjà Vu* and 2022's *Zodiac Suite: Reassured* (both released by Fresh Sound) revealed a distinct versatility, particularly an affinity for radiating disparate sensibilities of sound. The former, her debut, made up of all originals, was deceptively simple, yet is oh-so-mellifluous contemporary jazz; on the latter, she gave an exuberant modernist reinterpretation of Mary Lou Williams' 1945 masterwork. What makes her an exceptional leader is the understated command, chilled-out rhythmic flow and feverish tension she maps out. Yang may serve up an expansive repertoire but she isn't a flashy, font-and-center-type player; instead, space is given for bandmates to shine while the bassist lays out a turbulent foundation of her own that can be described as dazzling subtlety.

Synchronicity is a fitting title for Yang, who credits Carl Jung "for a lifetime of inspiration" and who adheres to the philosophy of "coming together of inner and outer events in a way that cannot be explained by cause and effect and that is meaningful to the observer," which looms large in her approach. Her limber group—Mat Maneri (viola), Jacob Sacks (piano) and Randy Peterson (drums)—didn't have much of a musical history prior to this recording but the outcome lives up to the album

name. Beginning with the set's title track, the empathic interplay, along with the shadowy ECM-style aesthetics, instantly whisks the listener into a hypnotized state. The title track is dizzily knotted and woozy yet its fluidity stuns. Propelled by Sacks' serpentine lines and the ethereal beauty of Maneri's viola cries, its six minutes bends the mind from every possible angle. The following "Ordinary Waltz" isn't exactly a waltz or ordinary at all; the violist's melodic phrases, which approach a Frisellian rustic twang, pulls at the heartstrings. "Stimmung" showcases the leader's multidimensional command of the bass, providing a tour de force of abstract bendings, groovy walks and tuneful probings.

The thoroughly intoxicating *Synchronicity* builds on Yang's explorative nature and affirms her upward trajectory of a star still on the rise.

For more info visit sunnysiderecords.com. Yang is at New York Public Library for the Performing Arts May 12 (as leader) and Downtown Music Gallery May 13 (with Ras Moshe). See Calendar.



In the Shadow of a Mad King
Mark Dresser (Tzadik)
by Bill Meyer

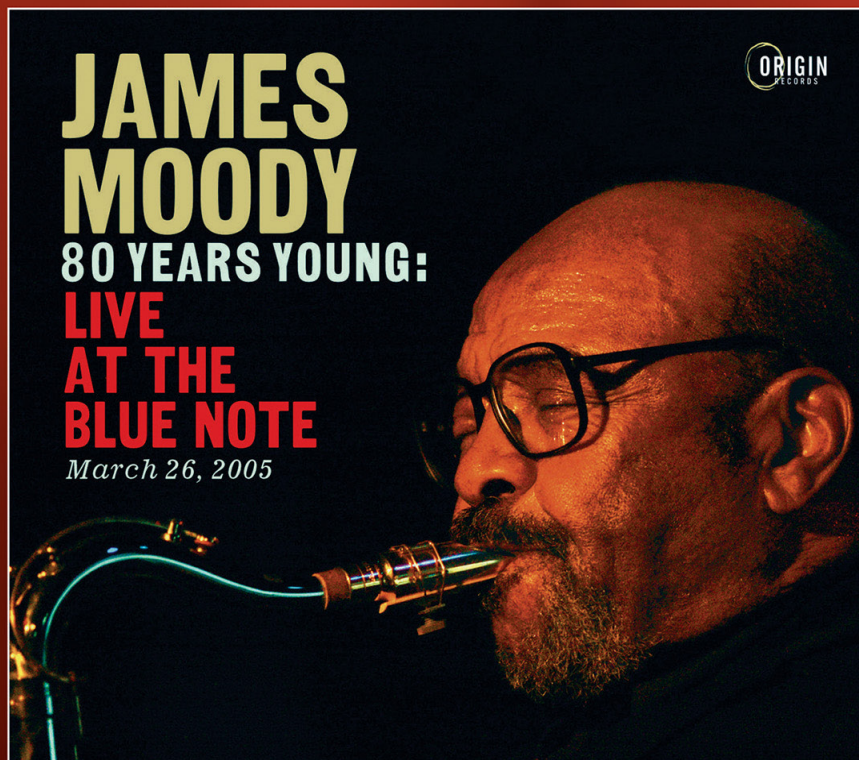
Versatile, innovative and technically beyond reproach, Mark Dresser is one of the great bassists of jazz and improvised music and a devoted solo performer. Prior to this release, his most recent was the paradigm-shifting *Tines of Change* (Pyroclastic), made using an instrument fitted with tines that can be bowed and plucked to extend sounds beyond the already diffuse

limits of virtuosity. Dresser's driving force, taught to him by Bertrand Turetzky, is that "Talent is not enough. Being a good bass player is not enough—you have to be an artist." While there's plenty of spectacular playing on *In the Shadow of a Mad King*, it's also an expression of Dresser's perspective on being a citizen of the United States and a human being on earth. It is part of that lineage of solo albums, but also stands apart from it. It includes three solos that were recorded in between the two sessions that generated *Tines of Change* and one lengthy duet with poet Jerome Rothenberg.

"Invocation For Lelio" introduces that dialogic quality at the outset. Recorded in December 2020, it is a sonic well wish to Sicilian bassist Lelio Giannetto, who was resisting an ultimately fatal case of COVID on the same day that Dresser was in the studio. A low-pitched, plucked sequence of notes confronts high, bowed pitches whose bends impart a sense of fragility. These exchanges fuse into a complex blues that synthesize the celebration of shared potentialities and mourns common vulnerabilities. Then the dialogue shifts on the title track to an exchange between Rothenberg's painfully prescient depiction of the 45th/47th president's manifold malevolence and Dresser's dramatically amplifying responses. The contrast between the poet's parched voice and Dresser's radiant vibrations strikes a constantly adjusting balance between absence and abundance, exhaustion and renewal, horror and hope. "Tineacious" is a return to *Tines of Change*, but this time, plucked and stroked sounds establish one axis while the purity of wood and the complexity of metallic distortion erect another to create a multidimensional expression of endurance and flux. The final piece, "Nonce", refers to its nine-bar form, but what makes it captivating is the way that structure gives way to flights of unfettered invention across a broad sonic spectrum.

Collectively, the four pieces on this recording present Dresser as a man in dialogue with his instrument, humanity and the times in which he lives.

For more info visit tzadik.com. Dresser is at Roulette's 2025 Gala honoring Anthony Braxton May 8, and at Mayday Space May 10 (presented by Soup & Sound). See Calendar.



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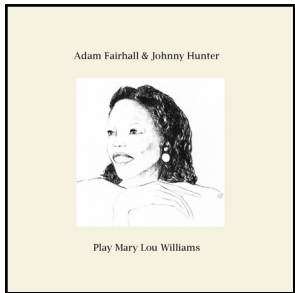
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Play Mary Lou Williams
Adam Fairhall & Johnny Hunter (Discus Music)
by John Sharpe

There have been a few album-length reappraisals of the work of the late Mary Lou Williams in recent years, but this terrific set from the Manchester, U.K.-based pairing of pianist Adam Fairhall and drummer Johnny Hunter manages to be both one of the most traditional and the most adventurous. Williams, whose birthday and death anniversary fall on this month (b. May 8, 1910 - d. May 28, 1981), was a pianist, composer and arranger who worked with many big names, but never quite received her due. In the last 25 years, though, there have been notable tributes. Pianist Geri Allen's Mary Lou Williams Collective performed and recorded *Zodiac Suite: Revisited* (2000-3) and then, with Oliver Lake, Reggie Workman and Andrew Cyrille's Trio 3, Allen celebrated Williams' compositions in 2010 (at Birdland and documented on Intakt). Of more recent vintage, the Paris-based Umlaut Big Band tackled a number of Williams' less-covered charts (2021), bassist Jeong Lim Yang released *Zodiac Suite: Reassured* (2022) and Aaron Diehl and the Knights Orchestra also revisited *Zodiac Suite* (2023).

Like the aforementioned Trio 3 and Umlaut projects, *Play Mary Lou Williams* here includes a rendition of "Roll

'Em", a Williams blues composed for Benny Goodman's band in 1937. The duo's version begins straightforwardly enough, with rollicking boogie-woogie piano shadowed by crisp drum figures, then gradually loosens its moorings, briefly regaining equilibrium before completely relinquishing the beat in a series of darting conversational exchanges and flurries of ivory, wood and skin. Other cuts similarly weave in and out of time and tune, subject to a range of inventive approaches that manage to sound organic rather than forced. But that's not to say the musicians don't play off the themes on occasion, extrapolating on particular motifs or moods. "Lady Be Good", purloined by Thelonious Monk under the title "Hackensack", offers a case in point, taken on a far-reaching excursion, which nonetheless retains familial resemblance to the original. This approach is even more so in the poignant valedictory reprise that closes the album.

Fairhall has noted that the piano-drums format is one favored in both stride (e.g. Willie "The Lion" Smith with Papa Jo Jones) and free music (e.g. Don Pullen with Milford Graves), and in these hands it serves more than adequately for both styles. Fairhall enhances the period feel by his use of upright piano, while Hunter restricts himself solely to snare drum. However, that decision in no way limits his expressiveness, as can be heard from his tappy, scratchy improv textures on an otherwise stealthy interpretation of "Nicole". The joyous renditions of Williams' material are clearly full of affection, even as the pair deconstruct, fragment and even totally abandon them. Ultimately, the merry confluence of jaunty swinging grooves and spirited digressions into the weeds enriches both.

For more info visit discus-music.org. Juilliard Jazz' Mary Lou Williams Ensemble is at Blue Note May 3. See Calendar.



The Best of Berlin
Peter & Will Anderson (Arbors)
by Scott Yanow

Irving Berlin (1888-1989) wrote an estimated 1,200-1,500 songs during a period between 1907-66, including dozens of what would become well-known standards and many more that have occasionally been recorded through the years. On *The Best of Berlin*, Peter Anderson (tenor, clarinet) arranged 13 of Berlin's songs for a quintet/sextet that includes twin brother Will Anderson (alto, clarinet, flute), Rossano Sportiello (piano), Neal Miner (bass), Chuck Redd (drums) and special guest Wycliffe Gordon (trombone, vocals).

While it is mentioned in the liners that these performances cover a wide range of styles, in reality this is a '50s-style mainstream session with occasional hints of New Orleans jazz and '30s swing. The Anderson brothers have very complementary styles no matter which horns they are playing. Sportiello is one of the great pre-bop and stride pianists around today, while Miner and Redd swing at every tempo and have some short solos along the way. It goes without saying that Gordon (who appears on about half the selections) is always a major asset.

The album opener is the composer's first big hit,





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"Alexander's Ragtime Band", a song that ironically signaled the end of the ragtime era. After a chorus of stride piano, the three horns play a Dixieland-ish ensemble, split a chorus and then trade four- and two-bar phrases before the happy jam closing. Throughout the set the solos tend to be concise and the arrangements have a few, subtle surprises. Even though all of the songs may be well known, these renditions ultimately sound both fresh and lively.

Among many album highlights: the interplay between Peter and Will's playing of, respectively, tenor and flute, on "How Deep Is the Ocean"; Gordon's surprise vocals on "Cheek to Cheek" and "Puttin' on the Ritz"; Will Anderson's Phil Woods-esque alto feature on "They Say It's Wonderful"; and the uptempo "All By Myself". Every selection (even a somber "What'll I Do") is a joy and there are no throwaway numbers.

The Andersons' *The Best of Berlin* is a must for fans of swinging (and sometimes rollicking) jazz.

For more info visit arborsrecords.com. The album release concerts are at Symphony Space May 8, and Three West Club May 18 (part of Gotham Jazz Festival). See Calendar.



Ballads
Noah Preminger (Chill Tone)
by George Kanzler

In a tenor saxophone jazz milieu dominated by John Coltrane's immense influence, Noah Preminger offers this collection of seven ballads with a definite nod to the style of the late Stan Getz. In case there's a doubt about his intentions, they're made clear by the opening track, Al Cohn's "Stan's Mood", a piece written for and recorded by Getz. True to the title, the tracks (four of the seven are Preminger originals) are all taken at variations of slow and very slow tempi. Joining Preminger (tenor) in his quartet are Julian Shore (piano), Kim Cass (bass) and Allan Mednard (drums). "Stan's Mood" follows the template of Getz' original recording (available on YouTube), Preminger sticking close to Cohn's original melody throughout. The leader also adheres closely to the melody of Mark Kozelek's (for his group Sun Kil Moon) "Carry Me Ohio", the rhythm section laying down the song's folk-rock crawl beat under the saxophonist's trance-like repetitions of the simple melody.

Those two covers are a prelude to four originals at the heart of the album. Expectations for a jazz ballad album usually include familiar, memorable and/or indelible melodies, often culled from the classic, popular music of the Great American Songbook. Preminger attempts to create his own such standards, although one of the four, "Democracy", has distinct echoes of "I'll Be Seeing You". On the other three numbers, he leans heavily into repeating the melodies, ruminatively on "Unfair World", hypnotically on the martially dirge-like "In Our 20s" and expansively on "P N E U", his tenor saxophone careening into high arpeggios from the melody lines. The album ends with an exquisite rendition of George Gershwin's indelible "Someone to Watch Over Me", tenor and pizzicato bass murmuring the two A sections before piano and drums join in on the bridge; Preminger embellishes the last A section as he begins a brief improvisation leading back to the Gershwin theme and a lyrical coda ornamented by piano flourishes.

For more info visit chilltonerecords.com. The album release concert is at Smalls May 29. See Calendar.

BOXED SET



Classic Vanguard Jazz Piano Sessions
Various Artists (Mosaic)
by Ken Dryden

Producer John Hammond worked with jazz artists and record labels, although it was his love of classical music and high-fidelity recording that led him to produce jazz records for the classical label Vanguard. A magazine article in which Hammond scolded record labels for their poor recording technique led to an invitation for him to produce a new sub-label, Vanguard Jazz Showcase. The excellent acoustics of the recording venue, Masonic Temple in Brooklyn, plus their single microphone technique, led to numerous outstanding 10-inch records made between 1953-58, before the venture ended. This is the second Mosaic boxed set of highlights, with all sessions being complete rather than scattered over more than one release.

The first set is a trio led by Count Basie drummer (Papa) Jo Jones with brothers Ray and Tommy Bryant (piano and bass, respectively). Ray had worked on several record dates with Jones, while this was Tommy's first encounter. The highlight of their meeting is the pianist's infectious "Cubano Chant", a work that became a jazz standard, while his "Little Susie" would also become a repertoire staple. Throughout the session, the trio is of one mind, with Jones' skillful percussion and nimble brushwork fueling the leader's often frenetic piano playing. "Ol' Man River" is an extensive showcase for Jones' chops on both sticks and brushes (of the latter, he was one of jazz' true masters). Sir Charles Thompson is often overlooked for his contributions in spite of his long career, in part due to spending his final years living and working in Japan. The Swing Era pianist is featured on four tracks with Basie's rhythm section, including Freddie Green (rhythm guitar), Walter Page (bass) and Jones (drums). The easygoing but lively take of "Honeysuckle Rose" is the standout track. His trio date with Skeeter Best (guitar) and Aaron Bell (bass) is just as strong: Thompson's "Sonny Howard's Blues" is a rambling, catchy theme, while the inclusion of the then-current pop song "Mr. Sandman" surprisingly swings in Thompson's able hands. Bobby Henderson died in obscurity in 1969, but he is comparable to Fats Waller in his approach to piano. Due to his infrequent recordings and long gaps from playing in public, he has been overlooked, but this 1956 solo session finds him in great form interpreting a number of Waller's songs, including a laid back "Squeeze Me" and romp through "Handful of Keys". His striding take of the oldie "Sugar" stands out as well.

Mel Powell had a background in both classical and jazz prior to joining Benny Goodman in the '40s and leading his own record dates, before he left jazz behind until near the end of his career. The four sessions from 1953-55 feature different instrumentation. His septet with Buck Clayton (trumpet), Henderson Chambers (trombone), Edmond Hall (clarinet), Steve Jordan (guitar), Walter Page (bass) and Jimmy Crawford (drums)

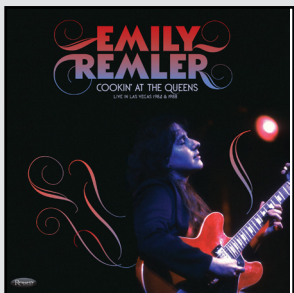
is heard on four standards. In the rousing setting of "S Wonderful", Powell introduces Chambers, Hall and Clayton in turn before the full ensemble is heard. The pianist's brisk arrangement of Eubie Blake's "You're Lucky to Me" has the air of New Orleans jazz in the loose ensemble passages, while it swings at a brisk tempo throughout the song. The date concludes with his three movement "Sonatina for Piano", which reflects his continued interest in classical music. His trio with Paul Quinichette (tenor) and Bobby Donaldson (drums) is a breezy date, with Powell showing the influence of Teddy Wilson in his bass lines at times, especially in a spirited arrangement of "Avalon", where he also shows off a bit of stride playing mastery. The third session features Powell in a trio with Ruby Braff (trumpet) and Donaldson again. Braff would become known for his abrupt dismissal of many modern composers in his later years, but he seems afire in his meeting with Powell. The pianist's challenging and very modern "Thingamajig" demonstrates the unique chemistry of the trio, while his angular "Bouquet" reveals that Braff could be at home when presented with offbeat compositions, though it does evolve into a more standard swing setting. The ballad mastery of Powell's duet with Braff in "You're My Thrill" makes one wonder about the music that could have been produced had they recorded an entire duo session together. The fourth date is a mix of several different lineups recorded in a single day. The whispered tone of "Gone With the Wind" in the trio with Tommy Kay (guitar) and Arnold Fishkin (bass) brings out its lyricism. Powell's scoring of trumpet, clarinet and tenor saxophone in the ensemble to his "Bunny Hug" and "Cooch" gives these swing vehicles a distinctive sound. The pianist's trio with Braff and Donaldson (reprising their group from the previous year) yields a sassy rendition of "Beale Street Blues" and features both muted trumpet and open horn in a boisterous take of "Rosetta".

The final two CDs feature a pair of dates by Braff and pianist Ellis Larkins. Braff found a kindred spirit in Larkins, known for his work with vocalists, notably Ella Fitzgerald, so adding anyone else would have upset the mood they created. One disc is devoted to a variety of standards, highlighted by their extended, intricate workout of "Love for Sale". Their somber take of the gospel song "A City Called Heaven" has the air of a requiem. Both men also contributed originals. Larkins' soulful "Blues for Ruby" is a leisurely affair with muted horn, while Braff's "Blues for Ellis" is a rollicking, upbeat number. The final disc is devoted to the music of Richard Rodgers and Lorenz Hart, performed in a way that is hard to match. It seems likely that both musicians knew Hart's lyrics from their imaginative lines: their brilliant conception of "Blue Moon" is both subtle and brash, transforming it from a quiet ballad to a showstopper, and their heartfelt rendition of "Little Girl Blue" is spacious and elegant.

The audio is outstanding throughout this set and deserves to be heard on headphones for full effect. The work of the original engineers and the new mastering by Shane Carroll brings out the music in the best light. Adding to its desirability are the numerous period photographs and detailed liner notes, penned by Thomas W. Cunliffe for this volume. With a limited edition of 5,000 copies, *Classic Vanguard Jazz Piano Sessions* should be considered essential for Swing fans.

For more info visit mosaicrecords.com

UNEARTHED GEM



*Cookin' at the Queens: Live in Las Vegas
1984 & 1988*

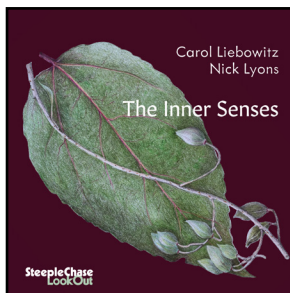
Emily Remler (Resonance)
by Terrell K. Holmes

"I may look like a nice Jewish girl from New Jersey, but inside I'm a 50-year-old, heavy-set Black man with a big thumb, like Wes Montgomery," said Emily Remler, a then up-and-coming jazz guitarist, in a 1982 *People* magazine profile. Remler would soon establish herself as a singular voice on guitar, refining her skills to become an influential and highly-respected player. Her talent and reputation were still growing when she died in 1990 of heart failure at age 32, while on tour in Australia, her death likely exacerbated by opioid abuse. This month marks her 35-year deathaversary.

Cookin' at the Queens, two recently discovered recordings of Remler radio concerts from 1984 and 1988, which captured the guitarist at her apex, was released late last year. The 1984 concert features Remler, Cocho Arbe (piano), Carson Smith (bass) and Tom Montgomery (drums). The 1988 show is a trio date with John Pesci (drums) joining Remler and Smith. Both sets are culled from a varied list of standards. Her uptempo take on Bobby Timmons' "Moanin'" alternates crisp single notes with internal call-and-response. Remler mined every harmonic possibility from "Autumn Leaves" while the rhythm section supports her vigorously. Ballads "Polka Dots and Moonbeams" and "You Don't Know What Love Is" are played with empathic tenderness, while mighty swing on Tadd Dameron's "Hot House" features an incendiary solo with frenetic note clusters. Her technique on "Yesterdays" sounds like two guitarists exchanging ideas. Remler explores Brazilian classics with a lovely version of Tom Jobim's "How Insensitive (Insensatez)" and includes two Luiz Bonfá tunes: "Samba de Orfeu", with fantastic solos by Remler and Arbe, and "Manha de Carnaval" with the unaccompanied opening both sophisticated and powerful. Remler conquers a hard bop triad of songs written by or associated with Miles Davis: "All Blues", "Someday My Prince Will Come" and a blistering combination of "So What" and John Coltrane's "Impressions". Pat Martino's tune "Cisco", from a guitarist she admittedly admired, is played with speed, precision and rhythmic drive. But it was Montgomery who was Remler's North Star, and she honors him with two of his tunes: the easy going "West Coast Blues" and the strutting "D-Natural Blues". She builds her solos carefully, with thoughtful harmonies and rhythms ending with pointillistic bursts of color.

Cookin' at the Queens is an important release that will earn Emily Remler a new generation of fans and delight the ones she has had for decades.

For more info visit resonancerecords.org



The Inner Senses

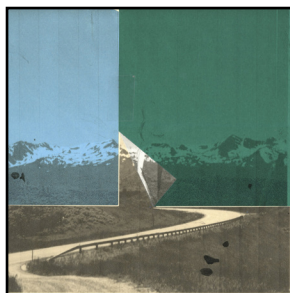
Carol Liebowitz/Nick Lyons (SteepleChase Lookout)
by Elijah Shiffer

Of all the legendary jazz musicians who came to prominence in the post-Swing Era 1940s, few have informed such consistently fascinating music as pianist, composer and educator Lennie Tristano. The sound of the Tristano school is immediately recognizable, whether plainly stated or used as a more oblique inspiration. With its unyielding focus on horizontal, linear momentum, this style in its purest form can sometimes be misconstrued as dry or inflexible. In the right hands, however, it can bring an exquisite level of detail to improvisation. *The Inner Senses*, the second duo album by pianist Carol Liebowitz and alto saxophonist Nick Lyons, is a spectacular example.

Tristano's influence is a constant presence here without being strictly adhered to. It's evident right from the opening "Hidden Source", in which Leibowitz hits a polyrhythmic groove reminiscent of his 1955 overdubbing experiment "Turkish Mambo". Both players studied with one of Tristano's most prominent disciples, the late pianist Connie Crothers; in fact, a version of Crothers' "Ontology" is the only written material among the album's ten tracks. It's a wide-ranging puzzle of a song, built on the harmonic progression of Cole Porter's "What Is This Thing Called Love?". A few of the other tracks, all entirely improvised and based on standard changes through these sources, are often creatively camouflaged; for example, detecting the Jule Styne classic "It's You or No One" under the surface of "It's True" takes a bit of an aural stretch. Lyons and Liebowitz both demonstrate a high degree of instrumental facility in all textures, from furiously scrambling runs to diaphanous impressionism.

The saxophonist and pianist are never soloist and accompanist; what makes this album so riveting is the way they improvise around and on top of each other. On "Aurora" they come together in a spontaneous pulse until Lyons veers off at a faster tempo, barely metrically related to Liebowitz'. Each is committed to their respective pace, resulting in a dazzling rhythmic illusion of shifting perspective depending on which player holds the listener's focus.

For more info visit steeplechase.dk. The album release concert is at Ibeam Brooklyn May 30. See Calendar.



When the Distance is Blue

Macie Stewart (International Anthem)
by Bill Meyer

Multi-instrumentalist Macie Stewart's second solo album, *When the Distance is Blue* doesn't sound like anything else she's recorded before, but if you've been following her for a while, you've come to expect the unexpected. Readers of this publication are most likely

to know Stewart through her involvement as a violinist and keyboardist in Chicago's improvised music scene. She's sustained multi-faceted partnerships with guitarist Steve Marquette, cellist Lia Kohl, violist Whitney Johnson, and was a member of Ken Vandermark's Marker. But that's only part of her musical involvement. She's also played song-oriented material with Kids Are Us and Finom, and arranged and played strings with artists as disparate as James Elkington and SZA. Her earliest memories of performing involve singing with her mom, a professional musician. She was also a theater kid throughout school as well as a student of piano from ages 3 to 19 with the intention of majoring on it in college. But, instead, Stewart got seriously burned out, only returning to piano after being exposed to prepared piano players while on tour with Marker.

Her reconciliation with the piano is just one piece of the record's puzzle. Another is a dissolution of the proscriptions that can divide free improvisers and other musicians. Most of this album's eight tracks contain improvisations on variously prepared instruments recorded at a couple of Chicago studios. Stewart has combined them with field recordings of environments that she made on tour, wordless singing and mostly improvised strings played by a quartet that includes Kohl, Johnson and bassist Zach Moore. But while much of the improvising has a searching quality, it's not about looking for form, or negotiating productive frictions between players. Her piano playing tends towards the patiently melodic, which exposes the distortions and decays created by coins, felt and amplifying hardware; the singing judiciously elaborates upon the tunes. The strings pop microtones out of the soundscape, and the recordings impart a changing sense of place. It all fits together quite snugly, a fact that becomes more surprising when one learns that some of the assembly began as random stacking.

Sometimes solo albums are self-portraits; this one is more like a moving picture that shows a momentary convergence of Stewart's diverse lines of inquiry.

For more info visit intlanthem.com. The album release concert is at Roulette May 11. See Calendar.



Messages

Jazzmeia Horn (Empress Legacy)
by Jim Motavalli

It's not always a happy occasion when jazz singers decide to jettison the canon in favor of their own songwriting, but it's heartening to report that Jazzmeia Horn decidedly pulls it off on her fourth album, *Messages* (self-released on her Empress Legacy imprint), which has ten originals plus "You're Getting to Be a Habit with Me" (Harry Warren, Al Dubin), the album's sole cover.

It also helps that the vocalist has a gorgeous full voice and knows how to use her wide range, with immaculate phrasing and a bright tone. "Happy Livin'" is a case in point, a bold piano-led statement of mental stability through fierce individuality, with a neatly done introduction and some thrilling high notes: "I'm smart, and very clever/ And I can think for myself in any weather." The nine-minute "Submit to the Unknown" features Horn scatting in the introduction like Urszula Dudziak and overdubbing over a recitation of Ecclesiasticus 2:4 (not to be confused with Ecclesiastes) that bounces between the left and right speakers. When the song proper kicks in, the tempo climbs, and, with a horn arrangement by

Kris Johnson, we're taken to a higher plane and a piece of spiritual jazz that could have been performed in the '60s when that sub-genre was introduced.

"Destiny" also opens with a recited verse, backed by a lithesome flute: "Destiny is knocking at your door/ Will you open?" That's a good question, and Horn frames it in a way that keeps the listener rapt through its almost seven-and-a-half minute length. "Tip" is upbeat, a call to "participate," and might well become a jazz standard. On "Voicemail Blues" she literally and winsomely sings one of her outgoing messages and then plays back communication from legendary bassist Reggie Workman and others. The credits on the album are incomplete, since the flute and saxophone player(s) are not listed, but two pianists—Keith Brown and Victor Gould—acquit themselves excellently, and Philadelphia drummer Anwar Marshall deserves special mention. Under-recorded Chicago trumpeter Marquis Hill is heard on "Mysteries of Us", a don't-leave song with a long "you're the only one who understands me" recitation that name-checks Clifford Brown and Sarah Vaughan as "the soundtrack to our romance." The one standard is taken at a snail's pace and some very low and very high notes, clearly nodding to Betty Carter. Bassist Eric Wheeler offers a resonant, woody solo. It's garnish on a great album.

For more info visit artistryofjazzhorn.com. Horn is at 92NY May 10 (with Lakecia Benjamin). See Calendar.



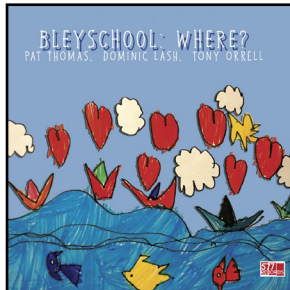
Cobalt Confidential
Iconoclast (Fang)
by John Pietaro

In reviewing Iconoclast's *Driven to Defiance* (2017), this writer held that the duo was "born of Downtown when that geographic designation meant much more than being simply below 14th Street." That statement was based on the 1987 birth of Iconoclast, when saxophonist-violinist Julie Joslyn and drummer-keyboardist Leo Ciesa founded it in the East Village, aka Alphabet City, the then underground arts capital and scene of notoriously abandoned buildings, burned-out cars and glass-strewn lots—all firm inspiration for creatives at that time. Yet, even as developers began to transform the Lower East Side into an unaffordable Oz of condos, bistros and bike lanes, some of the city's radical artists, such as Iconoclast, held ground amid gentrification. Over the decades, Iconoclast has maintained a formidable international touring schedule while releasing a dozen albums that capture the throttling core of free jazz as it walked the lonesome '80s Alphabet City. That heritage and current strain are clear right from *Cobalt Confidential's* opener "Noise of Assumption". It pairs Ciesa's effects-rich keyboard and inexhaustible drumming with Joslyn's bristling alto saxophone, fed through a seeming bank of electronics. This music has a formidable raging beauty all its own and within: the listener can't help but hear the ghosts of avant garde past.

Both members demonstrate expansive instrumental skill across the 13 selections, thriving as much in the music as the pure sound experience. Joslyn's gorgeously sad tone on alto, her terse phrasing and imaginatively dark electronic colors, are illustrated well in "Where the Blooming Shadows Roam". And Ciesa's four-way independence on the drumkit is unique to his own instrumental magic, with drums always sidled by a keyboard or two. But on "A Phrase of Mine", the drummer

deconstructs driving march rhythms with only left hand and bass drum while keeping solid time on a ride cymbal under Joslyn's somber alto melody reminiscent of a Don Cherry folk-inspired piece. "The Spy Upstairs" features Joslyn's hauntingly amplified violin. Wonderfully cantankerous in a pool of reverb, her lead lines and solo segments are filled with dissonant upbows and accented downbows, unexpected slides and dream-like wandering through a special kind of intrigue and espionage.

For more info visit fangrecords.com. The album release concert is at Michiko Studios May 17. See Calendar.



BleySchool: Where?
Pat Thomas and BleySchool (577 Records)
by Kurt Gottschalk

Pat Thomas is all-consuming and all-conquering. In his youth he was a classical piano student and reggae fan, but seeing Oscar Peterson on television stoked an interest in jazz, and soon enough he was playing professionally before he was 20. His earliest recordings were with Eugene Chadbourne, Lol Coxhill and Tony Oxley, with electronics soon added to his set-up, eventually employing samples and doing his own programming. Thomas is also a remarkable and radical revisionist. His 2008 solo piano record *Plays the Music of Derek Bailey & Thelonious Monk* suggests the breadth of his interests, as does an album of Duke Ellington compositions and, with The Locals, a set of Anthony Braxton works. Little recognized in the States (under-recognized even at home in England), Thomas is gaining notice with the stunning quartet أحمد [Ahmed], who set bassist-oudist Ahmed Abdul-Malik's music in hardcore trance and open-throttle grooves. The quartet recently made its U.S. debut (Mar. 25) to a packed house at Roulette (before heading south to play the Big Ears Festival in Knoxville, TN). Their typical extended, single-piece set—in this case, Abdul-Malik's "El Haris (Anxious)"—was followed by a surprising but fitting encore of Monk's "Epistrophy", a title that refers to poetic repetition, which the band indulges in at length. Abdul-Malik played with Monk so it wasn't entirely out of step, and maybe was a hint of more to come.

In the trio BleySchool (with Locals bassist Dominic Lash and drummer Tony Orrell), Thomas pays homage to another fine interpreter, Paul Bley. While that pianist does have some composer credits in the books, it's his contributions to albums by the likes of Ornette Coleman, Annette Peacock, one-time spouse Carla Bley, and the trio with Jimmy Giuffre and Steve Swallow, for which he's most noted. On *BleySchool: Where?* the group honors their tributee in style and substance, but not with his tunes. The first BleySchool (eponymous) album contained compositions by Ornette, Ellington, Carla Bley and an original tune. This new one repeats that Carla Bley composition ("Ida Lupino") and adds another ("King Korn"), plus a stellar "Monk's Mood", a couple of standards and an additional original. It's an exciting album from start to finish.

As does أحمد [Ahmed], BleySchool often pushes harder than did their namesake, but with respect and eminent musicality. And like Thomas, Bley was a proponent of synthesizers and electronics, something BleySchool hasn't yet touched on. Maybe they're saving that for when they get to BleyCollege.

For more info visit 577records.com

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GLOBE UNITY



Unburying, From Liminals, Emerging

Matt Choboter (ILK Music)

Anatomical Heart

Erik Griswold, Helen Svoboda, Chloe Kim

(Earshift Music)

Ensemble A

Ignaz Schick, Anaïs Tuerlinckx, Joachim Zoepf

(Confront)

by Daniel A. Brown

American avant garde composer-pedagogue John Cage debuted the prepared piano with his 1940 piece, *Bacchanale*. Auspiciously, in that same year Duke Ellington released swing standard “Ko Ko” and firebrand free jazz pianist Dave Burrell was born. Prepared piano involves sticking objects into the exposed strings of the instrument, including metal hardware, rubber erasers and other items to create previously-unheard pitches, timbres and textures, and offers potential for some weird “swinging” indeed. A trio of recent releases feature prepared piano and reveal the current overlap of experimental composition, electroacoustic ideas, outer-ring-jazz,

and unbridled improvisation.

Inspired by the subconscious, South Indian classical and Balinese gamelan musics, and a “dream diary,” the six pieces comprising *Unburying, from Liminals, Emerging* are a musical travelogue from Denmark-based, Canadian pianist-composer Matt Choboter. Leading his ensemble—Michal Biel (baritone), Calum Builder (alto), Miguel Crozzoli (tenor), Jan Kadereit (percussion)—via microtonal prepared piano, Choboter uses simple albeit haunting motifs as devices to tether this collection of haunting music. The shimmering clangs and metallic clusters of “Sumerian Rock Tapestry” and “Moon’s Iced Glades” are akin to Erik Satie coming down from an entheogenic retreat; the weeping, unison horn-lines of “Pupa Karma” dip into the mystical while the cosmic gamelan of “Wayang Kulit” only deepens the album’s eeriness. The instruments of this session were “re-amped” and processed through places and objects including Denmark’s urban site Tunnelfabriken, bass drum, cymbals and oil barrels adding to the winning conceptualism of the listening experience.

The Australian trio of Erik Griswold (prepared piano), Helen Svoboda (contrabass) and Chloe Kim (drums), push a standard jazz combo-format into enjoyable excursions with *Anatomical Heart*. Inspired by bush-walks in the bucolic north New South Wales, pieces such as “Anatomical Blues” and “Rock Song”

boast a just-recognizable sense of jazz-like structure, balanced by the overtone-and-glissando-rich experience of “The Mouse” and “Bowed”. Buffeted by the empathic playing of Svoboda and Kim over the course of these eight pieces, the shimmering sound of Griswold’s piano lines refrain from degrading into a conceptual gimmick, instead underpinning a set of impressive group improvisations.

Consisting of two lengthy pieces, *Ensemble A* is a showcase for the spontaneous compositional talents of the Berlin-based trio of Ignaz Schick (turntable, sampler), Anaïs Tuerlinckx (prepared piano) and Joachim Zoepf (bass clarinet, soprano). Clocking in at 30 minutes, the sprawling “Electroacoustic Kaleidoscope” sounds as advertised: a sonic prism that is impressive in both its fearless reach and seeming avoidance of working with familiar acoustical timbres. Shards of sound rise and fall throughout the duration; at a specific juncture, Tuerlinckx seems to gleefully hit the piano as *one giant key*. The 20-minute “Turntableturn” is a marriage of electronic swirls and creaks from Schick and a constant, machine-like drone courtesy of Tuerlinckx’ arcane piano modifications in tandem with this auditory sprawl, while Zoepf emits a volley of extended-technique sounds, moving from soft coos to the guttural.

For more info visit ilkmusic.com, earshift.com and confrontrecordings.bandcamp.com



Alegria

Shelly Berg (ArtistShare)

by Ken Dryden

Throughout much of his career, pianist Shelly Berg has been known primarily as a bop, stride and swing master, and for his many recordings with vocalist Lorraine Feather. But his interest in Latin music has long been part of his resume as well, as he has arranged, orchestrated and recorded with Arturo Sandoval, Gloria Estefan and others. The focus of his new album *Alegria* is upbeat Latin music, mostly composed by the pianist and performed with two of his longtime collaborators: Carlitos Del Puerto (bass), who toured with Chick Corea, and veteran Dafnis Prieto (drums), who is also well known as a bandleader and composer himself.

“Home With You”, co-written with Feather and although *sans* lyric, is an upbeat work, arranged as a lively, brisk samba and showcases all three musicians very effectively. “Martina Sunset” is a romantic, leisurely bossa nova that reveals new facets with each chorus. If Berg’s danceable title track doesn’t yet have a lyric, it deserves one. The melody sticks in the mind and Del Puerto’s phenomenal chops fuel this engaging song. “Meatballs and Apple Pie” is a greasy, soulful number blending a bluesy air with its Latin rhythm, adding tenor saxophonist Melvin Butler and a vocal chant by the trio with a few guests (including Berg’s wife Julia). The pianist’s bossa nova “The Joy” has jazz standard written all over it, with its hypnotic theme and swaying rhythm, another work which merits a lyric. The pianist grew up while The Beatles dominated the

charts, so it is no surprise that he’s a fan of their music. His arrangement of “I’ll Follow the Sun” has a Latin air, though Berg delves into a country-like sound along with a few bluesy licks, while never losing sight of the song’s potent melody. The soft, lyrical interpretation of Leonard Bernstein’s “Somewhere” suggests a lullaby, with the rhythm section adding just enough to complement the leader’s glistering piano playing.

Shelly Berg should be considered a national treasure and *Alegria* is a valuable addition to his discography.

For more info visit artistshare.com. The album release concert is at Birdland May 6. See Calendar.



Downtown Castles Can Never Block the Sun
Ben LaMar Gay (International Anthem)

by Sophia Valera Heinecke

The International Anthem record label has been reflecting on and reissuing essential listening based on its mission. More of the future than of the past, this timely reiteration and new LP reissue of 2018’s *Downtown Castles Can Never Block The Sun* from Chicago native Ben LaMar Gay enlivens the body through beat and rhythm while still holding gripping emotional weight.

Every track (Gay’s credits include cornet, synth, voice, flute and other instruments) is an unexpected conversation that feels certain in the individual choices and across the vivid sequence. Five added tracks further the album’s cohesion, underscoring something reflexive across their sweeping scope. His friend and photographer, Maren Celest, remembers the original

release was created from “things [Ben] never thought he’d release.”

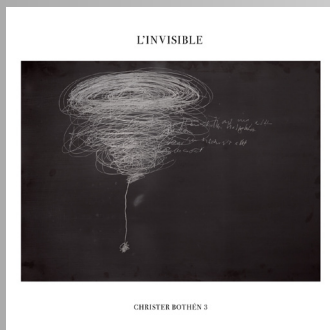
More a convocation than a compilation, these songs were initially assembled from seven unreleased albums made over seven years, with featured musicians ranging from Rob Frye (bass clarinet, flute), Jayve Montgomery (tenor) and Joshua Sirotiak (tuba, flute) to Will Faber (guitar, synth, flute) and Tommaso Moretti (drums, flute). The selections represent a cross-section of sonic landscapes that vary in length, tone, instrumentation, cultural influence, rhythm and style, some including lyrical singing and vocalizing (guest vocalists include Gira Dahnee and Zuzu Fé), anticipating needs for heightened intensity or reprieve. Percussive elements seduce the body into easeful engagement, so when rhythm disappears entirely, as in the lead-out “Lapsus (excerpt)” or “Seventh Stanza”, we are haunted by the loss of its anchor but never disengaged. “Seventh Stanza” is a vessel for a story. When narrative is directly invoked across the album, the details keep us face-to-face with reality, making us feel known.

By the album’s close, we expect subversion from different instruments and genres. It is a winding road that articulates a quest for freedom, birthing new forms of expression. This is poignantly felt on “Galveston”, a modern-day classic crafted to articulate the feeling of a new world being opened in the real world of Galveston, TX, honoring the news of Emancipation arriving in June 1865. Gay’s longtime collaborator Dahnee affirms that “the album perfectly ties the experiences of people of African descent in the ‘new world,’ North and South America...it’s a chronicle of growth, patience, and eventual release.”

Fulfilling International Anthem’s desire to “revisit and revivify music and memories,” *Downtown Castles Can Never Block the Sun* is imbued with new and deeper meaning; Gay’s selections reinvigorate his reputation for being uncategorizable, as this work invites a great time and a deeper listen into what his catalog can enkindle for future projects.

For more info visit intlanthem.com. Gay is at Public Records May 4 (part of Long Play Festival). See Calendar.

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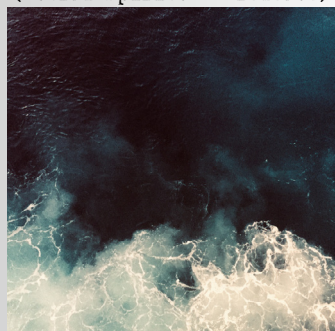
Christer Bothén 3
L'INVISIBLE



Zethson/Jutterström
It Could / If I
(Astral Spirits co-release)



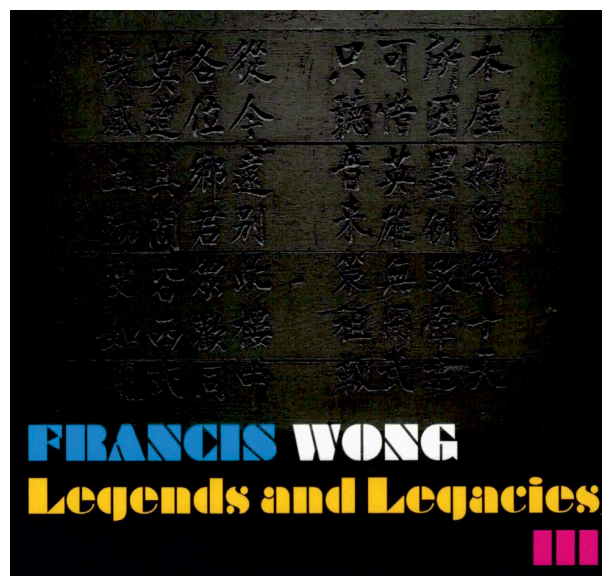
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Legends and Legacies III, Wong's 19th release as a leader on the 38 year-old Asian Improv label, is yet another example of the Asian Improv Nation, a nationwide collaboration of artists engaged in the struggle for racial equity and social justice.

Available online at asianimprovrecords.com/album
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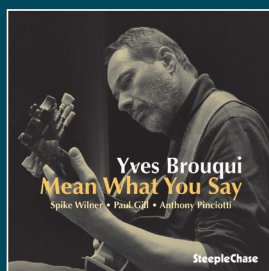
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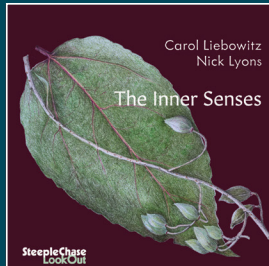
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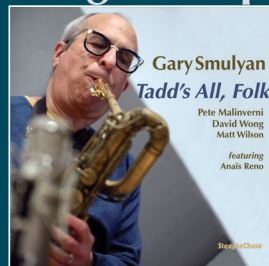


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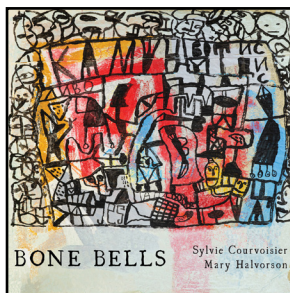
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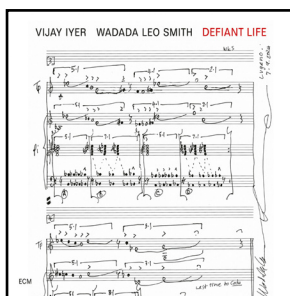
Bone Bells
 Sylvie Courvoisier/Mary Halvorson (Pyroclastic)
 by Ken Waxman

A sometime showcase for classic jazz players like Bill Evans and Jim Hall or Oscar Peterson and Joe Pass, pianist Sylvie Courvoisier and guitarist Mary Halvorson take time from their other projects for a more contemporary demonstration of duo interaction. On their third outing as a duo, the Swiss native-turned-Brooklynite Courvoisier and New Yorker Halvorson use contemporary music add-ons like the guitarist's pedal collection and her partner's piano preparations for a contemporary take on dual cooperation. The two also split compositional inspirations down the middle. With their playing neither as fragile as the Evans/Hall chamber impulses, nor as overt as Peterson/Pass' syncopated grooves, this pair adapts variations of those tropes to inventive ends and adds more surprises. The album closer "Cristellina E Lontano", for instance, is the most obvious swing piece that is taken at double time. Courvoisier lays down an undulating cushion of dynamic notes upon which Halvorson's slurred fingering studs dense tone echoes. In contrast "Beclouded" begins like the soundtrack to a countryside walk, then thumps into some parade band repetitions with measured guitar strum licks preserving the rhythm as the pianist lays into the keyboard like a mixture of Cecil Taylor and Meade Lux Lewis.

The most idiosyncratic tracks ("Nags Head Valse" and "Folded Secret") are even more distinctive. Narrative for the first subtly slides from a circus music-like piano pulse that intersects with guitar strums to switch downwards to sounds that could personify a ballerina's cold pirouette to music box tinkles. Meanwhile, the exposition of "Folded Secret" sneaks along, mixing piano string clips and vamps with guitar clangs and buzzes until a brief pivot to romanticism quickly amalgamates into a basic straight-ahead rhythm from both players.

By constantly changing references and rhythms, the tracks on *Bone Bells* reflect the originality of this duo's variations and the continued validity of piano-guitar interactions.

For more info visit pyroclasticrecords.com. Courvoisier is at *The Stone* at *The New School* May 17 (with Ned Rothenberg). Halvorson plays duo with Bill Frisell at *Roulette* May 3 (part of *Long Play Festival*) and is at *Roulette's* 2025 Gala honoring Anthony Braxton May 8. See Calendar.



Defiant Life
 Vijay Iyer/Wadada Leo Smith (ECM)
 by Marc Medwin

An utterance, a brief tonal complex neither completely percussive nor obviously pitched, cracks the surrounding silence with softly focused authority. This gently wise salvo from Wadada Leo Smith's trumpet,

echoed by a similar single-pitch piano understatement, inaugurates his second duo album with Vijay Iyer, while encapsulating the album's essence and exemplifying its title: *Defiant Life*. Each gesture defies expectation but in context, auguring succeeding events while elucidating previous occurrence, even between pieces. The electronic sonorities opening "Sumud" could not be more different than the prelude's inter-registral acoustic conclusion, but despite timbral diversity, so much of the pitch spectrum remains luminous. It's a gorgeous transition, prefiguring the way the octaves ending "Sumud" lead to those spare pianistic aphorisms, also octaves, with which Iyer begins "Floating River Requiem", Smith's homage to Patrice Lumumba (assassinated independence leader and first Prime Minister of the Democratic Republic of the Congo, 1960-61).

None of these observations should imply a stylistic disconnect. If anything, the duo's repartee has strengthened since the days of Smith's glorious Golden Quartet and the duo's 2015 debut album, *A Cosmic Rhythm with Each Stroke*. Each musician brings an accumulation of adjacent histories and attendant syntax to those moments of seeming disjuncture, which turn out to be symbiotic. Witness the way Smith's first phrase conjures simultaneous shades of Miles Davis' tone and John Coltrane's melodic openness as Iyer's electric piano bolsters "Kite", in memory of Palestinian journalist Refaat Alareer (the poet and activist killed in Gaza in 2023), or the ghostly and mutable ensemble Iyer evokes out of thin air on "Elegy-The Pilgrimage" as Smith's muted trumpet intones above it.

All comes together brilliantly on "Procession-Defiant Life". Iyer begins and ends on the same note, register and space of his points of departure. Smith's first two notes conjoin bliss and breath in a poignant phrase with sustain and decay to match. Best of all, as the trumpeter's infinitely varied articulations ebb and flow in counterpoint with his partner's arpeggiations and spacious pointillisms, a ghostly parade provides increasing support. Is it thunder, or ancestral percussion? With the dreamlike certainty of Debussy's sunken cathedral, various trans-registral power and rhythm glide glacially in and ultimately out of focus, leaving only resonant radiance and a breathtaking fade toward silence. The album is pure magic.

For more info visit ecmrecords.com. Iyer is at *The Jazz Gallery* May 30-31 (with Henry Threadgill). Smith is at *Roulette's* 2025 Gala honoring Anthony Braxton May 8. See Calendar.



Reid/Edwards/Coudoux
 Tomeka Reid, Isidora Edwards, Elisabeth Coudoux
 (Relative Pitch)
 Plays the Music of Julius Hemphill
 The Hemphill Stringtet (Out of Your Head)
 by Kurt Gottschalk

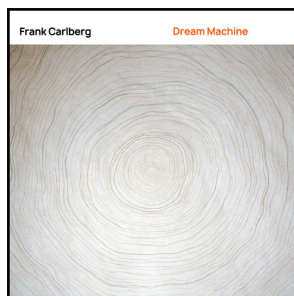
Tomeka Reid isn't just a player of the cello, she's a proponent. She has been slowly conducting a series of interviews with fellow cellists for eventual publication and since 2012 has organized the annual Chicago Jazz String Summit. Her own instrument has shared sonic space with the Art Ensemble of Chicago, Anthony Braxton's Tri-Centric Orchestra and Nicole Mitchell's Black Earth Ensemble, to name a few.

Her passion comes to play again in a cello trio with the Chilean, London-based Isidora Edwards and German Elisabeth Coudoux (who herself has recorded with free-improv cello quartet The Octopus). On *Reid/Edwards/Coudoux*, the three play four rich, sonorous, deep, sometimes murky improvisations that make the most of

the instrument's extensive range. It's a mysterious listen and their concise and cryptic accompanying text only does so much to clear the waters: "We maneuver through woody sounds created by individual movements and decisions. Our cello playing is free from classical patterns, a real achievement! It is not natural to develop one's own approach to this high culture instrument." Those words do, however, hint at just how thick and heady the album is, and at the same time how atmospheric it is, even down to the soft room noise. It's not necessarily an easy listen, but it is an evocative one: creaky rocking chair, distant horn, sparrows and sputters and throughout it all, some truly fine playing.

The Hemphill Stringtet represents a very different approach to string music. They are a traditional configuration—with Curtis Stewart and Sam Bardfeld (violins), Stephanie Griffin (viola) and Reid (cello)—dedicated to the music of Julius Hemphill, perhaps best known as a founder of the World Saxophone Quartet. A few years before his death in 1995, and after a reportedly contentious ousting from the quartet, he upped the game to a saxophone sextet for the album *Fat Man and the Hard Blues* (Black Saint, 1991). He was clearly interested in arranging for like voices, so a string quartet was a natural. He set three Charles Mingus compositions for strings ("Nostalgia in Times Square", "Alice in Wonderland" and "Better Get Hit in Your Soul"), presented here and representing close to half of the playing time of The Hemphill Stringtet's *Plays the Music of Julius Hemphill*. The balance of the program is made up of new arrangements of four of Hemphill's multiple saxophone compositions: "Revue" (probably the most familiar Hemphill tune in the set) and a pairing of "My First Winter" and "Touchic"—all initially recorded by the quartet—and "Choo Choo", recorded by the Julius Hemphill Sextet on the posthumous *At Dr. King's Table* (New World Countercurrents, 1997), under the guidance of Marty Ehrlich. This is not, however, staid string music. Hemphill didn't need a rhythm section to make his saxes swing, and likewise, the Stringtet is very much a jazz band, regardless of instrumentation. They play heads, variations and solos that soar. Reid carries bass lines quite adeptly when needed, and even on the somber "My First Winter", Hemphill's joyous spirit shines through.

For more info visit relativepitchrecords.com and outofyourheadrecords.com. Tomeka Reid is at BRIC Ballroom May 3-4 (part of Long Play Festival), Roulette's 2025 Gala honoring Anthony Braxton May 8, and Park Avenue Armory May 20 (with Sofia Jernberg). See Calendar.



Dream Machine
Frank Carlberg (Red Piano)
by George Kanzler

Pianist Frank Carlberg's last album was the big band *Elegy for Thelonious*. Here on *Dream Machine* he leads a quintet with the capacious sonic diversity and range of that big band. This wide sonic range stems from Carlberg's use of two keyboardists: the leader's piano and Rhodes, and Leo Genovese's Hammond B3 and Farfisa organs plus synthesizers. Rounding out the quintet are Hery Paz (tenor), John Hébert (bass) and Dan Weiss (drums). The leader, whose composing philosophy asserts that music should be about more than just music, says that this work includes inspirations from the fairground, circus and cinema. The title of the album references an early sci-fi invention. According to

Carlberg it was "a rotating cylindrical object that could put someone in a dreamlike state by sitting in front of the machine with one's eyes closed." Four short "Dream" pieces occurring sporadically throughout the other nine tracks are meant to represent those "dreamscapes."

The first, "Dream I", is meant to conjure the barker in a carnival, the hurdy-gurdy-like bounce of the Farfisa-led piece ushering the listener into the album's world. If Carlberg's two last big band albums were inspired by, as well as a tribute to, Thelonious Monk, the music here more reflects the influence of Charles Mingus. Such Mingus tropes as acceleration and deceleration of tempi, sudden contrasts in volume, overlapping or concurrent soloing, rhythmic dropouts, a cappella interludes and shifting melodies, as well as novel combinations, occur on many of the longer tracks.

Genovese's Farfisa work brings that carny feel to "Reconstruction", before the tempo takes off and the ensemble becomes fast and furious to usher in a Paz tenor solo bordering on the chaotic, which ends with a rhythmic dropout for the leader's piano solo. It is eventually joined by pizzicato bass leading to a massed ensemble laying the table for a drum solo before the carny-like theme returns. The Mingus influence is also palpable on "Search and Rescue", as keyboard long tones swirl around to usher in another Paz solo over an accelerating tempo that eventually gives way to an a cappella tenor saxophone interlude. An elegiac mood, heightened by arco bass, ends the album wistfully.

For more info visit frankcarlbergmusic.com. Carlberg is at Bar Bayeux May 1. See Calendar.

KEITH JARRETT
THE OLD COUNTRY
GARY PEACOCK
PAUL MOTIAN

More from the Deer Head Inn ECM

The Old Country
Keith Jarrett, Gary Peacock, Paul Motian (ECM)
by Scott Yanow

The previously unreleased *The Old Country* was performed at the same September 16, 1992 engagement as the lauded 1994 ECM release, *At The Deer Head Inn*. It was the only time that pianist Keith Jarrett teamed up with both bassist Gary Peacock (from Jarrett's Standards Trio of 1983-2009) and drummer Paul Motian. The pianist had recorded with Motian as early as his 1967 album *Life Between The Exit Signs* and on a regular basis with his classic American Quartet (1971-76) but not at all in the years since. In contrast, Peacock and Motian recorded together frequently through the years including with pianists Paul Bley, Bill Evans (*Trio '64*), Marilyn Crispell, Martial Solal and Masabumi Kikuchi (in the group Tethered Moon).

While Motian here displays a slightly lighter and freer touch than Jack DeJohnette, in reality the music on *The Old Country* is quite similar to what was generally heard by Jarrett's Standards Trio. Peacock gets some solos and Motian takes a few breaks, but the pianist is very much the lead voice throughout, even starting some of the songs with long unaccompanied passages. The group performs eight mostly well-known standards, beginning with an uptempo rendition of "Everything I Love" and a sensitive interpretation of "I Fall in Love Too Easily". "Straight No Chaser" and "All of You" find the trio stretching out at a swinging pace with Jarrett avoiding the predictable and creating a nonstop flurry of ideas. The other selections include an affectionate rendition of "Someday My Prince Will Come", an extensive nearly 13-minute treatment of the title track (composed by Nat Adderley), which includes a long

closing vamp, as well as "Golden Earrings" and "How Long Has This Been Going On".

Keith Jarrett and his Standards Trio recorded at least 20 albums during 1983-2003, plus a final release (*Somewhere*) in 2009. Listeners who enjoy the music of that classic group will certainly find *The Old Country* to be well worth their time, particularly since none of the three musicians can be heard live anymore. Both the bassist and drummer have since passed on (Peacock in 2020 and Motian in 2011) and Jarrett (who turns 80 this month) no longer performs, after suffering multiple strokes in 2018.

For more info visit ecmrecords.com

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HUESO (Food)
For These Streets (Out Of Your Head)
Adam O'Farrill
 by Jeff Cebulski

With his eloquent, piquant tone and organic improvisation, trumpeter Adam O'Farrill is a musician one cannot ignore. As a leader and composer, he has carved his own path in the world of chamber jazz, creating modal and often abstract canvasses for his cosmopolitan themes informed by deep cultural investigation. O'Farrill's two latest releases testify to his artistic resolve.

Released late last year with his quartet Stranger Days, *HUESO* was motivated in part by a residency O'Farrill and the ensemble took at an organic farm in Maine to reinvigorate themselves. The refreshed participants gel as the leader and Xavier Del Castillo (tenor) establish a vigorous tag-team relationship, while Walter Stinson (bass) and the leader's brother Zack O'Farrill (drums) provide a percussive spine. They begin with a two-part interpretation of Nigel Godrich and Thom Yorke's "Truth Ray", where the trumpeter plays a solo coda before the quartet renders an elliptical tone poem that prances atop the song's chordal pattern. "Dodging Roses" has a bebop vibe, with a repeating sax riff that supports Stinson's energetic solo before the two horn players engage in duo antics, leading to an extended trumpet expression that exemplifies O'Farrill's

angular style. The title cut rides a faintly Latin rhythmic flow while the leader and Del Castillo mirror, separate, and return over Stinson's dark, dramatic phrases and the drummer's percolation.

O'Farrill's newest album, *For These Streets*, is a chamber short story collection, arranged and produced to signify an octet's individual performers as characters that communicate in tandem and in counterpoint as they build to resolution. Influenced by Henry Miller's *Tropic of Cancer*, the composer dove deeply into the literary, theatrical and musical culture of the '30s and then applied his observations to music, exploring images and motifs that reflect conflicted feelings about Brooklyn, his home. Key to the album's efficacy are two central figures, Mary Halvorson (guitar) and Patricia Brennan (vibes), and the dynamic rhythm section of Tyrone Allen II (bass) and Tomas Fujiwara (drums). Besides O'Farrill, the horn section—including David Leon (alto, flute), Kevin Sun (tenor, clarinet) and Kalun Leung (trombone, euphonium)—is interspaced in the chromatic environment provided by Halvorson and Brennan. The guitarist's languid chords lead the opening song "Swimmers", in quick juxtaposition with talkative horn sequences bolstered by Stinson's insistent bass and Fujiwara's peripatetic drumming, while Brennan comps with bright flourishes. "Nocturno, 1932" paints a more delicate, moody picture that is revved up in "Migration", with Leung's trombone heading the horn quartet, creating an image of a city in transition. The vibraphonist's solo, neatly paired with the rhythm section, fits and spurts while Halvorson drops in deft conversational notes. "And So On" amps up the drama, with the trumpeter's squawking horn pitted against Brennan's placid phrases before a prolonged abstract section that suggests a social dissonance.

HUESO and *For These Streets* are energized by Adam

O'Farrill's constant inquisitiveness, serious concern for life quality and knack for expressive chamber arrangements that provide thoughtful postmodern contexts for the serious listener.

For more info visit foodmusic.co.uk, outofyourheadrecords.com. O'Farrill is at Close Up May 4. See Calendar.



What Happens Next
Ray Suhy/Lewis Porter Quartet (Sunnyside)
 by Mike Shanley

On paper, this seems like a pairing that might never work: the guitarist for the death metal band Six Feet Under and a pianist-scholar who has written a biography of John Coltrane. But respectively, Ray Suhy and Lewis Porter crossed paths while playing with saxophonist Allen Lowe, who wouldn't hire a musician based on what the papers might say. Along with helping bring Lowe's signature work, *Blues Project*, to life, Suhy and Porter now have three albums together, which brings up their mutual compatibility.

Regardless of what he unleashes in his other band, Suhy favors a clean, crisp sound in this quartet, which is completed by Joris Teepe (bass) and Rudy Royston (drums). When the opportunity comes up for some

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shredding, in the fleet “Saturn”, for example, he thinks nothing of bending notes and yowling a bit. But he sounds just as comfortable playing in unison with the pianist in “A Hopeful Song”, the latter a Porter tune with a funky theme that evokes the best qualities of pop jazz. Porter often comes off like the edgy yang to Suhy’s lithe ying. “Volition” is fueled by turbulence in the rhythm section, with the bassist and drummer nearly dueling with Porter for the spotlight, which inspires some creative fire from the pianist. After the clean opening in “Four Worlds”, he makes some dissonant staccato jaunts up the keyboard while Royston rolls behind him. The duo also digs into music history. “Brake’s Sake” (one of Thelonious Monk’s deep cuts) is a fun romp, especially when Teepe picks up on the buoyant feeling of the composer. “All the Things and Then Some” borrows the often-heard changes from Jerome Kern and Oscar Hammerstein’s “All the Things You Are” and proves these old standards still have life in them. “Ralos” presents a contrafact of the jazz standard “Solar”, a piece usually attributed to Miles Davis (the composer, however, is guitarist Chuck Wayne), with Suhy unleashing a haunting, echoey guitar sound that eventually climaxes with some fast picking.

What Happens Next proves to be an appropriate title. Even in a rather straightforward setting, Suhy and Porter come up with ideas that can’t be accurately predicted.

For more info visit sunnysiderecords.com. Suhy and Porter are at the National Jazz Museum in Harlem May 8 (with Allen Lowe). See Calendar.



Jazz Fest
Peter Evans/Petter Eldh (More Is More)
by Stuart Broomer

Trumpeter Peter Evans and Swedish bassist Petter Eldh have played together for years, sharing a similarly mercurial creativity, pressing the limits of technique, technology and genre. Eldh is a virtuoso of sonic technology, notably adding a bizarre electronic dimension to the saxophone-heavy group Koma Saxo. The Bandcamp copywriter warns that *Jazz Fest* is “their most vulgar creation to date.” The notes also inform that it was “produced...2023-2024 in Berlin,” which might seem like a long time to produce six tracks totaling just 21 minutes of music, but this EP is no conventional recording.

The shifting group of musicians, from three to eight per track, includes Alice Teyssier (flutes, voice), Joel Ross (vibraphone) and Michael Shekwoaga Ode (drums), while saxophonists Immanuel Wilkins and Dave Liebman each appear twice. Others make single appearances. Individual musicians also play multiple instruments on a single piece. The title *Jazz Fest* is a playful descriptor as well as a key. While the music has the variety of a festival, its distinguishing feature is the level of processing involved. At times the music suggests the work of George Russell heard in the sonic equivalent of a funhouse mirror.

“Dirrty Cop” presents the smallest “ensemble” — just Evans (flugelhorn, piccolo trumpet), Eldh (electric bass and production) and Wilkins (alto)—but it’s a virtual *film noir* soundtrack. After a brief intro of street noise and a woman talking, the track has Evans soloing on piccolo trumpet over his own over-dubbed brass choir that reaches well into the trombone register. There’s also some percussive sizzle under Wilkins’ keening, lyrical solo before that “brass ensemble” joins

in. “Wave” includes eight people with Evans’ doubling flugelhorn and piccolo trumpet plus Teyssier’s flute, alto flute and voice, foregrounding the role of drummer Ode, here likely processed for sudden decelerations. The concluding “HIME” has a repeating pattern that sounds like doubled piccolo trumpet parts, just microscopically out of sync.

For sheer post-modernity, this album might be filed with Mostly Other People Do the Killing’s *Blue*, that note-for-note remake of *Kind of Blue* with Evans in the role of Miles Davis.

For more info visit moreismorerecords.com. Evans is at *Roulette May 2* (part of Long Play Festival), and at *Close Up May 17*. See Calendar.



At Club Danshaku NY
Ron McClure Trio (SteepleChase)
by Andrew Schinder

In 1993, veteran bassist Ron McClure teamed up with pianist Don Friedman (who would have turned 90 this month) and guitarist Vic Juris for a gig at Club Danshaku, formerly located on Manhattan’s Upper East Side. All three players had been mainstays of the New York jazz scene (McClure still is, the other two have since passed away), if slightly unheralded across the greater musical ecosystem. Unbeknownst to the trio, McClure’s wife, Michiyo Tanaka, secretly recorded the gig (she apparently made a habit of doing so at the numerous shows she attended). Following a fairly convoluted sequence of events, the tape was found over 30 years later in McClure’s SOHO apartment during a much-needed paint job. The bassist, surprised at what was uncovered, soon took the tape to a sound engineer to try to make a commercial release out of it.

Reviewing the merits of *At Club Danshaku NY* as an album seems a bit inappropriate, as it was obviously never intended to be one: a tape recorder hidden in a handbag is a far cry from a modern recording studio. Thus, despite the best efforts of the sound engineer, the quality of the recording is fairly substandard (for example, background noise from attendees at the club is often heard). Nevertheless, it proves to be a vital artifact of the NYC jazz scene of the early ’90s (Friedman was a roommate of legendary Bill Evans bassist Scott LaFaro, for instance). All three performers were and have moreso become important figures in the mix of 20th century jazz icons, but they had never played together as a trio before this gig, and yet they didn’t need any time to develop chemistry with each other, as is evident in this striking live concert performance.

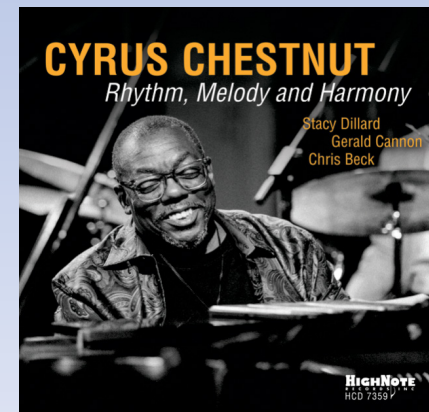
During the show, the trio mixed standards and originals. The Dave Brubeck classic “In Your Own Sweet Way” opens the set, with the musicians giving the ballad an uptempo interpretation. They give similar treatment to Rodgers and Hart’s “My Romance” (famously covered by the Bill Evans Trio on *Waltz for Debby*), with Juris’ guitar interpretation adding a new dimension to what is most typically a piece for piano trio. McClure’s bass shines on the original “Golden Earrings”, finding his way in between the piano and guitar masters.

Though two thirds of this trio have since passed, they have left behind a treasure. The jazz community is forever grateful that a SoHo apartment finally received its paint job.

For more info visit steeplechase.dk

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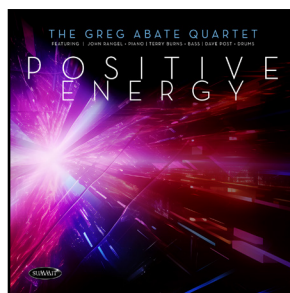
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Positive Energy
Greg Abate (Summit)
by Scott Yanow

Veteran saxophonist Greg Abate (who turns 78 this month), while based in New England, has been visiting New Mexico on a yearly basis for quite some time. While there he always renews his ties with pianist John Rangel, with whom he has collaborated for 16 years. Despite their longtime friendship, however, *Positive Energy* turns out to be their first recording together.

While Abate is skilled on several reed instruments, including flute, he sticks to the alto (his strongest axe) throughout the new album. A superior bop-based player, here he is heard adapting to the modal playing of Rangel, and sounding at his most modern. The quartet, with Terry Burns (bass) and David Post (drums), each who have occasional brief solos, performs six Abate originals, four songs by the pianist plus one standard ("Easy Living").

The new material, which falls into the modern post-bop mainstream, inspires consistently inventive statements by Abate and Rangel. The album opening title track has the pianist playing a rhythm a little reminiscent of "Seven Steps to Heaven", while the melody and chord changes are quite original. While one could imagine Thelonious Monk composing Rangel's dark "Monkism", he makes no attempt to mimic Monk and instead plays in his own adventurous style. "Lookin' Ahead" lives up to its title with the leader stretching himself and sounding quite passionate. Some of the other songs include the jazz waltz "Hazy Moon", "Song for My Brother" (which has some soulful piano), Rangel's somewhat mournful "Little Bird" and his "Growing All the Time" (a relative of "What Is This Thing Called Love"). The latter, along with "J.A.G." (based on "When Lights Are Low"), is the most boppish of the originals. "Giving Flight to Imagination" and "Deep Seated Reality" are serious modal numbers that feature the pianist in top form, while the alto saxophonist makes a masterful statement on "Easy Living".

Greg Abate and John Rangel audibly bring out the best in each other throughout *Positive Energy*.

For more info visit summitrecords.com. Abate is at Smalls May 10 and Jazz Forum May 11. See Calendar and 100 Miles Out.



China Afro Cuba
Gonzalo Rubalcaba/Dongfeng Liu (ZOHO)
by Ken Dryden

Duo piano albums have long been an opportunity for two pianists to both blend and contrast their approach to the instrument. The challenge, however, is not only to anticipate the direction of the other musician but to create unique, intriguing music. Veteran pianist Gonzalo Rubalcaba, a native of Cuba, has been a master

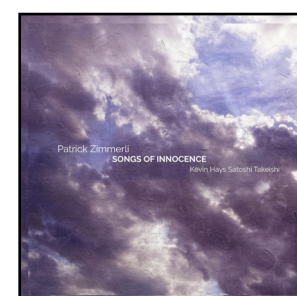
of a wide range of styles over his long career, though best known as a prominent Afro-Cuban and salsa player. Here he joins Dongfeng Liu, born and raised in China, to create a unique blend of traditional Chinese music and jazz. The album title gives the impression that this is strictly "Chinese Music Meets Afro-Cuban Jazz," but the pianists cover far more stylistic ground beyond that dynamic.

The traditional Chinese song "Jasmine Flower" begins with a whisper in a traditional setting before blossoming into a playful mood, gradually working into a blazing Afro-Cuban romp that signals the pianists are of one mind. Another traditional song, "Kangding Love Song", takes on a bluesy air with a touch of funk. "The Moon Represents My Heart" is a modern Chinese pop song, written by Taiwan-born Weng Ching-hsi (1936-2012) for the late vocalist Teresa Teng. It is treated as a tender ballad without flourishes. Their interpretation of the traditional Chinese piece "Lofty Mountains and Flowing Waters" initially conveys the imagery of its title with a sense of majesty and drama, though as the tempo builds, it is transformed into a virtuoso Latin arrangement.

The album highlight is the lyrical medley of He Zhanhao's "The Butterfly Lovers" and the Harold Arlen, E.Y. Harburg standard "Over the Rainbow", though the Afro-Cuban rhythm here is more subtle. Bassist Scott LaFaro's "Gloria's Steps" (originally recorded and published as "Gloria's Step") was a staple of the Bill Evans Trio when LaFaro was a member. The piano duo introduces it in a straight-ahead manner, but quickly detours onto a new path that navigates many twists and turns, barely acknowledging its roots. Xian Xinghai's "Ode to the Yellow River", a number written during Japan's invasion of China, initially adds an infectious Afro-Cuban bass line, though the center of the piece incorporates snippets of bop and gospel accents too.

China Afro Cuba succeeds well due to the chemistry and combined vision of Gonzalo Rubalcaba and Dongfeng Liu.

For more info visit zohomusic.com. Liu is at Queens Public Library May 3. See Calendar.



Songs of Innocence
Patrick Zimmerli (Emergence Music Productions)
by John Pietaro

Crossing boundaries, *Songs of Innocence*, the 14th album of Patrick Zimmerli, is the first on the saxophonist-composer's own self-released imprint, Emergence Music Productions, and seemingly his first inspired by iconic poet William Blake (1757-1827). Blake was a revolutionary and comrade of Thomas Paine, Mary Wollstonecraft, William Godwin and other dissident intellectuals of his day. He embraced simplicity and naivete within poetry while artfully examining harsh and dark elements, particularly in *Songs of Innocence and Experience* (1794), a work inspired by children's literature and nursery rhyme, yet imbedded with aspects of pain and loss. Even a Blake scholar possibly couldn't identify which Zimmerli works directly speak of Blake's 23-poem collection, nor does the leader ever cite specifics, so the listener must assume that the inspiration is overall.

There are a few references, however, that are connected to Blake, including "Dreamscape" with its soft melodic phrases and conflicting crashing chords,

under a searching saxophone call on Blake's "A Dream":

"Once a dream did weave a shade/O'er my Angel-guarded bed/That an Emmet lost its way/Where on grass methought I lay

Troubled wilder and forlorn/Dark benighted travel-worn/Over many a tangled spray/All heart-broke I heard her say."

Additionally, the album opener "60 Morningside" appears to be connected to Blake's "The Echoing Green":

"The Sun does arise/And make happy the skies/The merry bells ring/To welcome the Spring

The sky-lark and thrush/The birds of the bush/Sing louder around/To the bells' cheerful sound/While our sports shall be seen/On the Echoing Green."

One can almost hear sparrows in the uptown trees against pianist Kevin Hays' repetitive Latin-esque phrasing (recalling Chick Corea), carried gently by Satoshi Takeishi's soft, rollicking drumset patterns, and the leader's celebratory Paul Winter-like soprano playing. The pure rhythmicity and major nines paint a vision of early mornings in the park, but the imagery is also relevant to Blake's somewhat darker "Sunrise".

For more info visit patrickzimmerli.com. The album release concerts are at The Falcon May 15, Firehouse 12 May 16 and Blue Gallery May 17. See Calendar and 100 Miles Out.



Every Now And Then
Cory Weeds Meets Champion Fulton (Cellar Music)
At Home
Champion Fulton & Klas Lindquist (Turtle Bay)
by Marilyn Lester

Pianist-vocalist Champion Fulton has, in a 20-year career, been a leader on nearly as many albums. Her piano style is mainstream jazz and her voice reliably sweet (but not without depth) and attuned to swing; both sides of her artistry are delightfully integrated, working as a well-oiled machine. That dual ability extends to and works particularly well with musical partnerships.

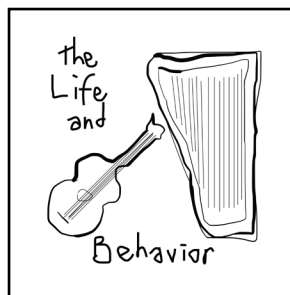
In *Every Now And Then*, the collaboration with Cory Weeds is easy and homey. The two have been playing together for over a decade and have recorded three times previously. Canadian Weeds is not only a saxophonist but owner of the Cellar Music label, and for this outing (Weeds heard exclusively playing alto) the two recorded live in a studio outside Calgary. The result is a satisfying eight-track release, wherein the first cut, "Boss Tutch", establishes the ease and seeming spontaneity the two create musically. The tune is also a showcase for their respective chops, a dynamic repeated on the Fulton original, the melodic "That's Not Your Donut". She is also well-known for her extensive repertoire of standards, which includes hidden gems. In the lesser-known "Carry Me Back to Old Manhattan", her vocals are charmingly witty in this novelty story song about a city girl having had quite enough of rustic, country life. The album also has its share of blues-based numbers. "Linger in My Arms a Little Longer" is a tune evoking a 1930s roadhouse, while "Every Now and Then" conjures images of couples slow dancing in that establishment. Two uptempo standards also engage: a playful "Too Marvelous for Words" and a swinging "It's Alright With Me" with phrasing by Fulton that borders on vocalese.

With 40-something recordings to his credit, Swedish saxophonist-clarinetist and composer Klas

Lindquist meshes so perfectly with Fulton's artistry that the title *At Home* is a telling descriptive—and in fact, the recording was captured in Turtle Bay label founder, Scott Asen's living room. In ten tracks of standards, the two weave a tapestry of music, playing in and out and over and under each other as well as in spotlight moments, all quite mesmerizing. Lindquist is front and center for a bluesy instrumental, "Don't Do That to Me" and, with his clarinet playing featured, on "Serenade in Blue". Yet "Besame Mucho", a haunting number, offers a missed opportunity: it's the perfect vehicle for a vocal interpretation, missing from this instrumental rendition, especially since Fulton revealed what she's capable of in the slow, languorous and extended (seven minutes, 44 seconds) rendition of "The Very Thought of You". Another stylistic miss is in the torch song, "Someday You'll Be Sorry", which is rendered far too cheerfully. A treat, however, is "Tea for Two", that 1924 ditty with place-holder lyrics never changed, sung here with the hardly ever-heard verse.

Both duo albums are catnip for Fulton fans. Each is an easy listen, perfect for kicking back and simply enjoying.

For more info visit cellarlive.com and turtlebayrecords.com. Fulton is at The Django May 22, Mezzrow May 23-24 and Jersey City Jazz Fest May 27. See Calendar and 100 Miles Out.



The Life and Behavior
Fred Frith/Shelley Burgon (Relative Pitch)
by Brad Cohan

The wildly innovative and perennially influential arc of guitarist and composer Fred Frith is the stuff of legend. From the prog rock and improvisatory explorations of Henry Cow to his 1974 six-string touchstone *Guitar Solos*, he moved on to a still-burgeoning discography and continues to birth new sonic languages with each and every recording, proving himself a true original. Frith's milieu embraces a treasure trove of collaborations, particularly of the duo variety—basically a who's-who of the avant garde: from John Zorn, Anthony Braxton and John Butcher to Barry Guy, Henry Kaiser and Ikue Mori, to name just a very few.

The Life and Behavior adds Shelley Burgon to that list. A dauntless composer, harpist and sound artist, Burgon brings her own exceptional CV to the table, having played and recorded with Björk, Zeena Parkins and Elliott Sharp, among many other luminaries. This meeting of deeply adventurous minds is an organic pairing, due in large part to Burgon having studied with Frith at Mills College. Recorded in Oakland in 2002 and 2005, this album bears the fruit of their unique kinship, one which articulates a colorful dialogue, rich with warm fingerpicking, jarring dissonance, bucolic strumming and percussive clatter. Most of all, the twelve improvisations that make up the set show the two in seemingly loose and relaxed mode as they sketch captivating minimalist, spellbinding soundscapes.

Album opener "Memory Lane" immediately throws the listener for a loop in quite a good way. The tune is strummy and melodic, glowing like the California sun where this music was recorded. Accessible yet unexpected, it invokes the work of rock band Sonic Youth if they were to jam on acoustic guitar and harp. Despite seven of the dozen pieces recorded in 2002 and the remaining three years later, the flow is seamless—

and the spectrum of sound Frith and Burgon devise can have you guessing who's playing what. "Skipped a Beat" first screeches and bangs before gorgeous harp stylings swoop in; "Every Word I Say" is akin to a haunted house of eerie, skronky transmissions; "Your Sweet Time" shows the pair in a dissonant twang duel.

The scope of tones and textures that *The Life and Behavior* exudes achieves levels of otherworldliness, all while creating a mood of playful eccentricity. It may be an archival recording, but it's not to be missed.

For more info visit relativepitchrecords.com. Frith plays solo at Irondale Center May 3 (part of Long Play Festival), and is at The Stone at The New School May 12-14. See Calendar.

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(LEST WE FORGET CONTINUED FROM PAGE 10)

Armstrong's career. Riccardi says that, "Lil earned her place in the pantheon by being the architect of Louis Armstrong's stardom." It was Hardin who gave Armstrong the push to leave Oliver, and later, to leave Fletcher Henderson, and go out on his own. Riccardi notes: "Louis might have remained a very talented sideman for much of his career. For that alone, Lil's role in Louis' story—and the story of jazz history in general—is secure." Cracks in the relationship began to appear in 1925. The couple separated in 1931 over Armstrong's affair with dancer Alpha Smith, and finally divorced in 1938.

Hardin was prolific in the '30s, including accompanying and recording with blues vocalist Alberta Hunter in a group with trumpeter Charlie Shavers, clarinetist Buster Bailey and bassist Wellman Braud. But by the late '40s, she worked mostly as a piano-vocalist soloist. She remained in music, based in Chicago, and by the '50s, her activities were measured. In 1961 she recorded a volume for Riverside's *Chicago: The Living Legends* series (with bassist Pops Foster, clarinetists Darnell Howard and Franz Jackson, et al.), which led to an NBC network special, *Chicago and All That Jazz*—and a follow-up album in 1962 on Verve. In the '60s, Hardin appeared in several Broadway shows and made a series of vocal sides for Decca. A month after Armstrong died in July 1971, at a televised memorial concert for him, Hardin suffered a heart attack, collapsed onstage and died on the way to the hospital.

Says Riccardi, "Personally, I've been thrilled to see younger musicians in the 21st century, such as pianist Caili O'Doherty, paying more attention to Lil as a complete person, studying her background, studying her solos, digging up lesser-known compositions and giving them a modern spin. Lil was much more than just the woman behind Louis Armstrong. She was a pioneer in her own right and it's about time that she's being treated that way."

For more info visit louisarmstronghouse.org

Recommended Listening:

- King Oliver's Creole Jazz Band—*Centennial* (Archeophone, 1923)
- Louis Armstrong—*The Complete Hot Five and Hot Seven Recordings* (Columbia-Legacy, 1925-30)
- Johnny Dodds—*Definitive Dodds* (Retrieval, 1926-27)
- Lil Hardin Armstrong and Her Swing Orchestra—*The Chronological* (Classics, 1936-40)
- Sidney Bechet Trio—*New Orleans In Paris* (Vogue, 1952)
- Lil Hardin Armstrong and Her Orchestra—*Chicago: The Living Legends* (Riverside, 1961)

(INTERVIEW CONTINUED FROM PAGE 6)

and psychologically. But if you're asking me about the scene, the scene has nothing to do with me. The scene is created by other people, many of them who have the power to make decisions that I might not agree with, so I have nothing to do with that.

TNYCJR: Have you always avoided the music scene and carved your own path?

PRIETO: You better stay clear or you become what people [expect from you.] I do music because this is what I do and have been doing all my life. I don't know what's happening in the music industry but I am able to see it's not getting better. People have an optimistic [view] of things but I don't see that. I see that the music business has become more entertainment than music. It has become more fake and hollow. I'll keep doing the music that I like doing until I get tired and retire.

TNYCJR: Has it always been like that?

PRIETO: No, I don't think so. There was a sense of culture and people in the music business had a sense of what music is and what direction it should be going, respecting individuality. Now everyone has to be the same. The people that have become successful all sound the same. Before, there were people with culture, now it's all about business and money. It has little to nothing to do with music...I just think it's a hollow state in the music business, or whatever it's called. I wouldn't even call it a music business anymore: where's the music and where's the business?

TNYCJR: That loss of culture reminds me of a quote of yours from a *DownBeat* interview, "The only reason we have a Charlie Parker is because there is one Charlie Parker. If we had a thousand, it wouldn't be Charlie Parker." Everyone is trying to fit the mold of what they expect the general public will like rather than creating their own art.

PRIETO: We live in a fake society and this has increased big time. This affects the culture of people, attention span, the level of intelligence and the behavior. Music cannot escape that because it is made by humans. If humans are affected by those things, then the music is going to be affected as well.

TNYCJR: Is this the general consensus within the jazz community and people will pretend to put a different optimistic spin on the future of the genre?

PRIETO: I don't know. I've lived [through] a few things in my life already and I don't understand how positive it can be if it keeps going in that direction. People are just pretending to give each other calm and relief and optimism to avoid the pain of confronting reality. I'm not that kind of person, I cannot deal with this because when you know, you know. After your eyes have been opened then it's hard to close them and ignore that reality.

For more info visit dafnisonmusic.com. Prieto is at Birdland May 6 (with Shelly Berg Trio) and The Jazz Gallery May 30-31 (with Henry Threadgill and Vijay Iyer). See Calendar.

Recommended Listening:

- Henry Threadgill & Make A Move—*Everybody's Mouth's A Book* (Pi Recordings, 2001)
- Arturo O'Farrill—*Live in Brooklyn* (ZOHO, 2003)
- Dafnis Prieto—*About the Monks* (ZOHO, 2005)
- Michel Camilo—*Spirit of the Moment* (Telarc Jazz, 2006)
- Dafnis Prieto Si o Si Quartet—*Live at Jazz Standard NYC* (Dafnison Music, 2009)
- Dafnis Prieto Sextet—*Transparency* (Dafnison Music, 2020)

(BIG EARS CONTINUED FROM PAGE 12)

they tend to do), meaning that at points Georgia Hubley was the Arkestra's drummer and Ira Kaplan their vocalist and guitarist. The set varied widely, with such familiar Ra fare as "Space Is the Place", "Rocket Number 9" and "We Travel the Spaceways", trading off with Yo La Tengo tunes that included Kaplan and Hubley harmonizing on their gentle ballad "Dreaming". There was a sublime musical rapport—these rockers like noise as much as the jazzers do, and their set opener featured delightful cacophony.

The current edition of **Fieldwork** is a 20-year partnership between Vijay Iyer (piano, keyboards), Steve Lehman (alto) and Tyshawn Sorey (drums). The group was both loud and intense, with bursts of melody and amped-up collective improvisation. Lehman's solo

spot proceeded in squeaks, squawks and short staccato bursts before the trio's explosive entrance. Sorey played like a man possessed, making Iyer's contributions not always audible—but certainly *felt* in any case. Drummer **Barry Altschul** led Axiom 5, an all-star unit with Jon Irabagon (saxophone), Uri Caine (piano) and Mark Helias (bass). The octogenarian leader showed he remains as explosive on the skins now as he was in bands with Chick Corea, Anthony Braxton, Dave Holland, Paul Bley and others. Pianist **Kris Davis**, in a tight trio with regular collaborators Robert Hurst (bass) and Johnathan Blake (drums), proved worthy of all the accolades. They played music from the leader's latest, *Run the Gauntlet* ("Little Footsteps" and the title track) as well as some older songs plus the new and as-yet unrecorded "Congestion Pricing". As played, the pieces tend to be expansive (averaging 10-15 minutes each), shifting tone and tempo abruptly with wonderful dramatic effect.

Does British saxophonist **Alabaster DePlume** play jazz? I'm not sure, but does it matter? Not at Big Ears. Heard in a trio with Jeremiah Chiu (piano, ambient electronics) and Gregory Uhlmann (guitar), the leader's extremely breathy tenor playing is like none other, yet perhaps like Ben Webster's if taken to an extreme. He whispers into the instrument, and the result is strikingly original. Big Ears' emphasis is on musicians who are not only on the cutting-edge, but those who are making their mark now, which includes veteran musicians and young turks alike. A few acts that were missed (because you simply can't catch everybody at Big Ears) were esperanza spalding, Wadada Leo Smith (in various configurations), Joe Lovano's Paramount Quartet, Nels Cline's Consentrik Quartet and violinist Jenny Scheinman's All Species Parade with three guitarists—Frisell, Cline and Julian Lage. Sadly there was a cancellation from the highly anticipated Asha Puthli, the Indian-American singer who appeared on Ornette Coleman's *Science Fiction* (Columbia, 1972).

Other groups, which played jazz-adjacent music, included **Rich Ruth**, a thrilling group of improvisers and close listeners that also has its prog rock roots. Guitarist-keyboard explorer **Michael Rother**, the German rock pioneer—who played with Kraftwerk, Neu! and Harmonia—revisited his high-energy back pages with wife Vittoria Maccabruni (electronics), Franz Bargmann (guitar) and the wholly impressive powerhouse Hans Lampe (drums). It was a rare chance to hear this kind of music in the U.S. Immersion, the duo of former Wire songwriter and vocalist **Colin Newman** and his partner, singer-sound artist Malka Spigel, performed ecstatic trance music in darkness in front of a screen, which featured rapidly moving videos reminiscent of the light shows during the heyday of the Fillmore East and was just one of many shows that required "we're at capacity" announcements. There was the young **Magic Tuber String Band**, from Durham, NC, which played music based in old-time country but used it as a template for some striking original compositions that had both jazz and classical allusions. Courtney Werner proved to be an outstanding fiddle player, while Evan Morgan performed captivating drone-type sonics on pump organ.

At Big Ears, it is wholly possible to go from explosive jazz to quiet folk in venues along Gay Street, which are all within walking distance, from the historic, opulent Tennessee Theater to the Civic Auditorium, the most accommodating of the venues. As the festival site description aptly states of its mission in music and the overall experience since its inaugural 2009 edition, Big Ears presents "...joyful, meaningful, and transcendent cultural experiences that defy boundaries, fuel curiosity, ignite the spirit, and nourish the soul." Here's to more of the same with 2026's programming, which of course will prove to be anything but the same in open- and big-ear sounds.

For more info visit bigearsfestival.org

(BERGAMO CONTINUED FROM PAGE 12)

In the sold-out, magnificent Donizetti Theatre, the highlander of Italian jazz, charismatic trumpeter **Enrico Rava** presented his Fearless Five band with Matteo Paggi (trombone), Francesco Diodati (guitar), Francesco Ponticelli (bass) and Evita Polidoro (drums). Two brilliant female drummers on stage in a few hours was a very welcome sight. The adoring audience welcomed Rava's successful selection of originals performed by musicians several decades his junior, with Polidoro's crackling sound, the gutbucket trombone of Paggi, Ponticelli keeping the momentum and Diodati opening up space with electronic effects. The group following, the seasoned **The Cookers** – with Eddie Henderson and David Weiss (trumpets), Azar Lawrence and Donald Harrison (saxophones) and the monumental rhythm section of George Cables (piano), Cecil McBee (bass) and Billy Hart (drums) – presented a program of bandmember originals. The rhythm trio's solid foundation showed great poise, invention and stamina, bolstering the frontline's featured soloing throughout the group's set.

The Sunday morning closing day of the festival opened brilliantly. Bassist **Barry Guy**, a leading figure of European music, presented one of his more current duo collaborations, which features a recent entry on the European stage in Spanish pianist **Jordina Millà**. Last year, the two released their highly regarded and recommended album, *Live in Munich* (ECM). The hour-long live set of playing felt like five minutes, as time evaporated within their mesmerizing improvisations. They produced free-flowing, breath-taking invention, instruments reimaged into sound machines with unexpected though rewarding and thrilling results, soft and humorous, affectionate and sharp: all sounds can be music, but not all that's sold as "music" has sound. Yet another venue in the old town, the Sala Piatti, dedicated to a famous cello player and created in the building owned by the charitable institution of the Bergamo church (est. 1265) was the scene of the afternoon concert. Where Béla Bartók and Ferruccio Busoni played, the piano duet of **Tania Giannouli** (Greece) and **Nik Bärtsch** (Switzerland) proved yet another example of the range of international collaborations heard in the festival. The two explored all possible permutations of ostinatos, reinventing the piano or, rather, going back to its original percussive nature.

At the beautifully restored Teatro Sociale in the old town and in front of an enthusiastic audience, the **Stick Men** with drummers Tony Levin, Markus Reuter and Pat Mastelotto, celebrated the history of prog rock, starting with King Crimson. Politics weighed in during the last night at the Teatro Donizetti. Rage and noise are commonly part of guitarist-composer **Marc Ribot**'s aesthetic, and the general situation prompted him to be openly political closing the set, with his deconstructed version of the Italian resistance song "Bella Ciao". But during the whole set the twin guitars of Ribot and Ava Mendoza, with Sebastian Steinberg (bass) and Chad Taylor (drums) unleashed a barrage of sounds bordering on white noise, seething with rage at times, indeed hard to bear. At the opposite end of the sonic spectrum, the festival's closing act was a superb set by vocalist **Dianne Reeves**, Brazil-inflected for the occasion, thanks to Romero Lubambo (guitar) and a superstar band that included John Beasley (piano), Reuben Rogers (bass) and the crisp, measured lines of Terreon Gully (drums). From the opening, breathtaking "What's New", Reeves offered one gorgeous song after the other, mostly on the ballad side, until the final improvised peroration on "All Blues" that crowned the evening with another political statement, an appeal for peace and humanism.

A resounding artistic and popular success, with halls filled to capacity, this year's edition of the Bergamo Jazz Festival displayed its strong roots while

promoting a forward-looking approach. And speaking of looking forward, Bergamo Jazz Festival will also present a summer extension this year.

For more info visit teatrodonizetti.it/en/

(WE INSIST! CONTINUED FROM PAGE 12)

Demuru (voice) and **Cristiano Calcagnile** (drums, percussion) invoked a wooly mix of rhythmic textures and phantasmagoric vocals. Calcagnile used and then discarded an arsenal of sound devices, suddenly blasting a syncopated beat. Demuru's delivery ran the gamut from the childlike to the demonic; the duo's performance was akin to a controlled burn, fiery but still possessing dynamics and restraint. Beginning with a rapid-fire pizzicato exchange, the meeting between **Mary Oliver** (viola) and **Luca Tilli** (cello) was the ideal punctuation to the first night's performances. Arguably the veteran of the festival, Oliver (Nieuw Ensemble, Misha Mengelberg and the ICP Orchestra) displayed her amazing technical skill and savvy on-the-spot awareness and Tilli was more than adept at matching her during this, their first duet performance. Over a flurry of plucked cello double stops, Oliver tore through a line of microtonal playing, a flurry of ideas that somehow evoked both Stuff Smith and La Monte Young.

The second night found the stage encircled with an arrangement of various bells, devices played by the next pair of performers. **Giancarlo Nino Locatelli** (alto clarinet) intoned a languid call-and-response invocation with **Giselda Ranieri** (dance); a two-note motif from Locatelli seemed to prod, coax, even anger, the barefoot Ranieri, as she swirled, ducked, slid and rolled on the floor, then into the corners of the dimly-lit stage and back again. His single-note jabs sent her into ecstatic spasms, the performance resolving into its same meditative beginnings. The most playful, frantic performance was the hyper-conversation between **Liz Allbee** (trumpet) and **Sebi Tramontana** (trombone). Surrounded by various mutes and standing beside a table that included various mouthpieces, the pair barrelled through a Dadaist exchange of slurry arpeggios, chirps and vocalizations that somehow hinted at jazz signifiers and wordless, indigenous humming. Their playing escalated into sonic saturation, when Allbee, seemingly bored by the full range of the trumpet, growled and whistled solely through the horn's mouthpiece. Lit only by otherworldly lavender stage gels, **Violeta Garcia** (cello, electronics, voice) and **Gabriele Mitelli** (piccolo trumpet, electronics) presented a roiling, unrelenting drone of cello feedback and rapid-fire electronics. Garcia held her amplified cello in the air, then lowered it toward the amplifier in some arcane benediction of feedback swells; Mitelli bleated out a barrage of analog synth washes and distorted overtones in conjunction with glitch-beats that would arise and vanish just as quickly. Both in their 20s, the two represent the current wave of improvisational music, one informed by DAWs and laptops as much as any '60s free jazz precedents.

The final performance of the festival by **Camila Nebbia** (tenor) and **Andrea Grossi** (bass) was an object lesson in extended techniques. Out of the gate, Nebbia coaxed near-impossible upper partials from her horn, as Grossi counterpointed with cutting arco lines. Vacillating between a muted and unmuted saxophone bell, the saxophonist unfurled decidedly "outside" lines that somehow landed into arcane melody, while the bassist plucked a furious 7/4 ostinato underneath. For the second piece, the pair toyed with overtones and harmonics to great effect. "I think the proposal of duets was super interesting," remarked Nebbia, following their performance. "It was very fragile in moments, but I love that fragility. And I think it's very interesting,

because I was on both sides, as a performer and being in the crowd. Also, this room sounds wonderful, so I could take cues from the sounds and silence of the audience."

The near-capacity crowd in Casa delle Arti boasted improvised music diehards and, judging by some of the bemused and baffled reactions, curiosity seekers. Yet both nights were met with rousing applause. "We have managed to give a comprehensive vision of what is meant today by improvisation," says Borghi, who considered the 2025 WE INSIST! Festival an unqualified success. "We like to put even distant and contradictory musical worlds side by side, going beyond our tastes. We are satisfied with the result, and usually, not everyone likes everything..."

For more info visit weinsistrecords.com

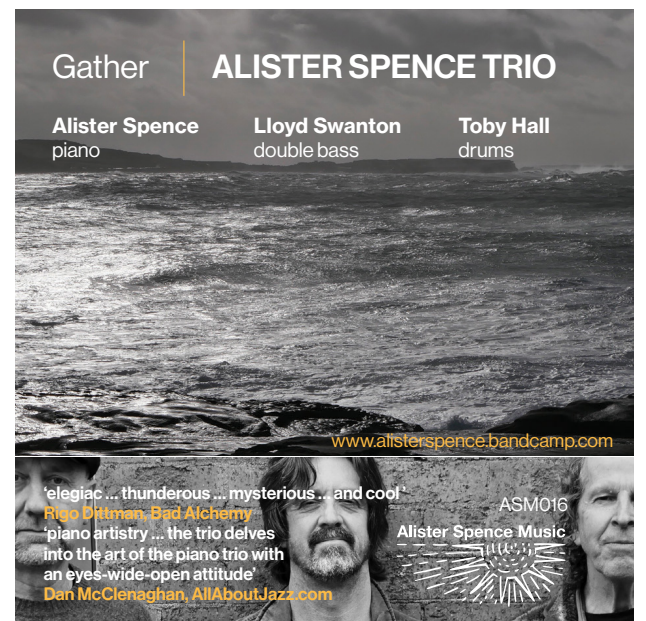
(LABEL SPOTLIGHT CONTINUED FROM PAGE 11)

on how to secure the material, with other resources like images. "This was the last thing that we thought we'd ever do," Martin adds, "Some unknown guy – how are you going to sell that?" But Archeophone went ahead with the project and it's proved very popular. "People dig it," Martin says. "We put our necks on the line to say 'we think this is an important part of jazz'...It's some of our favorite stuff and it sounds fantastic – and his playing is unbelievable!"

Within Archeophone, Hennessey and Martin created the First Sounds project, which has a small but stunning archive documenting and presenting some of the oldest recordings ever found. This side project, with other long-time collaborators David Giovannoni and Patrick Feaster, has zero institutional support and is accomplished solely with their own resources, which Martin reckons is "one of our proudest achievements." The scrappy label also stays the course via a strong press presence, including recognition from *The New York Times* and *The Wall Street Journal*, plus the two dozen GRAMMY nominations, including a 2007 win for the soundtrack to the book *Lost Sounds - Blacks And The Birth Of The Recording Industry 1891-1922* and an impressive pair of recent GRAMMY wins for the Oliver Centennial boxed set (Best Historical Album, Best Album Notes). Martin observes, "Sometimes being nominated is enough for us, and some of the titles that didn't even make it that far."

Another major reason that Archeophone continues to thrive and survive is just good business sense. The label is small. "We're the little train that could," Martin explains. "We steer clear of overextending ourselves and that makes all the difference in the world."

For more info visit archeophone.com



Thursday, May 1

- Maria Kaushansky Back Bar 5:30 pm
- Frank Carlberg, Adam Kolker, Jeremy Stratton Bar Bayeux 8, 9:30 pm
- Barry Stephenson Quartet with Franklin Rankin, Jordan Williams, Kush Abadey Bar Lunático 9, 10:15 pm
- Mingus Big Band with Tatum Greenblatt, Anthony Hervey, David Adewumi, David Lee Jones, Sarah Hanahan, Brandon Wright, Sam Dillon, Lauren Sevia, Conrad Herwig, Mariel Bildsten, Earl McIntyre, Helen Sung, Boris Kozlov, Adam Cruz Birdland 7, 9:30 pm \$35-45
- High Society New Orleans Jazz Band with Conal Fowkes, Simon Wettenhall, Tom Abbott, Harvey Tibbs, Josh Dunn, Brian Nalepka, Kevin Dorn Birdland Theater 5:30, 8:30 pm \$30-40
- ★ “Ron Carter 88th Birthday Celebration”: Ron Carter Quartet with Renee Rosnes, Jimmy Greene, Payton Crossley Blue Note 8, 10:30 pm \$20
- Ehud Asherie Quartet; Ai Murakami Quartet Cellar Dog 7, 8:30, 11:30 pm \$5
- Gabriel Zucker Close Up 7, 9 pm \$20
- ★ “The Soul of Shirley Horn”: Lynette Washington with Troy Roberts, Amina Figarova, Bart Platteau, Luques Curtis, Donald Edwards + Skylar Tang Dizzy’s Club 7, 9pm \$20-50
- Eric Person Quartet; Lee Taylor The Django 7:30, 9, 10:30 pm, 12 am \$35
- Glenn Crytzer Quartet Festival Café 7:30 pm
- Bryan Vargas, Derek Nievergelt, Sean Dixon Greenwich House Music School 8 pm \$20
- Adam Hawley Idilium 8:30 pm \$25
- Roy Hargrove Big Band The Jazz Gallery 7:30, 9:30 pm \$40-50
- Tyler Blanton Quartet; Ian MacDonald Trio Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Craig Harris and Harlem Nightsongs Mount Morris Ascension Presbyterian Church 7 pm \$25
- Jon Regen Quartet The Roxy Lounge at Roxy Hotel 8, 9 pm
- Clovis Nicolas Quartet; Alex Tremblay Sextet Smalls 6, 7:30, 9, 10:30 pm \$35
- ★ Something Else! with Vincent Herring, Jeremy Pelt, Wayne Escoffery, Adam Rodgers, David Kikoski, Essiet Essiet, Lewis Nash Smoke 7, 9 pm \$35-55
- Flutter with Fay Victor, Nicole Mitchell The Stone at The New School 8:30 pm \$20
- ★ Johnathan Blake “Gone But Not Forgotten” with Mark Turner, Chris Potter, Ben Street Village Vanguard 8, 10 pm \$40
- Axel Tosca/Xiomara Zinc Bar 7, 8:30 pm \$35

Friday, May 2

- Eric Person Albert’s Bar 3 pm
- Julius Rodriguez Apollo Theater & Music Café 10 pm \$31-40
- Richie Nuzz Quartet with Gabriel Schillinger Hyman Baretto New York 9 pm \$40
- Bill Saxton Harlem Allstars Bill’s Place 7, 9:30 pm \$36
- ★ Birdland Big Band; Mingus Big Band with Anthony Hervey, David Adewumi, David Lee Jones, Brandon Wright, Craig Handy, Abraham Burton, Jason Marshall, Joe Fiedler, Mariel Bildsten, Earl McIntyre, Helen Sung, Boris Kozlov, Donald Edwards Birdland 5:30, 8:30, 10:30 pm \$30-45
- ★ Peter Bernstein Quartet with Aaron Goldberg, Doug Weiss, Billy Drummond Birdland Theater 7, 9:30 pm \$25-35
- ★ “Ron Carter 88th Birthday Celebration”: Ron Carter New Jazz Trio with Donald Vega, Donald Harrison Blue Note 8, 10:30 pm \$20
- James Austin Quartet; Tad Shull Quartet Cellar Dog 7, 8:30, 11:30 pm \$5

Lynne Arriale Trio

Lynne Arriale, piano
Alon Near, bass; Alon Benjamini, drums
at Klavierhaus
790 11th Ave. / 212.245.4535
May 6th, 7 pm

Being Human, pianist-composer Lynne Arriale’s 17th release as a leader, addresses a troubled, divided world with an exquisite suite of deeply felt compositions, exploring the human qualities of passion, courage, love, curiosity and joy, celebrating these life-affirming facets of humankind.

Best of 2024: Downbeat, Texture, All About Jazz, Star Review and The Arts Fuse

★★★★ *Downbeat, BBC Magazine, All About Jazz, Jazzwise, and Marlbank, UK*

“This is music that is born of body and soul...we have an album to absolutely die for.” - *That Canadian Magazine*

“She is clearly one of the best contemporary jazz pianists.”
- *Jazz Journal*

“She remains a force of nature.” - *All About Jazz*



LYNNEARRIALE.COM

- ★ Verena McBee with Janice Friedman, Stefano Battaglia, Craig Holiday Haynes Chelsea Table + Stage 9:30 pm \$20-35
- Massimo Biolcati, Vinicius Gomes, Carmen Staaf, Ofri Nehemya Close Up 8, 10 pm
- ★ Jane Bunnett and Maqueque with Danae Olano, Tailin Marrero, Mary Paz, Ivanna Gonzalez, Gina D’Soto Dizzy’s Club 7, 9pm \$25-55
- Darnell White Quartet; Erena Terakubo Sextet The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★ Larry Ochs, Joe Morris, Charles Downs Loove Labs Annex 8 pm \$10-30
- MSM Jazz Orchestra “Songs for Mother Earth” with Matt Holman, Ingrid Jensen, Christine Jensen Manhattan School of Music Neidorff-Karpati Hall 7:30 pm
- Ashley Pezzotti Quartet; Jeremy Manasia Trio; Simona Premazzi solo Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$35
- Jordan Young Mount Morris Ascension Presbyterian Church 7 pm \$25
- New School Studio Orchestra “Carla Bley’s Escalator Over the Hill” New School Tishman Auditorium 7:30 pm
- JFA All-Stars with James Zollar, Charles Davis Jr., Patience Higgins, David Colding, Mark Johnson Pelham Fritz Recreation Center 6 pm
- ★ Long Play Festival: Valenta Magaletti Public Records 7 pm
- Christian McBride Trio with Benny Green, Greg Hutchinson; Christian McBride Ursa Major with Nicole Glover, Ely Perlman, Mike King, Savannah Harris Rose Theater 7:30 pm \$42-132
- ★ Long Play Festival: Peter Evans’ Being & Becoming with Joel Ross, Nick Jozwiak, Michael Shekwoaga Ode; Henry Threadgill with Maya Keren, Rahul Carlberg, Brandon Ross, Bill Frisell, Gregg Bleislie-Chi, Miles Okazaki, Stomu Takeishi, Jerome Harris Roulette 8 pm \$125-150
- Wayne Tucker Quartet The Roxy Lounge at Roxy Hotel 8, 9 pm
- David Sandman; Todd Williams Quartet; Nir Felder Quartet; Chris Beck Quintet Smalls 6, 7:30, 9, 10:30, 11:55 pm -35
- ★ Something Else! with Vincent Herring, Jeremy Pelt, Wayne Escoffery, Adam Rodgers, David Kikoski, Essiet Essiet, Lewis Nash Smoke 7, 9, 10:30 pm \$35-55
- Windward Drift with Fay Victor, Lyndon Achee, Keyanna Hutchinson The Stone at The New School 8:30 pm \$20
- Annie Hägg Triad Theater 9:30 pm \$35
- ★ Johnathan Blake “Gone But Not Forgotten” with Mark Turner, Chris Potter, Ben Street Village Vanguard 8, 10 pm \$40
- ★ Santi DeBriano Zinc Bar 7, 8:30 pm \$35

Saturday, May 3

- Julius Rodriguez Apollo Theater & Music Café 11 pm \$31-40
- ★ Organ Monk Sings with Jerry Weldon, Gregory Lewis, Joe Blaxx, Raina Welch Bar Bayeux 8, 9:30 pm
- ★ Curtis Hasselbring Curhachestra with Raphael McGregor, Adam Minkoff, Dan Rieser Barbès 6 pm \$20
- Bill Saxton Harlem Allstars Bill’s Place 7, 9:30 pm \$36
- ★ Joe Alterman Trio; Mingus Big Band with Anthony Hervey, Ingrid Jensen, Mark Gross, Brandon Wright, Craig Handy, Abraham Burton, Lauren Sevia, Conrad Herwig, Joe Fiedler, Dave Taylor, Helen Sung, Boris Kozlov, Donald Edwards Birdland 5:30, 8:30, 10:30 pm \$25-45
- ★ Peter Bernstein Quartet with Aaron Goldberg, Doug Weiss, Billy Drummond Birdland Theater 7, 9:30 pm \$25-35
- ★ Juilliard Jazz Mary Lou Williams Ensemble with Bruce Williams, Me Jedi Owusu, Mirian Goroff-Behel, Emma Lacy, Gustavo Cruz, Grace Rock, José André Montaña, Allison Lee, Isaiah Bravo; “Ron Carter 88th Birthday Celebration”: Ron Carter New Jazz Trio with Donald Vega, Donald Harrison Blue Note 1:30, 8, 10:30 pm \$20
- ★ Long Play Festival: Caroline Davis/Wendy Eisenberg BRIC House Artist Studio 3 pm \$125-150
- ★ Long Play Festival: Idris Ackamoor and The Pyramids with Margaux Simmons, Sandi Poindexter, Bobby Cobb, Mark Williams, Randall Merritt, Shakoor Hakeem BRIC House Artist Studio 6 pm \$105-235
- Long Play Festival: Tomeka Reid Quartet with Mary Halvorson, Jason Roebeke, Tomas Fujiwara BRIC House Artist Studio 8 pm \$105-235
- Richard Clements Quintet; Jihee Heo Quartet Cellar Dog 7, 8:30, 11:30 pm \$5
- Jane Bunnett and Maqueque with Danae Olano, Tailin Marrero, Mary Paz, Ivanna Gonzalez, Gina D’Soto Dizzy’s Club 7, 9pm \$25-55
- Tommy Campbell Trio; Danny Jonokuchi Quintet The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★ “John Zorn Live Concert Series”: JACK Quartet Plus with Chris Otto, Austin Wulliman, John Pickford Richards, Jay Campbell, Michael Nicolas, Geneva Lewis, Yura Lee The Drawing Center 7:30 pm
- Brandee Younger Trio Flushing Town Hall 8 pm \$25
- ★ Long Play Festival: Anthony Braxton “Composition No. 19 (For 100 Tubas)” Fort Greene Park 12 pm
- Miguel Zenón/Luis Perdomo Harlem Stage Gatehouse 7 pm
- ★ Long Play Festival: Fred Frith solo Iroindale Center 6:30 pm \$105-235
- Celia Lopez/BarTog Issue Project Room 4:30 pm \$95-235
- Michael Hall/Kathleen Supové Kostabi World 7 pm \$20
- Ashley Pezzotti Quartet; Nadav Nazarathy Trio with Daniel LaCour Duke, Eviatar Slivnik; Ray Gallon solo Mezzrow 6, 7:30, 9, 10:30, 11 pm \$35
- Unity Quartet with Guilherme Monteiro, Helio Alves, Gii Lopes, Alex Kautz Nublu 151 7 pm \$22
- Glenn Crytzer Quartet Peck Slip Social 1 pm
- Dongfeng Liu Queens Public Library, Flushing Branch 3 pm
- Christian McBride Trio with Benny Green, Greg Hutchinson; Christian McBride Ursa Major with Nicole Glover, Ely Perlman, Mike King, Savannah Harris Rose Theater 7:30 pm \$42-132
- ★ Long Play Festival: Dave King Trucking Company Roulette 8 pm \$105-235
- ★ Long Play Festival: Mary Halvorson/Bill Frisell “Tribute to Johnny Smith” Roulette 8 pm \$105-235
- Rich Rosenthal Shrine 7 pm
- ★ Eddie Allen’s Sálongo with Bruce Williams, Romero Rodrigo, Oscar Perez, Leo Traversa, Diego Lopez, Renato Thoms Sistas’ Place 8, 9:30 pm \$30
- Justin Wert; Todd Williams Quartet; Nir Felder Quartet; Justin Robinson Quartet Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★ Something Else! with Vincent Herring, Freddie Hendrix, Wayne Escoffery, Adam Rodgers, David Kikoski, Essiet Essiet, Lewis Nash Smoke 7, 9, 10:30 pm \$35-55
- ★ Eddie Allen’s Sálongo with Bruce Williams, Romero Rodrigo, Oscar Perez, Leo Traversa, Diego Lopez, Renato Thoms St. Albans Congregational Church 5 pm
- ★ Fay Victor, Karen Borca, Rebekah Heller, Lester St. Louis, Reggie Nicholson The Stone at The New School 8:30 pm \$20
- ★ Johnathan Blake “Gone But Not Forgotten” with Mark Turner, Chris Potter, Ben Street Village Vanguard 8, 10 pm \$40
- Juliet Ewing, Ron Drotos Trio Winnie’s 7:30 pm \$10
- Kurt Rosenwinkel, Jean-Paul Brodbeck, Lukas Traxel, Jorge Rossy Zankel Hall 9 pm \$55-65

Sunday, May 4

- ★ Long Play Festival: Sara Serpa, Marta Sanchez, Greg Ward, Qasim Naqvi BAMCafé 2 pm \$105-235
- Afro Latin Jazz Orchestra Birdland 8:30, 10:30 pm \$30-40
- ★ “Ron Carter 88th Birthday Celebration”: Ron Carter Quartet with Renee Rosnes, Jimmy Greene, Payton Crossley Blue Note 8, 10:30 pm \$20

- ★ Long Play Festival: Nicole Mitchell, Luke Stewart, Tcheser Holmes BRIC House Artist Studio 1 pm \$105-235
- ★ Long Play Festival: Highsmith+ with Ikue Mori, Craig Tabor, Tomeka Reid BRIC House Artist Studio 2 pm \$105-235
- ★ Long Play Festival: Tomas Fujiwara Trio with Immanuel Wilkins, Tomeka Reid BRIC House Artist Studio 5 pm \$105-235
- Organ Grooves Cellar Dog 7, 8:30 pm \$5
- ★ Adam O’Farrill, Xavier Del Castillo, Walter Stinson, Zack O’Farrill Close Up 7:30, 9 pm
- ★ Jane Bunnett and Maqueque with Danae Olano, Tailin Marrero, Mary Paz, Ivanna Gonzalez, Gina D’Soto Dizzy’s Club 5, 7:30 pm \$25-55
- Jim Ridl Quartet; Greg Skaff Trio The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★ Jon-Erik Kellso EarRegulars The Ear Inn 8 pm
- ★ Vinnie Sperrazza solo; Matt Glassmeyer/Sara Schoenbeck; Nathan Koci solo; Dana Lyn, Kyle Sanna, Matt Kanelos; Hompulon: Brian Drye, Jonathan Goldberger, Tim Keiper, Dana Lyn, Tom Spiker, Matt Glassmeyer Ibeam Brooklyn 8 pm
- ★ Long Play Festival: JJJJerome Ellis Issue Project Room 4:30 pm \$105-235
- Welf Dorr, Robert Boston, Dmitry Ishenko, Yuko Togami The Keep 9 pm
- Kate Baker Trio; Naama Gheber Trio Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Richard Cortez Trio North Square Lounge 12:30, 2:15 pm
- ★ Long Play Festival: “Terry Riley 90th Birthday Tribute” with Bang on a Can All-Stars with Vicky Chow, David Cossin, Arlen Hlusko, Mark Stewart, Ken Thomson + Michael Harrison, Clara Warnaar, Saphala, Krishna Bhatt, Nicole Mitchell Pioneer Works 8 pm \$105-235
- ★ Long Play Festival: Ben LaMar Gay Quartet Public Records 6 pm \$105-235
- Magos Herrera Resnick Education Wing at Carnegie Hall 5 pm \$20
- Neal Caine Trio; Jon Regen The Roxy Lounge at Roxy Hotel 12, 1:30, 6, 7 pm
- Yotam Ishay Quartet with Harshitha Krishnan, Keita Ogawa, Youngchae Jeong Saint Peter’s Church 5 pm

- Bryan Reeder Scarlet Lounge 7, 9 pm
- ★ Soup & Sound presents Music Now!: Ras Burnett, Kyoko Kitamura, Melanie Dyer, Mara Rosenbloom, Ken Filiano; Lightspeed with Dave Ross, Matt Lavelle, Julius Masri, Pete Dennis; Ras Burnett/Alexis Marcelo Scholes Street Studio 3, 4, 5 pm \$20
- Shrine Big Band Shrine 8 pm
- Andrew Luhn Quintet Silvana 8 pm
- Ryo Sasaki; Hendrik Meurkens Quintet with Robert Edwards, Steve Ash, Chris Berger, Adny Watson; Rale Micic Quintet with Eric Alexander, Davis Whitfield, Gili Lopes, Jason Tiemann; Tim McCall Quartet with Ilya Lushtak, Ari Roland, Keith Balla Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★ Something Else! with Vincent Herring, Jeremy Pelt, Wayne Escoffery, Adam Rodgers, David Kikoski, Essiet Essiet, Lewis Nash Smoke 7, 9 pm \$35-55
- ★ Johnathan Blake “Gone But Not Forgotten” with Mark Turner, Chris Potter, Ben Street Village Vanguard 8, 10 pm \$40
- Valtinho Anastacio Zinc Bar 7, 8:30 pm \$35

Monday, May 5

- Eric Comstock/Barbara Fasano Birdland 7 pm \$30-40
- ★ Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- Spike Wilner Trio Cellar Dog 7, 8:30 pm \$5
- Danny Jonokuchi Big Band with Nick Marchione, Brandon Lee, Riley Mulherkar, Robert Edwards, Nick Finzer, Kirby Fellis, Andrew Gould, Christopher McBride, Jonathan Beshay, Ricky Alexander, Josh Lee, Carmen Staaf, Brandi Disterheft, Kevin Congleton Dizzy’s Club 7, 9pm \$30-50
- Jihee Heo Trio; Liam Sutcliffe Quintet The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★ Yoni Kretzmer, Yuhan Su, John Hebert, Billy Mintz; Juan Pablo Carletti Biggish with Thomas Heberer, Kenny Warren, Andrew Hadro, Jonathan Moritz, Rick Parker, Christoph Knoche, Yoni Kretzmer, Peter Bitenc; Mike Pride Group Hart Bar 8, 9, 10 pm
- ★ Sheila Jordan Quartet; Joe Block Open Trio with Paul Sikivie, JK Kim Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Jon Regen The Roxy Lounge at Roxy Hotel 6, 7 pm
- Charlie Roman/Bryan Reeder Scarlet Lounge 7, 9 pm
- Ari Hoenig Trio; Michael Ode Sextet; Mike Boone Smalls 6, 7:30, 9, 10:30, 11:55 pm \$35
- Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40
- ★ Antonio Hart Zinc Bar 7, 8:30 pm \$35

Tuesday, May 6

- ★ Ben Allison, Steve Cardenas, Ted Nash Bar Lunático 9, 10:15 pm
- ★ Shelly Berg Trio with Dafnis Prieto, Caritos Del Puerto Birdland 7, 9:30 pm \$30-40
- ★ Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- Brandi Disterheft Trio Cellar Dog 7, 8:30 pm \$5
- Essentially Ellington Alumni “Salsa Meets Jazz” Dizzy’s Club 7, 9pm \$25-55
- Conrad Herwig Latin Side All-Stars The Django 7:30, 9:30 pm \$35
- ★ patrick brennan, Bob Holman, On Ka’a Davis, Dafna Naphtali, Sara Schoenbeck Downtown Music Gallery 8:30 pm
- ★ Lynne Arriale Trio with Alon Near, Alon Benjamini Klavierhaus 7 pm \$30
- Stefano Doglioni The Lost and Found 8 pm
- Danny Kolke Trio with Jon Hamar, Bill Leather; Neal Miner Trio with Chris Byers, Jason Tiemann Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Brian Charette Quartet The Roxy Lounge at Roxy Hotel 8, 9 pm
- Audrey Silver Silvana 7 pm
- ★ Steve Nelson Quartet with Rick Germanson, Kiyoshi Kitagawa, Charles Goold; Moses Patrou; Kyle Colina Smalls 6, 7:30, 9, 10:30, 11:55 pm \$15-35
- ★ Julian Lage with Jorge Roeder, Joey Baron Village Vanguard 8, 10 pm \$40
- Tyreek McDole Quintet Zinc Bar 7, 8:30 pm \$35

Wednesday, May 7

- ★ Jazzmobile presents “Sonidos y baile afrolatinos”: Bobby Sanabria Multiverse Big Band; Steve Oquendo Latin Jazz Orchestra; Dyrimir Gonzales Aaron Davis Hall 7 pm
- Evan Taylor and Rokoko with Emmanuel Michael, Jackson Hanks, Shogo Yamagishi, Matthew Fu Bar Bayeux 8, 9:30 pm
- ★ Duduka Da Fonseca & Quarteto Universal Bar Lunático 9, 10:15 pm
- Andy Statman Trio with Jim Whitney, Larry Eagle Barbès 8 pm \$20
- Joe Lovano Tenor Legacy with George Garzone, Jerry Bergonzi, Leo Genovese, Gerald Cannon, Billy Hart Birdland 7, 9:30 pm \$35-45
- ★ David Ostwald’s Louis Armstrong Eternity Band; Frank Vignola + Ed Cherry Birdland Theater 5:30, 8:30 pm \$30-45
- Vanderlei Pereira Trio Cellar Dog 7, 8:30 pm \$5
- Noah Halpern Close Up 7:30, 9 pm
- Henery Lipetz Trio with David Aaron, Dylan DeFeo, Danny Borg Dada Bar 9 pm
- Summer Camargo Big Band Dizzy’s Club 7, 9pm \$25-50
- William Hill III Groovet; Conrad Korsch Electro The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★ Dan Pugach Big Band with Nicole Zuraitis Drom 7 pm \$30
- Mtu Jazz with Eric Frazier Grant’s Tomb 6 pm
- José Luis Martins, Alex Hamburger, John Lee, Dena Hawkins, Alex Browne + Nakama The Jazz Gallery 7:30, 9:30 pm \$25-35

- Maria Kaushansky Le Petit Parisien Supper Club 6 pm
- Steve Sandberg Trio with Michael O'Brien, Jay Sawyer; Misha Piatigorsky Trio with Alon Near, Rudy Royston Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Jamie Baum Septet+ with Jonathan Finlayson, Jaleel Shaw, Chris Komer, Charles Altura, Nitzan Gavrieli, Ricky Rodriguez, Jeff Hirshfield + Sara Serpa, Aubrey Johnson, Keita Ogawa Nublu 151 7, 9 pm
- Pasquale Grasso Trio Saint Tuesday 9:30 pm
- Mike Lee Quartet with Brandon McCune, Marcos Varela, Chris Beck; Davis Whitfield Quartet; Jason Maximo Clotter Smalls 6, 7:30, 9, 10:30, 11:55 pm \$15-35
- Billy Childs Quartet with Chris Potter, Matt Penman, Ari Hoenig Smoke 7, 9 pm \$25-45
- Russ Nolan Quartet Sour Mouse 8 pm
- Kweku Sumbry solo The Stone at The New School 8:30 pm \$20
- Julian Lage with Jorge Roeder, Joey Baron Village Vanguard 8, 10 pm \$40
- Tyreek McDole Quintet Zinc Bar 7, 8:30 pm \$35
- Terry Waldo's Gotham City Ragtime Band Zinc Bar 7, 8:30 pm \$35

Thursday, May 8

- Maria Kaushansky Back Bar 5:30 pm
- Joy Askew with Luca Benedetti, Andy Hess, Tony Mason Bar Lunático 9, 10:15 pm
- Joe Lovano Tenor Legacy with George Garzone, Jerry Bergonzi, Leo Genovese, Gerald Cannon, Billy Hart Birdland 7, 9:30 pm \$35-45
- High Society New Orleans Jazz Band with Conal Fowkes, Simon Wettenthall, Tom Abbott, Harvey Tibbs, Josh Dunn, Brian Nalepka, Kevin Dorn Birdland Theater 5:30, 8:30 pm \$30-40
- Isaiah Collier Blue Note 8, 10:30 pm \$20
- Beboop Collective; Simona Premazzi Quartet Cellar Dog 7, 8:30, 11:30 pm \$5
- Shakoor Hakeem Close Up 7:30, 9 pm
- Seth Trachy Trio with Jay Sawyer, Noah Garabedian Dada Bar 9 pm
- Juilliard Jazz Orchestra "Plays Ellington: The Blanton-Webster Era" Dizzy's Club 7, 9pm \$40-55
- Joe Alterman Trio; Hendrik Meurkens Quartet The Django 7:30, 9, 10:30 pm, 12 am \$35
- Richard Peña Drom 9:30 pm \$20
- Glenn Crytzer Quartet Festival Café 7:30 pm
- Teri Roiger/John Menegon Flute 8, 9:15 pm
- Jason Marshall InterContinental New York Barclay 6:30 pm
- Harish Raghavan Jamaica Center for Arts and Learning 8 pm \$5-10
- Allen Lowe and the Constant Sorrow Orchestra with Lewis Porter, Ray Suhly Jazz Museum in Harlem 7 pm
- Chucho Valdés "Irakere 50" + Emilio Frias Kupferberg Center 8 pm \$50
- Chico Pinheiro Trio with Peter Bernstein, Steve Cardenas; Sean Wayland Trio with Nate Wood, Desmond White Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Craig Harris and Harlem Nightsongs Mount Morris Ascension Presbyterian Church 7 pm \$25
- Uptown Out with Charles Waters, Matt Lambiase, Mary Cherney, Claire de Brunner, Will Glass Recirculation 7 pm \$5-10
- "Roulette 2025 Gala: Honoring Anthony Braxton" with Mark Dresser, James Fei, Tomas Fujiwara, Mary Halvorson, Darius Jones, George Lewis, Ingrid Laubrock, Steve Lehman, Nicole Mitchell, Jessica Pavone, Tomeka Reid, Aaron Siegel, Wadada Leo Smith Roulette 6:30 pm \$125-1500
- Jon Regen Quartet The Roxy Lounge at Roxy Hotel 8, 9 pm
- Villagers Brass Band Shrine 8, 9 pm
- Steven Blane Silvana 8 pm
- Emilio Solla Quartet; Philip Harper Quartet; Matt Snow Smalls 6, 7:30, 9, 10:30, 11:55 pm \$15-35
- Billy Childs Quartet with Chris Potter, Matt Penman, Ari Hoenig Smoke 7, 9 pm \$25-45
- Kweku Sumbry Trio with Zacchae'us Paul, Chief Baba Neil Clarke The Stone at The New School 8:30 pm \$20
- Julian Lage with Jorge Roeder, Joey Baron Village Vanguard 8, 10 pm \$40
- Axel Tosca/Xiomara Zinc Bar 7, 8:30 pm \$35

Friday, May 9

- Eric Person Albert's Bar 3 pm
- Organ Monk Sings with Gregory Lewis, Kevin McNeal, Russell Carter, Raina Welch Arthur's Tavern 7 pm
- Patrick Cornelius Octet with Dave Smith, John Ellis, Miles Okazaki, Helen Sung, Nick Vayenas, Peter Slavov, Jay Sawyer Bar Bayeux 8, 9:30 pm
- Itai Kriss' Televana Bar Lunático 9, 10:15 pm
- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$36
- Birdland Big Band; Joe Lovano Tenor Legacy with George Garzone, Jerry Bergonzi, Leo Genovese, Gerald Cannon, Billy Hart Birdland 5:30, 8:30, 10:30 pm \$30-45
- David Ostwald's Louis Armstrong Eternity Band Birdland Theater 7, 9:30 pm \$30-40
- Wayne Tucker Quintet; John Merrill Quartet Cellar Dog 7, 8:30, 11:30 pm \$5
- Jochen Rueckert, Kevin Sun, Alex Ridout Close Up 8, 10 pm
- Juilliard Jazz Orchestra "Plays Ellington: The Blanton-Webster Era" Dizzy's Club 7, 9pm \$40-55
- Ron Jackson Quartet; Sam Dillon Quintet The Django 7:30, 9, 10:30 pm, 12 am \$35
- Adegoke Steve Colson with Mark Helias, Andrew Cyrille + Iqua Colson Jazz Museum in Harlem 7:30 pm \$20
- Nicholas Payton Louis Armstrong House Museum 6 pm
- Soup & Sound presents Elliott Sharp/Ayako Kanda Mayday Space 8 pm \$20
- Todd Coolman Trio with Jihee Heo, Aaron Seeber; Uri Caine Trio; Andrea Domenici solo Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$35
- Lee Odom Mount Morris Ascension Presbyterian Church 7 pm \$25
- Samuel Torres, Bergamot Quartet + Lucia Pulido National Sawdust 7:30 pm \$30
- Arturo O'Farrill "Fandango at the Wall" with Afro Latin Jazz Octet, Conga Patria Son Jarocho Collective New School Tishman Auditorium 7:30 pm
- Andrew Kushnir; Greg Abate Quartet with Bill O'Connell, Harvie S, Jason Tiemann; Orrin Evans Quartet; Eric Wyatt Quartet Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$15-35
- Billy Childs Quartet with Chris Potter, Matt Penman, Ari Hoenig Smoke 7, 9, 10:30 pm \$35-55
- José Cruzata and Carajillo with Román Filiú, Raúl Reyes, Brandon "Buz" Donald, Mauricio Herrera Soapbox Gallery 8 pm \$25
- Kweku Sumbry/Michael Gam The Stone at The New School 8:30 pm \$20
- Stephane Wrembel "The Django a Gogo" with Joe Boga, Nick Driscoll, Josh Kaye, Adrien Chevalier, Joe Correia, Ari Folman-Cohen, Nick Anderson, Scott Kettner, David Langlois, Sarah King + Mozes Rosenberg, Antione Boyer, David Gastine, Simba Baumgartner, Yeore Kim Symphony Space Peter Jay Sharpe Theatre 8 pm \$40-65
- Julian Lage with Jorge Roeder, Joey Baron Village Vanguard 8, 10 pm \$40
- ELEW/Michael Cruse Zinc Bar 7, 8:30 pm \$35

Saturday, May 10

- Lakecia Benjamin Quartet with Jazzmeia Horn, Gary Bartz 92NY 7:30 pm \$40
- Emi Makabe Quartet with Vitor Gonçalves, Thomas Morgan, Kenny Wollesen Bar Bayeux 8, 9:30 pm

- Curtis Hasselbring Barbès 6 pm \$20
- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$36
- Joe Alterman Trio; Joe Lovano Tenor Legacy with George Garzone, Jerry Bergonzi, Leo Genovese, Gerald Cannon, Billy Hart Birdland 5:30, 8:30, 10:30 pm \$25-45
- David Ostwald's Louis Armstrong Eternity Band Birdland Theater 7, 9:30 pm \$30-40
- Grant Stewart Quartet; Charlie Sigler Quartet Cellar Dog 7, 8:30, 11:30 pm \$5
- Glenn Zaleski Quintet with Brandon Lee, Desmond White, Allan Mednard Close Up 8 pm
- Juilliard Jazz Orchestra "Plays Ellington: The Blanton-Webster Era" Dizzy's Club 7, 9pm \$40-55
- David Hazeltine Quartet; Rale Micic Quartet The Django 7:30, 9, 10:30 pm, 12 am \$35
- Ayako Kanda, Brittany Karlson, Nick Neuburg; Stephen Gauci, Michael Gilbert, James Paul Nadien; Mike McGinnis Ensemble Downtown Music Gallery 6:30, 7:30, 8:30 pm
- Beyond Flute Group with Cheryl Pyle Ibeam Brooklyn 7 pm \$20
- Soup & Sound presents Alejandro Florez with Dan Blake, Satoshi Takeishi; Mark Dresser/DoYeon Kim Mayday Space 8, 9 pm \$20
- Todd Coolman Trio with Jihee Heo, Aaron Seeber; Uri Caine Trio; Jon Davis solo Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$35
- Glenn Crytzer Quartet Peck Slip Social 1 pm
- Altin Sencalar Penny Jo's 9 pm
- Peter Louis Octet with Michael Webster, Oscar Feldman, Matt McDonald Shrine 8 pm
- Christian Vega Silvana 8 pm
- Greg Abate Quartet with Bill O'Connell, Harvie S, Jason Tiemann; Orrin Evans Quartet; Stacy Dillard Brooklyn Circle Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$15-35
- Billy Childs Quartet with Chris Potter, Matt Penman, Ari Hoenig Smoke 7, 9, 10:30 pm \$35-65
- Kweku Sumbry Time Lapse with the Farafina Kan Percussion Ensemble and the Asase Yaa Youth Ensemble The Stone at The New School 8:30 pm \$20
- Julian Lage with Jorge Roeder, Joey Baron Village Vanguard 8, 10 pm \$40

Sunday, May 11

- Benny Benack III Quartet; Afro Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$25-40
- David Ostwald's Louis Armstrong Eternity Band Birdland Theater 7, 9:30 pm \$30-40
- Orrin Evans Trio with James Genus, Mark Whitfield Jr. + Lisa Fischer Blue Note 8, 10:30 pm \$20
- Saul Rubin Trio Cellar Dog 7, 8:30 pm \$5
- Samantha Kochis, Selendis Sebastian Alexander Johnson, Anna Abondolo, Josh Mathews Close Up 7:30, 9 pm
- Juilliard Jazz Orchestra "Plays Ellington: The Blanton-Webster Era" Dizzy's Club 5, 7:30 pm \$30-50
- Jonny King Trio The Django 9:30, 11 pm \$35
- Jon-Erik Kellso EarRegulars The Ear Inn 8 pm
- Welf Dorr, Luke Glavanovits, Dmitry Ishenko, Kevin Shea The Keep 9 pm
- Kate McGarry Trio with Keith Ganz, Gary Versace; Vanisha Gould Trio Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Kate Baker Trio with Sean Fitzpatrick, Dean Johnson North Square Lounge 12:30, 2:15 pm
- Juliet Ewing, Ron Drotos Trio Prohibition 5 pm
- Macie Stewart Roulette 8 pm \$25
- Jon Regen The Roxy Lounge at Roxy Hotel 6, 7 pm
- Leena Conquest Trio Saint Peter's Church 5 pm
- David Geist Scarlet Lounge 7, 9 pm
- Emmanuel Ohemeng III and Perpetual Motion Silvana 8 pm
- Ryo Sasaki with Steve Ash, Bill Crow, Steve Little; Chuck Redd Quartet; Sasha Dobson Quartet; Aaron Johnson Boplicity Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$15-35
- Billy Childs Quartet with Chris Potter, Matt Penman, Ari Hoenig Smoke 7, 9 pm \$35-55
- Sujae Jung/Wolf Robert Stratmann Soapbox Gallery 8 pm \$25
- Julian Lage with Jorge Roeder, Joey Baron Village Vanguard 8, 10 pm \$40

Monday, May 12

- Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- Ehud Asherie Trio Cellar Dog 7, 8:30 pm \$5
- Matei Predescu, Robert Vega, Jayla Chee, Jonas Esser Close Up 7:30, 9 pm
- Dezron Douglas Quartet with Emilio Modeste, George Burton, Joe Dyson Dizzy's Club 7, 9pm \$25-50
- Ittetsu Nasuda Quintet; Allan Bezama Trio The Django 7:30, 9, 10:30 pm, 12 am \$35
- Ben Sutin Quartet with Gabriel Schillinger Hyman Fiction Bar/Café 9, 10:30 pm
- Johnny O'Neal Trio; Spike Wilner Trio Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Jeong Lim Yang Zodiac Trio with Santiago Leibson, Tom Rainey New York Public Library for the Performing Arts 6 pm
- Jon Regen The Roxy Lounge at Roxy Hotel 6, 7 pm
- Joelle Bensaid Scarlet Lounge 7, 9 pm
- Mike LeDonne Quartet; Spencer Murphy Quartet; Mike Boone Smalls 6, 7:30, 9, 10:30, 11:55 pm \$15-35
- Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40
- Mark Whitfield Trio Zinc Bar 7, 8:30 pm \$35

Tuesday, May 13

- Alan Bartus Trio with Dezron Douglas, Martin Valihora Austrian Cultural Forum 6:30 pm
- Slavic Soul Party with John Carlson, Kenny Warren, Peter Hess, Peter Stan, Tim Vaughn, Adam Dotson, Ken Bentley, Matt Moran, Chris Stromquist Barbès 9 pm \$20
- Ryan Truesdell Gil Evans Project "Out of the Cool" Birdland 7, 9:30 pm \$35-45
- Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- Chris Dave Blue Note 8, 10:30 pm \$20
- John Pizzarelli Trio "Celebrating Tony Bennett" Café Carlyle 8:45 pm
- Tony Davis Trio Cellar Dog 7, 8:30 pm \$5
- Bill Charlap Trio with David Wong, Kenny Washington Dizzy's Club 7, 9pm \$20-50
- Conrad Herwig Latin Side All-Stars The Django 7:30, 9:30 pm \$35
- Ras Moshe Group with Jeong Lim Yang Downtown Music Gallery 7 pm
- Secret Trio Drom 9 pm \$20
- Alex Goodman Trio; Pasquale Grasso Trio Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Taru Alexander Quintet; Frank Lacy Septet; Kyle Colina Smalls 6, 7:30, 9, 10:30, 11:55 pm \$15-35
- Immanuel Wilkins with Micah Thomas, Ryoma Takenaga, Kweku Sumbry Village Vanguard 8, 10 pm \$40
- Gabriel Schillinger Hyman Quartet with Lucas Pino Zinc Bar 7, 8:30 pm \$35

Wednesday, May 14

- Adam Levy Trio with Thomas Morgan, JK Kim Bar Bayeux 8, 9:30 pm
- Ryan Truesdell Gil Evans Project "Out of the Cool" Birdland 7, 9:30 pm \$35-45
- David Ostwald's Louis Armstrong Eternity Band; Frank Vignola + Bria Skonberg, Pasquale Grasso Birdland Theater 5:30, 8:30 pm \$30-45



dizzy's club

MAY 1

LYNETTE WASHINGTON: THE SOUL OF SHIRLEY HORN

MAY 2-4

JANE BUNNETT AND MAQUEQUE

MAY 5

DANNY JONOKUCHI BIG BAND FEAT. SARA GAZAREK:
CELEBRATING 30 YEARS OF ESSENTIALLY ELLINGTON

MAY 6

SALSA MEETS JAZZ WITH ESSENTIALLY ELLINGTON ALUMNI

MAY 7

SUMMAR CAMARGO BIG BAND:
CELEBRATING 30 YEARS OF ESSENTIALLY ELLINGTON

MAY 8-11

JUILLIARD JAZZ ORCHESTRA PLAYS ELLINGTON:
THE BLANTON-WEBSTER ERA

MAY 12

DEZRON DOUGLAS QUARTET

MAY 13-18

BILL CHARLAP TRIO

MAY 19

FUTURE OF JAZZ ORCHESTRA

MAY 20-25

BILL CHARLAP TRIO

MAY 27-29

ISAIAH J. THOMPSON QUARTET

MAY 30-31

LUX QUARTET FEAT. DAYNA STEPHENS, MYRA MELFORD,
SCOTTY COLLEY AND ALLISON MILLER

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7PM & 9PM

SUNDAYS 5PM & 7:30PM

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- Chris Dave Blue Note 8, 10:30 pm \$20
- ★John Pizzarelli Trio “Celebrating Tony Bennett” Café Carlyle 8:45 pm
- Greg Glassman Trio Cellar Dog 7, 8:30 pm \$5
- Tony Davis, Matt Dwonszyk, Daniel Prim Close Up 7:30, 9 pm
- Lauren Lee Quartet with Alex Frondelli, Rob Duguay, Brian Woodruff Dada Bar 9 pm
- ★Bill Charlap Trio with Joey Ranieri, Kenny Washington Dizzy’s Club 7, 9pm \$20-50
- Matt Cappy Band; Oz Noy Trio The Django 7:30, 9, 10:30 pm, 12 am \$35
- Mtu Jazz with Eric Frazier Grant’s Tomb 6 pm
- Andrea Longato Trio Groove Bar & Grill 7 pm
- ★Jazzmobile presents Mimi Jones, Samir Zarif, Jon Cowherd, Jonathan Barber Interchurch Center 7 pm
- Next Jazz Legacy with DoYeon Kim, Carmen Quill, Melissa Almaguer, Chanelis Ignant, April May Webb, Nora Stanley, Brenda Navarrete Guzman, Alexandra Riddout The Jazz Gallery 7:30, 9:30 pm \$25-35
- Gabriel Chakarji Trio with Ben Tiberio, Eviatar Slivnik; Tal Cohen Trio with Dion Kerr, Billy Drummond Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★John Menegon Trio with Peter Bernstein, Matt Wilson Midnight Blue 7, 8:45, 10:15 pm \$10
- Judy Wexler Quartet with Jim Riddl, Tim Armacost, Bill Morning, Tim Horner Pangea 7 pm \$25
- Alfredo Colón Quintet with Ryan Easter, Lex Kortzen, Steve Williams, Connor Parks; Selendis Sebastian Alexander Johnson Big Band with Chris Ferrari, Samantha Kochis, Francesca Hanson, Josh Boucicaud, Nathan Nakadegawa-Lee, Francisco de la Garza, Caylie Davis, James Worsey, Robert Vega, Andre Perlman, Arjan Singh Dogra, Hans Young-Binter, Gian Pérez, Caroline Morton, Josh Mathews, Orchid McRae Roulette 8 pm \$25
- ★Elijah Shiffer’s City Of Birds with Kevin Sun, Dmitry Ishenko, Colin Hinton Scholes Street Studio 7 pm
- Hiroko Kanna Silvana 7 pm
- Jason Yeager Quintet; Vinicius Gomes Quartet; Jason Clotter Smalls 6, 7:30, 9, 10:30, 11:55 pm \$15-35
- ★Terell Stafford Quintet with Tim Warfield, Bruce Barth, David Wong, Johnathan Blake Smoke 7, 9 pm \$25-45
- Russ Nolan Quartet Sour Mouse 8 pm
- ★Ikue Mori, Ned Rothenberg, Billy Martin The Stone at The New School 8:30 pm \$20
- ★Immanuel Wilkins with Micah Thomas, Ryoma Takenaga, Kweku Sumbry Village Vanguard 8, 10 pm \$40
- Alex Apolo Ayala Quartet Zinc Bar 7, 8:30 pm \$35

Thursday, May 15

- Maria Kaushansky Back Bar 5:30 pm
- ★Ely Perlman & Friends with Raghav Merotra, Vittorio, Tim Watson, Paul “Papa” Bear Johnson Bar Lunático 9, 10:15 pm
- ★Ryan Truesdell Gil Evans Project “Shades of Sound” Birdland 7, 9:30 pm \$35-45
- High Society New Orleans Jazz Band with Conal Fowkes, Simon Wettenhall, Tom Abbott, Harvey Tibbs, Josh Dunn, Brian Nalepka, Kevin Dorn Birdland Theater 5:30, 8:30 pm \$30-40
- Chris Dave Blue Note 8, 10:30 pm \$20
- Jenn Jade Ledesna + Sexteto Sabroso Bronx Music Hall 7 pm \$15
- ★John Pizzarelli Trio “Celebrating Tony Bennett” Café Carlyle 8:45 pm

- Chris Beck Quartet; Mariel Bildsten Quartet Cellar Dog 7, 8:30, 11:30 pm \$5
- Steph Clement Close Up 7:30, 9 pm
- Alex Asher and Slow Motion Dada Bar 9 pm
- ★Bill Charlap Trio with Joey Ranieri, Kenny Washington Dizzy’s Club 7, 9pm \$20-50
- Rick Germanson Quartet; Helio Alves Quintet The Django 7:30, 9, 10:30 pm, 12 am \$35
- Glenn Crytzer Quartet Festival Café 7:30 pm
- ★Teri Roiger/John Menegon Flute 8, 9:15 pm
- John Dokes Quartet; Kyoko Oyobe Trio Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★Craig Harris and Harlem Nightsongs Mount Morris Ascension Presbyterian Church 7 pm \$25
- Jon Regen Quartet The Roxy Lounge at Roxy Hotel 8, 9 pm
- Paul Austerlitz Band Shrine 9 pm
- Jazz Sentries with Mark Lubin, Justin Wang, Freddy Chen, John Chambers, Mauricio Suarez Gonzalez Silvana 8 pm
- Tom Dempsey/Tim Ferguson Quartet; David Gibson Quartet; Matt Snow Smalls 6, 7:30, 9, 10:30, 11:55 pm \$15-35
- ★Terell Stafford Quintet with Tim Warfield, Bruce Barth, David Wong, Johnathan Blake Smoke 7, 9 pm \$25-45
- ★Ned Rothenberg/DoYeon Kim The Stone at The New School 8:30 pm \$20
- ★Immanuel Wilkins with Micah Thomas, Ryoma Takenaga, Kweku Sumbry Village Vanguard 8, 10 pm \$40
- Axel Tosca/Xiomara Zinc Bar 7, 8:30 pm \$35

Friday, May 16

- ★Eric Person Albert’s Bar 3 pm
- ★Unity Quartet with Hélio Alves, Guilherme Monteiro, Gili Lopes, Alex Kautz Bar Lunático 9, 10:15 pm
- ★Jumaane Smith Quartet “Milt Hinton Memorial Concert” Baruch Performing Arts Center 7:30 pm \$35
- Bill Saxton Harlem Allstars Bill’s Place 7, 9:30 pm \$36
- ★Birdland Big Band; Gil Evans Project with Ryan Truesdell “Claude Thornhill Orchestra and Vocal Quartet” Birdland 5:30, 8:30, 10:30 pm \$30-45
- Gil Gutierrez Trio Birdland Theater 7, 9:30 pm \$25-40
- Chris Dave Blue Note 8, 10:30 pm \$20
- ★John Pizzarelli Trio “Celebrating Tony Bennett” Café Carlyle 8:45 pm
- Samba de Gringo; Carol Morgan Quartet Cellar Dog 7, 8:30, 11:30 pm \$5
- David Leon, Joel Ross, Daniel Prim Close Up 8, 10 pm
- ★Bill Charlap Trio with Joey Ranieri, Kenny Washington Dizzy’s Club 7, 9pm \$20-50
- Dwayne “Cook” Broadnax Quartet; Nick Hempton Band The Django 7:30, 9, 10:30 pm, 12 am \$35
- Paloma Chesky Drom 9:30 pm \$20
- Remy Le Boeuf’s Assembly of Shadows with Alejandro Aviles, Sam Previn John Lowery, Ben Kono, Carl Maraghi, Tony Kadleck, Tony Glausi, Michael Rodriguez, Skylar Tang, Mike Fahie, Alan Ferber, Jasim Perales, Jen Wharton, Alex Goodman, Martha Kato, Dan Montgomery, Peter Kronreif + Danielle Wertz The Jazz Gallery 7:30, 9:30 pm \$35-45
- Jeb Patton Mezzrow 6 pm \$35
- ★Ben Sidran Trio; Jeb Patton Trio with Peter Washington, Billy Drummond; William Hill III solo Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★Pasquale Grasso Trio Midnight Blue 7, 8:45, 10:15 pm \$10

- Composers Concordance with In4Mation: Jane Getter, Gene Pritsker, Harvie S, Gerry Brown Mount Morris Ascension Presbyterian Church 7 pm \$25
- Kiyoko Layne/Marcus Persiani Pelham Fritz Recreation Center 6 pm
- Camila Cortina Quartet The Roxy Lounge at Roxy Hotel 8, 9 pm
- ★Adam Ray; Santi Debriano’s Arkestra Bembe; Sylvia Cuenca Quintet with Wallace Roney Jr., Rico Jones, Manuel Valera, Essiet Okon Essiet; Eric Wyatt Quartet Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm -35
- ★Terell Stafford Quintet with Tim Warfield, Bruce Barth, David Wong, Johnathan Blake Smoke 7, 9, 10:30 pm \$35-55
- ★“Cosmic Music: The Celestial Songs of Alice Coltrane”: Ravi Coltrane with Flying Lotus, Brandee Younger, David Virelles, Robert Hurst, Jeff “Tain” Watts, Michelle Coltrane, Sai Anantam Devotional Ensemble Stern Auditorium at Carnegie Hall 8 pm \$37-160
- ★Craig Taborn/Ned Rothenberg The Stone at The New School 8:30 pm \$20
- ★Immanuel Wilkins with Micah Thomas, Ryoma Takenaga, Kweku Sumbry Village Vanguard 8, 10 pm \$40
- ★Mingus Dynasty with Philip Harper, Sarah Hanahan, Wayne Escoffery, Mariel Bildsten, Helen Sung, Boris Kozlov, Donald Edwards Zinc Bar 7, 8:30 pm \$35

Saturday, May 17

- ★Curtis Hasselbring, Todd Sickafoose Barbès 6 pm \$20
- Bill Saxton Harlem Allstars Bill’s Place 7, 9:30 pm \$36
- ★Joe Alterman Trio; Ryan Truesdell Gil Evans Project “Claude Thornhill Orchestra and Vocal Quartet” Birdland 5:30, 8:30, 10:30 pm \$25-45
- Gil Gutierrez Trio Birdland Theater 7, 9:30 pm \$25-40
- ★Patrick Zimmerli with David Cook, Chris Tordini, Satoshi Takeishi, Harold Bott, Theo Bleckmann, Colin Jacobsen The Blue Gallery 7 pm \$45
- Chris Dave Blue Note 8, 10:30 pm \$20
- ★John Pizzarelli Trio “Celebrating Tony Bennett” Café Carlyle 8:45 pm
- ★Abraham Burton Quartet; Clovis Nicolas Quartet Cellar Dog 7, 8:30, 11:30 pm \$5
- Peter Evans Close Up 8, 10 pm
- ★Bill Charlap Trio with Joey Ranieri, Kenny Washington Dizzy’s Club 7, 9pm \$20-50
- Tim Ries Quartet The Django 9 pm \$35
- Remy Le Boeuf’s Assembly of Shadows with Alejandro Aviles, Sam Previn John Lowery, Ben Kono, Carl Maraghi, Tony Kadleck, Tony Glausi, Michael Rodriguez, Skylar Tang, Mike Fahie, Alan Ferber, Jasim Perales, Jen Wharton, Alex Goodman, Martha Kato, Dan Montgomery, Peter Kronreif + Danielle Wertz The Jazz Gallery 7:30, 9:30 pm \$35-45
- Jeb Patton Mezzrow 6 pm \$35
- ★Ben Sidran Trio; Jeb Patton Trio with Peter Washington, Billy Drummond; Glenn Zaleski solo Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★Iconoclast with Julie Joslyn/Leo Ciesa Michiko Studios 8 pm
- Glenn Crytzer Quartet Peck Slip Social 1 pm
- Kaelen Ghandhi The Record Shop 7:30 pm \$10
- ★Santi Debriano’s Arkestra Bembe; Sylvia Cuenca Quintet with Wallace Roney Jr., Rico Jones, Manuel Valera, Essiet Okon Essiet; Greg Glassman Quartet Smalls 6, 7:30, 9, 10:30, 11:55 pm -35
- ★Terell Stafford Quintet with Tim Warfield, Bruce Barth, David Wong, Johnathan Blake Smoke 7, 9, 10:30 pm \$35-55
- ★Dick Griffin/Andrew Drury Soup & Sound 8 pm
- ★Ned Rothenberg, Sylvie Courvoisier, Nashet Waits The Stone at The New School 8:30 pm \$20
- Maria Kaushansky The Ivy Room 6:30 pm

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JAZZ VESPERS 5PM

May 4
Yotam Ishay
Quartet

JAZZ MEMORIALS 6:30 PM

May 19
Roy Ayers

May 11
Leena Conquest Trio

May 18
Jostein
Gulbrandsen Trio

May 25
Tribute to
Billy Strayhorn:
Amy London Trio

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- Sunday, May 25**
- ★Pete McGuinness Jazz Orchestra; Afro Latin Jazz Orchestra
Birdland 5:30, 8:30, 10:30 pm \$25-40
 - ★Scott Robinson Quartet with Helen Sung, Martin Wind, Dennis Mackrel
Birdland Theater 7, 9:30 pm \$25-35
 - ★Dizzy Gillespie All-Stars with John Lee, Charlie Porter, Erena Terakubo, Abelita Mateus, Roger Squitero, Tommy Campbell Blue Note 8, 10:30 pm \$20
 - Brazilian Grooves
Cellar Dog 7, 8:30 pm \$5
 - Caroline Davis
Close Up 7:30, 9 pm
 - ★Bill Charlap Trio with David Wong, Kenny Washington
Dizzy's Club 5, 7:30 pm \$25-55
 - Tad Shull Quartet; Loston Harris Trio
The Django 7:30, 9, 10:30 pm, 12 am \$35
 - ★Jon-Erik Kellso EarRegulars
The Ear Inn 8 pm
 - Welf Dorr; Shoko Nagai, Dmitry Ishenko, Yuko Togami The Keep 9 pm
 - Barbara Rosene Trio with Jon Davis, Boots Maleson; Jamile Trio
Mezzrow 6, 7:30, 9, 10:30 pm \$35
 - Briana Swann Trio with Sean Fitzpatrick North Square Lounge 12:30, 2:15 pm
 - Helio Alves Trio; Jon Regen
The Roxy Lounge at Roxy Hotel 12, 1:30, 6, 7 pm



FREE CONCERTS
www.jazzfoundation.org

National Jazz Museum in Harlem
58 West 129th Street, 2PM

5/29 - Tommy Morimoto Quintet
and livestreaming on JFA Facebook and YouTube

Riverside Park
West Harlem Piers
Hudson River Greenway & 125th Street, 7PM

5/23 - Mel Davis & Friends

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.



NYC Parks

Pelham Fritz Rec. Center
18 Mt. Morris Park W, 6PM
5/2 - JFA All-Stars
(Colding, Johnson, Higgins, Davis, Zollar)

5/16 - Kiyoko Layne, Marcus Persiani (solo piano)

5/30 - Antoine Roney

Williamsbridge Oval Recreation Center
3225 Reservoir Oval E, Bronx, NY
10467, 6PM

5/22 - John Benitez and Evolution

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- “A Tribute To Billy Strayhorn” with Amy London, John DiMartino, Michael Hashim
Saint Peter’s Church 5 pm
- Charu Suri
Scarlet Lounge 7, 9 pm
- Josiah DeNooyer/Junho Lee
Silvana 8 pm
- Ryo Sasaki with Steve Ash, Bill Crow, Steve Little; Matt Garrison Quartet; Jeff McGregor Quintet; Aaron Johnson Boplicity
Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★Louis Hayes & The Jazz Communicators with Abraham Burton, Steve Nelson, David Hazeltine, Gerald Cannon
Smoke 7, 9 pm
- ★Ahmed Abdullah’s Diaspora
Soup & Sound 8 pm
- ★Joel Ross + Parables with Elijah Thomas, Godwin Louis, Maria Grand, Marquis Hill, Kalia Vandever, Jeremy Corren, Rick Rosato, Kayvon Gordon
Village Vanguard 8, 10 pm \$40

Monday, May 26

- Guitar Hearts: Yoav Eshed Quartet with Gadi Lehari, Ofri Nehemya, Joe Martin
Bar Lunático 9, 10:15 pm
- Richard Cortez “Sinatra with Style” Birdland 7 pm \$30-40
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- ★Fabrizio Sotti “50th Birthday Celebration” with Sam Barsh, James Genus, Mino Cinelu, M-1 of Dead Prez, Cassandra Wilson Blue Note 8, 10:30 pm \$20
- ★Ned Goold Trio
Cellar Dog 7, 8:30 pm \$5
- Ludovica Burtone
Close Up 7:30, 9 pm
- Connor MacLeod Quintet
The Django 7:30, 9 pm \$35
- Spike Wilner Trio
Mezzrow 9, 10:30 pm \$35
- Jon Regen
The Roxy Lounge at Roxy Hotel 6, 7 pm
- Miss Maybell/Charlie Judkins
Scarlet Lounge 7, 9 pm
- Benny Benack III Quartet; Joe Farnsworth Quartet; Mike Boone
Smalls 6, 7:30, 9, 10:30, 11:55 pm \$15-35
- Vanguard Jazz Orchestra
Village Vanguard 8, 10 pm \$40
- Orrin Evans Trio
Zinc Bar 7, 8:30 pm \$35

Tuesday, May 27

- ★Jochen Rueckert, Matt Penman, Melissa Aldana Bar Lunático 9, 10:15 pm
- ★Slavic Soul Party with John Carlson, Kenny Warren, Peter Hess, Peter Stan, Tim Vaughn, Adam Dotson, Ken Bentley, Matt Moran, Chris Stromquist
Barbès 9 pm \$20
- ★Maria Schneider Orchestra with Steve Wilson, Dave Pietro, Rich Perry, Donny McCaslin, John Ellis, Scott Robinson, Tony Kadleck, Greg Gisbert, Nadje Noordhuis, Michael Dudley, Mike Rodriguez, Keith O’Quinn, Ryan Keberle, Marshall Gilkes, George Flynn, Julien Labro, Jeff Miles, Gary Versace, Jay Anderson, Johnathan Blake, Rudy Royston Birdland 7, 9:30 pm \$40-50
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- Will Terrill Trio
Cellar Dog 7, 8:30 pm \$5
- Isaiah J. Thompson Quartet with Julian Lee, Sebastian Rios, David Alvarez III
Dizzy’s Club 7, 9pm \$20-50
- ★Conrad Herwig Latin Side All-Stars The Django 7:30, 9:30 pm \$35
- Stefano Doglioni
The Lost and Found 8 pm
- Geoffrey Keezer/Tim Garland; Ray Gallon Trio Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Dark Circuits Orchestra with Dafna Naphtali, David Galbraith, Ben Manley, Abby Davis, Emad Jamal, Shoko Nagai, Luke Dubois, Andrew Neumann, Marcia Bassett, Alex Zhu, Chuck Bettis, Crystal Penalosa, Laura Feathers, Miguel Frasconi, Larry 7 + Shelley Hirsch, Izzi Ramkissoon, Yuko Togami, Katherine Liberovskaya, Hans Tammen Roulette 8 pm \$25
- Vito Dieterle Quartet
The Roxy Lounge at Roxy Hotel 8, 9 pm
- Kyle Nasser Sextet; Jason Marshall Quartet; Kyle Colina
Smalls 6, 7:30, 9, 10:30, 11:55 pm \$15-35
- ★Blue Note Jazz Festival: “James Moody 100th Birthday Celebration” with Randy Brecker, Terri Lyne Carrington, Paquito D’Rivera, Christian McBride, Elena Pinderhughes, Madeleine Peyroux, Renee Rosnes Sony Hall 8 pm \$55-85
- Gabriel Schillinger Hyman solo
The Ivy Room 6:30 pm
- ★Nicole Glover Trio with Tyrone Allen, Kayvon Gordon
Village Vanguard 8, 10 pm \$40
- Orrin Evans Trio
Zinc Bar 7, 8:30 pm \$35

Wednesday, May 28

- Brandon Lee Quintet
Bar Bayeux 8, 9:30 pm
- ★Maria Schneider Orchestra with Steve Wilson, Dave Pietro, Rich Perry, Donny McCaslin, John Ellis, Scott Robinson, Tony Kadleck, Greg Gisbert, Nadje Noordhuis, Michael Dudley, Mike Rodriguez, Keith O’Quinn, Ryan Keberle, Marshall Gilkes, George Flynn, Julien Labro, Jeff Miles, Gary Versace, Jay Anderson, Johnathan Blake, Rudy Royston Birdland 7, 9:30 pm \$40-50
- ★David Ostwald’s Louis Armstrong Eternity Band; Frank Vignola + Pasquale Grasso
Birdland Theater 5:30, 8:30 pm \$30-40
- Ehud Asherie Quartet
Cellar Dog 7, 8:30 pm \$5
- ★Maria Grand
Close Up 7:30, 9 pm
- Leo Genovese
Dada Bar 9 pm
- Isaiah J. Thompson Quartet with Julian Lee, Sebastian Rios, David Alvarez III
Dizzy’s Club 7, 9pm \$20-50
- ★Al Carty Group; Michael Blake’s Blake Tartare
The Django 7:30, 9, 10:30 pm, 12 am \$35
- Mtu Jazz with Eric Frazier
Grant’s Tomb 6 pm
- James Weidman Trio; Joe Wittman Trio Mezzrow 6, 7:30, 9, 10:30 pm \$35
- patrick brennan’s transparency kestra with Eli Asher, Thomas Heberer, Aaron Pond, Westbrook Johnson, Patrick Holmes, Paul Austerlitz, Iván Beremboim, Claire de Brunner, Avram Fefer, Josh Sinton, Cheryl Pyle, Nick Gianni, Jason Kao Hwang, James Keepnews, David Sidman, Evan Palmer, Lloyd Haber, Colin Hinton
Nublu 151 7:30 pm
- Jeanne O’Connor with John DiMartino, Jay Leonhart, Ray Marchica
Pangea 7 pm \$25
- Eyal Vilner Big Band; Ryan Berg Quartet; Jason Maximo Clotter
Smalls 6, 7:30, 9, 10:30, 11:55 pm \$15-35
- ★“Miles Davis Celebration” with Eddie Henderson, Ralph Moore, George Cables, Peter Washington, Billy Hart
Smoke 7, 9 pm \$25-45
- Russ Nolan Quartet
Sour Mouse 8 pm
- ★Ben Goldberg, Hilliard Greene, Kenny Wollesen
The Stone at The New School 8:30 pm \$20
- ★Nicole Glover Trio with Tyrone Allen, Kayvon Gordon
Village Vanguard 8, 10 pm \$40
- Orrin Evans Trio
Zinc Bar 7, 8:30 pm \$35

Thursday, May 29

- ★Organ Monk Sings with Jerry Weldon, Gregory Lewis, Russell Carter, Raina Welch
Arthur’s Tavern 7 pm
- Maria Kaushansky
Back Bar 5:30 pm
- Our World with Jeff Lederer, Mario Scaramuzza Barbès 10 pm \$20
- ★Maria Schneider Orchestra with Steve Wilson, Dave Pietro, Rich Perry, Donny McCaslin, John Ellis, Scott Robinson, Tony Kadleck, Greg Gisbert, Nadje Noordhuis, Michael Dudley, Mike Rodriguez, Keith O’Quinn, Ryan Keberle, Marshall Gilkes, George Flynn, Julien Labro, Jeff Miles, Gary Versace, Jay Anderson, Johnathan Blake, Rudy Royston Birdland 7, 9:30 pm \$40-50

- High Society New Orleans Jazz Band with Conal Fowkes, Simon Wettenhall, Tom Abbott, Harvey Tibbs, Josh Dunn, Brian Nalepka, Kevin Dorn
Birdland Theater 5:30, 8:30 pm \$30-40
- ★Blue Note Jazz Festival: Kenny Garrett Blue Note 8, 10:30 pm \$20
- Brandon Lee Quintet; Matt Martinez Quartet Cellar Dog 7, 8:30, 11:30 pm \$5
- Nicholas Mycio Trio
Dada Bar 9 pm
- Isaiah J. Thompson Quartet with Julian Lee, Sebastian Rios, David Alvarez III
Dizzy’s Club 7, 9pm \$20-50
- Richie Vitale Quintet; Dave Stryker Trio The Django 7:30, 9, 10:30 pm, 12 am \$35
- Glenn Crytzer Quartet
Festival Café 7:30 pm
- Oscar Peñas
Idium 8:30 pm \$30-40
- Tommy Morimoto Quintet
Jazz Museum in Harlem 2 pm
- Bill Cunliffe Trio; Pete Malinverni Trio
Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★Craig Harris and Harlem Nightsongs
Mount Morris Ascension Presbyterian Church 7 pm \$25
- ★Jazz at Lincoln Center Orchestra with Ted Nash “Plays the 70s” + Hubert Laws, Tom Harrell
Rose Theater 7:30 pm \$42-177
- Jon Regen Quartet
The Roxy Lounge at Roxy Hotel 8, 9 pm
- ★Noah Preminger Quartet with Max Light, Kim Cass, Dan Weiss; Corey Wallace DUBtet; Matt Snow
Smalls 6, 7:30, 9, 10:30, 11:55 pm \$15-35
- ★“Miles Davis Celebration” with Eddie Henderson, Ralph Moore, George Cables, Peter Washington, Billy Hart
Smoke 7, 9 pm \$25-45
- ★Trouble Trouble with Danny Lubin-Laden, Ben Goldberg, Myra Melford
The Stone at The New School 8:30 pm \$20
- John David Simon
Swing 46 5:30 pm \$10
- ★Nicole Glover Trio with Tyrone Allen, Kayvon Gordon
Village Vanguard 8, 10 pm \$40
- Axel Tosca/Xiomara
Zinc Bar 7, 8:30 pm \$35

Friday, May 30

- ★Eric Person
Albert’s Bar 3 pm
- Sugartone Brass Band
Bar Lunático 9, 10:15 pm
- Massimo Biolcati Quartet with Gilad Hekselman, Julian Shore, Jochen Rueckert
Bar Bayeux 8, 9:30 pm
- Bill Saxton Harlem Allstars
Bill’s Place 7, 9:30 pm \$36
- ★Birdland Big Band; Maria Schneider Orchestra with Steve Wilson, Dave Pietro, Rich Perry, Donny McCaslin, John Ellis, Scott Robinson, Tony Kadleck, Greg Gisbert, Nadje Noordhuis, Michael Dudley, Mike Rodriguez, Keith O’Quinn, Ryan Keberle, Marshall Gilkes, George Flynn, Julien Labro, Jeff Miles, Gary Versace, Jay Anderson, Johnathan Blake, Rudy Royston Birdland 8:30, 10:30 pm \$30-50
- ★Ethan Iverson Trio with Buster Williams, Billy Hart
Birdland Theater 7, 9:30 pm \$25-35
- ★Blue Note Jazz Festival: Kenny Garrett Blue Note 8, 10:30 pm \$20
- Hendrik Meurkens Quartet; Jinjoo Yoo Quartet Cellar Dog 7, 8:30, 11:30 pm \$5
- ★Lux Quartet with Myra Melford, Allison Miller, Dayna Stephens, Scott Colley
Dizzy’s Club 7, 9pm \$25-55
- Benito Gonzalez Quartet; Richard Cortez Band
The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★Carol Liebowitz/Nick Lyons
Ibeam Brooklyn 8 pm \$20
- ★Henry Threadgill, Vijay Iyer, Dafnis Prieto
The Jazz Gallery 7:30, 9:30 pm \$75-125
- Meredith Monk
Merkin Concert Hall 7:30 pm \$30
- Tyler Henderson Trio; Thomas Linger solo Mezzrow 9, 10:30, 11:55 pm \$35
- ★Franz Hackl
Mount Morris Ascension Presbyterian Church 7 pm \$25
- ★Antoine Roney
Pelham Fritz Recreation Center 6 pm
- ★Jazz at Lincoln Center Orchestra with Ted Nash “Plays the 70s” + Hubert Laws, Tom Harrell
Rose Theater 7:30 pm \$42-177
- John Lee Quartet
The Roxy Lounge at Roxy Hotel 8, 9 pm
- Isla Brownlow
Silvana 9 pm
- Adam Ray; Gary Smulyan Quartet; Wayne Escoffery Quartet; Saul Rubin Zebtet
Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★“Miles Davis Celebration” with Eddie Henderson, Ralph Moore, George Cables, Peter Washington, Billy Hart
Smoke 7, 9, 10:30 pm \$35-55
- Prophets Trio with Ronn Yedidia, Eddy Khaimovich, Paolo Cantarella
Triad Theater 7 pm \$20
- ★Nicole Glover Trio with Tyrone Allen, Kayvon Gordon
Village Vanguard 8, 10 pm \$40
- ★Sarah Hanahan Quartet
Zinc Bar 7, 8:30 pm \$35

Saturday, May 31

- Manuel Valera New Cuban Express Bar Lunático 9, 10:15 pm
- ★Curtis Hasselbring Curhachestra with Raphael McGregor, Adam Minkoff, Dan Rieser
Barbès 6 pm \$20
- Bill Carney’s Jug Addicts with Karl Meyer, Brian Mulroney, Steve Cooney, Seth Kessel, Jerry Fabris
Barbès 8 pm \$20
- Bill Saxton Harlem Allstars
Bill’s Place 7, 9:30 pm \$36
- ★Joe Alterman Trio; Maria Schneider Orchestra with Steve Wilson, Dave Pietro, Rich Perry, Donny McCaslin, John Ellis, Scott Robinson, Tony Kadleck, Greg Gisbert, Nadje Noordhuis, Michael Dudley, Mike Rodriguez, Keith O’Quinn, Ryan Keberle, Marshall Gilkes, George Flynn, Julien Labro, Jeff Miles, Gary Versace, Jay Anderson, Johnathan Blake, Rudy Royston Birdland 8:30, 10:30 pm \$25-50
- ★Ethan Iverson Trio with Buster Williams, Billy Hart
Birdland Theater 7, 9:30 pm \$25-35
- ★Blue Note Jazz Festival: Kenny Garrett Blue Note 8, 10:30 pm \$20
- Swing Collective; Stefano Doglioni Quartet Cellar Dog 7, 8:30, 11:30 pm \$5
- ★Savannah Harris
Close Up 8, 10 pm
- CompCord Festival: El Sidd and the Healers The Cutting Room 7 pm \$20
- ★Lux Quartet with Myra Melford, Allison Miller, Dayna Stephens, Scott Colley
Dizzy’s Club 7, 9pm \$25-55
- David Gibson Quartet; JC Hopkins Biggish Band
The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★Henry Threadgill, Vijay Iyer, Dafnis Prieto The Jazz Gallery 7:30, 9:30 pm \$75-125
- “Made in New York Gala” with Lenny White, Chad Lefkowitz-Brown, Nicole Zuraitis, Yaacov Mayman, Marco Pignataro, Davide Cerreta
Manhattan School of Music Neidorff-Karpati Hall 7:30 pm \$85-125
- Jesse Green Trio; Miki Yamanaka solo Mezzrow 9, 10:30, 11:55 pm \$35
- Glenn Crytzer Quartet
Peck Slip Social 1 pm
- Samantha Kochis
The Record Shop 7:30 pm \$10
- ★Jazz at Lincoln Center Orchestra with Ted Nash “Plays the 70s” + Hubert Laws, Tom Harrell
Rose Theater 7:30 pm \$42-177
- Ben Barnett; Gary Smulyan Quartet; Wayne Escoffery Quartet
Smalls 2, 6, 7:30, 9, 10:30 pm \$35
- ★“Miles Davis Celebration” with Eddie Henderson, Ralph Moore, George Cables, Peter Washington, Billy Hart
Smoke 7, 9, 10:30 pm \$35-55
- ★Ben Goldberg, Michael Coleman, Luke Bergman, Kenny Wollesen, Hamir Atwal
The Stone at The New School 8:30 pm \$20
- ★Nicole Glover Trio with Tyrone Allen, Kayvon Gordon
Village Vanguard 8, 10 pm \$40

100 MILES OUT

CONNECTICUT

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

5/2, 5/16 (6:30 pm) Bill's Seafood Allstar Jazz Band
5/29 (6 pm) Local Honey Trio

Buttonwood Tree Performing Arts Center (Middletown, CT) [buttonwood.org](#)

5/2 (7 pm) Trevor Davis and the Central City Stompers
5/22 (8 pm) Waberi Jordan

Firehouse 12 (New Haven, CT) [firehouse12.com](#)

5/2 (8:30 pm) Tal Yahalom Quintet with Ledah Finck, Christopher Hoffman, David Leon, Rogerio Boccato

5/9 (8:30 pm) Pheeroan akLaff Global Mantras Quartet with Michael Cain, Ed Cherry, Keith Witt

5/16 (8:30 pm) Patrick Zimmerli, David Cook, Chris Tordini, Satoshi Takeishi

5/23 (8:30 pm) Lux Quartet with Allison Miller, Myra Melford, Dayna Stevens, Scott Colley

5/30 (8:30 pm) Fred Frith solo

Owl Shop Cigars (New Haven, CT) [owlshopcigars.com](#)

5/7, 5/14, 5/21, 5/28 (9 pm) Kevin Saint James Band

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

5/16 (7, 9 pm) Dan Moretti with Maxim Lubarsky, Oscar Stagnaro, Steve Langone, Ernesto Diaz

Real Art Ways (Hartford, CT) [realartways.org](#)

5/4 (2:30 pm) Larry Ochs, Joe Morris, Michael Wimberly

NEW JERSEY

Berrie Center for the Arts at Ramapo College (Mahwah, NJ) [ramapo.edu/berriecenter](#)

5/3 (8 pm) Shayna Steele

Bethany Baptist Church (Newark, NJ) [njpac.org](#)

5/3 (6 pm) Arturo O'Farrill

Brothers Smokehouse BBQ (Ramsey, NJ) [brotherssmokehousenj.com](#)

5/2 (7, 8:30 pm) T.K.Blue

5/9 (7, 8:30 pm) Craig Handy

5/16 (7, 8:30 pm) Vince Ector

5/23 (7, 8:30 pm) James Gibbs III

5/30 (7, 8:30 pm) Tommy Campbell

Carney's Main Room (Cape May, NJ) [carneysnj.com](#)

5/16 (8, 10:20) Glen David Andrews

5/17 (11:30 am, 1:50, 4:10, 8, 10:20 pm) Blocofunk with Mike Stevens; Blues People with

Kelton Copper, Mike Griot, Ron Thompson, Gene Lake; Glen David Andrews

5/18 (12, 2, 4, 6:20 pm) Bluebone with Jay Bethel, Van Burriess, Thomas Jefferson; Blues People with

Kelton Copper, Mike Griot, Ron Thompson, Gene Lake

Carney's Other Room (Cape May, NJ) [carneysnj.com](#)

5/16 (6:45, 9:10 pm) Gina Roche

5/17 (12:40, 3, 6 pm) Marel Hidalgo; Thomas Marriott All-Stars with Orrin Evans, Luques Curtis

5/18 (1, 3, 5 pm) Marel Hidalgo; Thomas Marriott All-Stars with Orrin Evans, Luques Curtis

Clement's Place (Newark, NJ) [facebook.com/clementsplacejazz](#)

5/7 (7:30 pm) Gotham City Latin Jazz Sextet with Richard Baratta, Bill O'Connell, Craig Handy,

Paul Bollenback, Michael Goetz, Paul Rossman

5/14 (7:30 pm) Marel Hidalgo

5/15 (7:30 pm) James Austin, Jr.

5/23 (7:30 pm) Luciane Dom

5/30 (7:30 pm) Carlos Frias and Circulo Social

Cranford Public Library (Cranford, NJ) [cranfordlibrary.org](#)

5/8 (7 pm) Richard Baratta Quartet

Englewood Public Library (Englewood, NJ) [englewoodlibrary.org](#)

5/17 (7 pm) Lois Bruno

Exit Zero Jazz Festival @Cape May Convention Hall (Cape May, NJ)

[capemay.com/play/cape-may-convention-hall](#)

5/16 (3, 5, 7, 9 pm) Marel Hidalgo; Paul Jos; Thomas Marriott Quintet with Abraham Burton,

Matt Parrish, Byron Landham, Orrin Evans; Orrin Evans Captain Black Big Band + Lisa Fischer

5/17 (12, 1:50, 3:45, 7, 9 pm) American Patchwork Quartet with Clay Ross; Brandon Woody Upendo;

Zaccai Curtis Quintet; Brandee Younger Trio; Terence Blanchard E-Collective with Charles Altura,

Taylor Eigsti, David "DJ" Ginyard, Oscar Seaton

5/18 (11:30 am, 1:10, 3:10 pm) Luciane Dom; Josh Lawrence Quintet with Willie Morris III,

Luke Carlos O'Reilly, Nimrod Speaks, Nazir Ebo; Samara Joy Octet

Green House Loft (Highland Park, NJ) [greenhouseloftnj.com](#)

5/24 (7 pm) Lynette Sheard with Glenn Merritt Trio

Jersey City Jazz Festival @Archer Bar (Jersey City, NJ) [riverviewjazz.org/jersey-city-jazz-festival](#)

5/29 (7 pm) Milkman & Sons with Marcus Milius, Karl Meyer, Luc Decker

Jersey City Jazz Festival @Exchange Place Alliance Pier Stage (Jersey City, NJ)

[riverviewjazz.org/jersey-city-jazz-festival](#)

5/31 (1:30, 3:45, 5:30 pm) United Children's Music Project Latin Ensemble; New Jersey City University

Jazz Ensemble; Robert Edwards Big Band

Jersey City Jazz Festival @Junto Attic Bar (Jersey City, NJ)

[riverviewjazz.org/jersey-city-jazz-festival](#)

5/27 (6 pm) Champion Fulton

5/28 (6 pm) Lezlie Harrison

Jersey City Jazz Festival @Pet Shop (Jersey City, NJ) [riverviewjazz.org/jersey-city-jazz-festival](#)

5/27 (8 pm) John Hébert with Brandon Seabrook, Ches Smith

5/28 (8 pm) Tim Berne with Gregg Belisle-Chi, Tim Angulo, John Hébert

Jersey City Jazz Festival @RWJBarnabas Health Plaza Stage (Jersey City, NJ)

[riverviewjazz.org/jersey-city-jazz-festival](#)

5/30 (6, 8 pm) Winard Harper/Jeli Posse; The Rumble with Big Chief Joseph Boudreaux Jr.,

Aurélien Barnes, Andriu Yanovski, Ari Teitel, José Maize Jr., TJ Norris, Trenton O'Neal

5/31 (12, 2, 3, 4, 6, 8 pm) Riverview Jazz All-Stars; Sam Barsh/Harry Mack; Honk Family Band;

April May Webb/Randall Haywood; Steven Bernstein's Millennial Territory Orchestra +

Catherine Russell; Astoria Salsa Company with Samuel Torres

Jersey City Jazz Festival @The Clubhouse by Fords Gin (Jersey City, NJ)

[riverviewjazz.org/jersey-city-jazz-festival](#)

5/31 (1, 3, 5, 7 pm) WBOG Next Gen Collective with Kevin Oliver Jr., Rodrigo Romero, Caili O'Doherty,

Solomon Gottfried, Gary Jones III, Larissa Jones; Artemis with Renee Rosnes, Ingrid Jensen,

Nicole Glover, Noriko Ueda, Allison Miller; Fred Hersch, John Hébert, Bennie Wallace,

Billy Drummond; Tyreek McDole

Jersey City Jazz Festival @The Statuary (Jersey City, NJ)

[riverviewjazz.org/jersey-city-jazz-festival](#)

5/29 (7 pm) Kali Rodriguez Peña

Jersey City Jazz Festival @The Terrace at Hyatt House (Jersey City, NJ)

[riverviewjazz.org/jersey-city-jazz-festival](#)

5/30 (9 pm) Charlie Sigler

Jersey City Jazz Festival @William J. Brennan, Jr. Courthouse (Jersey City, NJ)

[riverviewjazz.org/jersey-city-jazz-festival](#)

5/29 (7:30 pm) Danny Raycraft; James Austin, Jr.

Princeton Public Library (Princeton, NJ) [princetonlibrary.org](#)

5/2 (7 pm) Glenn Crytzer Quartet

Shanghai Jazz (Madison, NJ) [shanghaijazz.com](#)

5/1 (7 pm) Curren DeVico Collective with Frank Elmo, Jack Broad, Steve Myerson

5/6 (5:30, 6:30 pm) Rich Court; Bob Himmelfberger with Hal Slapin, John Vourtsis

5/9 (7, 9:05 pm) Jerry Vezza, Grover Kemple, Hal Slapin, John Vourtsis

5/13 (5:30, 6:30 pm) Rich Court; Tomoko Ohno with Hal Slapin, John Vourtsis

5/18 (6 pm) Luciano Salvatore Band with Mike Richmond, Sergio Salvatore

5/20 (5:30, 6:30 pm) Rich Court; Jerry Vezza with Hal Slapin, John Vourtsis + Bob Hanlon

5/27 (5:30, 6:30 pm) Rich Court; John Bianculi with Hal Slapin, John Vourtsis

5/31 (6:15, 8:35 pm) John Lee with Freddie Hendrix, Alex Collins, Karl Latham

Shea Center for the Performing Arts at William Paterson University (Wayne, NJ)

[wpunj.edu/wppresents](#)

5/9 (8 pm) Will Downing

South Orange Performing Arts Center (South Orange, NJ) [sopacnow.org](#)

5/15 (7:30 pm) Glenn Miller Orchestra with Erik Stabnau

Tavern on George (New Brunswick, NJ) [nbjp.org](#)

5/1 (7 pm) Behn Gillece Quartet

5/6 (7 pm) Peter Rushing Trio

5/8 (7 pm) Yvonnick Prene Quartet

5/13 (7 pm) Kyle Courter "Salsa Nova" with Christos Kokolis, Jacob Hurlock, Kai Gibson,

Matthew Nelson, Don Solomon

5/15 (7 pm) Jerry Weldon Quartet

5/22 (7 pm) Bruce Barth Trio

5/29 (7 pm) Hendrik Meurkens Samba Quartet

The National Hotel Restaurant (Frenchtown, NJ) [thenationalfrenchtown.com](#)

5/10 (7 pm) Triangle Strategy with Tom DiGangi, Mitch Stein, Gene Perla

The Parlor at Hailey's Pub (Metuchen, NJ) [haileyssharpandpub.com](#)

5/8 (7 pm) Metropolitan Klezmer "Quartet Special"

Triumph Brewery (Red Bank, NJ) [triumphbrewing.com/red-bank](#)

5/4 (1 pm) A Real Human Jazz Band with Tom Monda, Cody McCorry, Mike Heady, Audra Mariel

NEW YORK

Arts Society of Kingston (Kingston, NY) [askforarts.org](#)

5/31 (7 pm) Bill Ware, John Menegon + Debra K. Every, Michael Patrick Kelly, Suzanne Hayes-Kelly,

B. Marcus Walker

Assisted Living at Untouchable Bar (Newburgh, NY) [facebook.com/profile.php?id=61570026276141](#)

5/17 (9 pm) Marco Cappelli/Eyal Maoz

5/31 (9 pm) Pulverize the Sound with Peter Evans, Tim Dahl, Mike Pride

Beanrunner Café (Peekskill, NY) [beanrunnercafe.com](#)

5/3 (6 pm) Norberto Goldberg with Peter Brainin, Matt King, Leo Traversa

5/10 (6 pm) Wali Ali with Bob Baldwin, Kevin Hill, Tony Lewis, Sly Scott

5/24 (6 pm) Hiroshi Yamazaki Trio with Miles Gilbert, Eliot Zigmund

5/31 (6 pm) Jeff Barone Quartet, featuring Ron Oswanski, Alex Smith, Tim Homer

Caramoor (Katonah, NY) [caramoor.org](#)

5/9 (7:30 pm) Nicole Zuraitis

Craft Taqueria (New City, NY) [crafttaqueria.com](#)

5/5 (5:30 pm) Eric DiVito/Dave Smith

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

5/3 (8 pm) Larry Ochs, Joe Morris, Michael Wimberly

Farm to Table Bistro (Fishkill, NY) [ftbistro.com](#)

5/30 (7 pm) Richard Baratta Quartet

Isaan Thai Star Restaurant (Hudson, NY) [isaanthaistar.com](#)

5/11, 5/18, 5/25 (6 pm) Armen Donelian solo

Jazz at the Lodge (Ossining, NY) [jazzatthelodge.com](#)

5/1 (7, 8:45 pm) Jesse Lewis, Paul Connors, Jon Doty

5/8 (7, 8:45 pm) Alex Smith/Jesse Lewis Organ Trio

5/10 (7:30, 8:45 pm) Art Lillard's Blue Heaven Swing Sextet

5/15 (7, 8:30 pm) Chris Morrison, Paul Connors, Jon Doty

5/22 (7, 8:30 pm) Al Orlo, Ed Alstrom, Bobby Deitch

5/29 (7, 8:30 pm) Chris Morrison, Paul Connors, Jon Doty

Jazz Forum Arts (Tarrytown, NY) [jazzforumarts.org](#)

5/2, 5/3 (7, 9:30 pm) Paquito D'Rivera Quintet

5/4 (4, 6, 8 pm) Purchase Jazz Orchestra + Katie Baker, Jon Faddis; David Janeway Trio

5/9, 5/10 (7, 9:30 pm) Bria Skonberg

5/11 (4, 6 pm) Greg Abate Quartet with Bill O'Connell, Harvie S, Jason Tiemann

5/16, 5/17 (7, 9:30 pm) Joey Alexander Trio

5/18 (4, 6 pm) Steve Sandberg Brazilian Quartet with Hendrik Meurkens, Michael O'Brien,

Vanderlei Pereira

5/23, 5/24 (7, 9:30 pm) Ted Rosenthal Quintet "Bernstein and Bop" with Gary Smulyan, Erena Terakubo,

Noriko Ueda, Tim Homer

5/25 (4, 6 pm) Bill O'Connell Trio

5/30, 5/31 (7, 9:30 pm) Nilson Matta Samba Meets Jazz Quintet

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

5/1 (7 pm) Larry Haddad Trio with Pat Marafioti, Joe Corsello

5/3 (7, 9 pm) Sofija Knezevic, Elliot Mason, Dan Nimmer, Luques Curtis, Justin Faulkner

5/4 (12 pm) Jon Cobert

5/8 (7 pm) José Luiz Martins, Alex Hamburger, Romeir Mendez, Dana Hawkins

5/9 (7 pm) Bob Gingery Trio with Dan Cray, Paul Francis

5/10 (7, 9 pm) Yoko Miwa Trio with Brad Barrett, Scott Goulding

5/11 (12 pm) Ron Drotos, Louise Rogers, Jim Donica

5/15 (7 pm) Margos Ensemble with Margo Staniszevska, John Collona, Kenji Tokunaga

5/16 (7 pm) Conigliaro Consort with Brian Conigliaro, Hiroshi Yamazaki, Lou Pappas, Ron Vincent

5/17 (7, 9 pm) Juliet Ewing + Ron Drotos Trio with Yuma Takagi, Benjamin Barham-Wiese

5/18 (12 pm) Cary Brown, John Lissauer

5/22 (7 pm) Ittetsu Nasuda Quartet with Carlos Mena, Daniel Criado, Chembo Cornel

5/23 (7 pm) Jon Cobert/Frank Shiner

5/24 (7 pm) Kate Del. Trio with Joe Graziosi, Michael Roninson

5/25 (12 pm) Jaana Narsipur/Andrew Swift

5/29 (7 pm) Genevieve Faivre Trio with Tomoya Ogawa

5/30 (7 pm) Chris Vitarello Power Trio with Jeremy Baum, Micheal Bram

5/31 (7 pm) ENI with Dan Purcea, Ramon Radosav, Rafael Castro, Daniel Villeneuve

Louie's on the Avenue (Pearl River, NY) [louiesontheavenue.com](#)

5/4 (5:30 pm) Eric DiVito, Dave Smith, Don Falzone

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

5/3 (7 pm) Rhythm Rising Quartet with Tomas Martin Lopez, Victor Catanzaro, Doug Correllus,

Ron Figueroa

5/10 (7 pm) Lisa Markley Four-Tête with Pete Levin, Rich Syracuse, Jeff "Seige" Siegel

5/17 (7 pm) Ron Horton/Tim Regusis Quartet with Lew Scott, Tony Jefferson

5/24 (7 pm) The Professors with Winnie Martucci, Mark Dziuba, Rich Syracuse, Jeff "Seige" Siegel

5/31 (7 pm) Interspace with Arnold Hammerschlag, Peyton Plenering, Adam Siegel, Jim Yanda,

Will McEvoy, Aaron Yanda

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

5/2 (7, 9 pm) Steve Bernstein with Joel Newton, Mark Patterson, Don Falzone & Ethan Cohen

5/3 (7 pm) Rockland Youth Jazz Ensemble with Peter Furlan

5/16 (8 pm) Judy Wexler Quarter with Jim Ridi, Bill Moring, Tim Homer

5/23 (8 pm) Gillian Margot with Geoffrey Keezer Trio

5/30 (8 pm) Joel Newton Organ Trio with Ben Stivers, Eric Halvorson

5/31 (8 pm) Judi Marie Canterino Quartet with Conal Fowkes, Steve Lamattina, John Lang

Mavericks Montauk (Montauk, NY) [mavericksmontauk.com](#)

5/2 (6 pm) Maria Kaushansky

St. Andrew & St. Luke Episcopal Church (Beacon, NY) [beacon-episcopal.org](#)

5/10 (8 pm) John Blum/Michael Foster

The Falcon (Marlboro, NY) [liveatthefalcon.com](#)

5/1 (7:30 pm) David Sancious/Wil Calhoun

5/3 (2 pm) New Paltz Big Band with Enzi Pascarella, Durant Poole, Myles Lino, Devin Brooks, Alexa

Morgan, Jacob Kenny, Seth Harary, Aileen Pastrana, Matt Hoffman, Aidan Sears, Vincent

Mandrachia, Dan Palladino, Conor Costello, Felix Villa Santa, Nick Schachter, Lindsay Connolly

5/9 (7:30 pm) Cindy Cashdollar/Jack Petruzzelli + Jay Collins, Peter Yarin, Jeff Hill

5/10 (7:30 pm) Analog Jazz Orchestra

5/11 (7:30 pm) Gil Gutiérrez Trio with Robert Stern, David Rodriguez

5/15 (7:30 pm) Patrick Zimmerli Quartet with David Cook, Chris Tordini, Satoshi Takeishi

5/16 (7:30 pm) NYC Ska Orchestra with Kevin Batchelor, Larry MacDonald, Carl Wright

5/18 (7:30 pm) James Francis Trio with Matt Brewer, Jeremy Dutton + Chris Potter

5/30 (7:30 pm) Joe Louis Walker

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

5/1, 5/2, 5/3 (7 pm) Jazz Loft Big Band with Tom Manuel "Strictly Sinatra" + Pete Caldera

5/3 (2 pm) Jazz Loft Big Band with Tom Manuel "Strictly Sinatra" + Pete Caldera

5/5 (7 pm) SBU Jazz Orchestra with Marty Ehrlich

CLUB DIRECTORY

- **11BC Serenity Garden** 626 E. 11th St.
Subway: L to 1st Ave.
- **440Gallery** 440 6th Ave., Brooklyn
(718-499-3844) Subway: F, G to 7th Ave. **440gallery.com**
- **92NY** Lexington Ave. at 92nd St.
(212-415-5500) Subway: 6 to 96th St. **92ny.org**
- **Aman New York** 730 5th Ave.
(212-970-2626) Subway: N, R, W to Fifth Ave./59th St. **aman.com/hotels/aman-new-york**
- **Apollo Theater & Music Café** 253 W. 125th St.
(212-531-5305) Subway: A, B, C, D, 2, 3 to 125th St. **apollotheater.org**
- **Arthur's Tavern** 57 Grove St.
(212-675-6879) Subway: 1 to Christopher St. **arthurstavernnyc.com**
- **Austrian Cultural Forum** 11 E. 52nd St. at Madison Ave.
(212-319-5300) Subway: 6 to 51st St. **acfnyc.org**
- **Back Bar** 851 Avenue of the Americas
(212-201-4065) Subway: B, D, F, M to 34th St.; 1, 2 to 28 St.; **hoteleventi.com**
- **BAMCafé** 321 Ashland Pl.
(718-636-4139) Subway: M, N, R, W to Pacific St. ; Q, 1, 2, 4, 5 to Atlantic Ave. **bam.org**
- **Bar Bayeux** 1066 Nostrand Ave.
(347-533-7845) Subway: 2, 5 to Sterling St. **barbayeux.com**
- **Barbès** 376 9th St. at 6th Ave., Brooklyn
(718-965-9177) Subway: F to 7th Ave. **barbesbrooklyn.com**
- **Baretto New York** 60 E 49th St
(646-869-5400) Subway: 5, 6 to 51 St. **fasanorestaurantny.com/baretto**
- **Baruch Performing Arts Center** 17 Lexington Ave. at 23rd St.
(646-312-3924) Subway: 6 to 23rd St. **baruch.cuny.edu/bpac**
- **Bill's Place** 148 W. 133rd St. bt. Lenox/7th Ave.
(212-281-0777) Subway: 2, 3 to 125th St. **billsplaceharlem.com**
- **Birdland** 315 W. 44th St. bt. 8th/9th Ave.
(212-581-3080) Subway: 7, A, C, E, F, N, Q, R, to 42nd St. **birdlandjazz.com**
- **Birdland Theater** 315 W. 44th St. bt. 8th/9th Ave.
(212-581-3080) Subway: 7, A, C, E, F, N, Q, R, to 42nd St. **birdlandjazz.com**
- **The Blue Gallery** 222 E. 46th St.
(212-661-8800) Subway: 4, 5, 6, 7, S to Grand Central **bluegallerynyc.com**
- **Blue Note** 131 W. 3rd St. at 6th Ave.
(212-475-8592) Subway: A, B, C, D, E, F, M to W. 4th St. **bluenotejazz.com**
- **BRIC House Artist Studio** 647 Fulton St.
(718-683-5600) Subway: 2, 3, 4, 5 to Nevins St. **bricartsmedia.org**
- **Bronx Music Hall** 438 E. 163rd St. at Washington Ave.
(347-708-7591) Subway: Bus: Bx15 **bronxmusichall.org**
- **Café Carlyle** 35 E. 76th St.
(212-570-7189) Subway: 6 to 77th St. **thecarlyle.com**
- **Catalyst Records** 88 Essex St.
Subway: F, J, M, Z to Delancey St.
- **Cellar Dog** 75 Christopher St. at 7th Ave.
(212-675-6056) Subway: 1 to Christopher St./Sheridan Sq. **cellardog.net**
- **Chelsea Table + Stage** Hilton Fashion District Hotel, 152 W 26th St.
(212-434-0499) Subway: C, E to 23rd St.; R, W to 28th St. **chelseatableandstage.com**
- **City Winery** 25 11th Ave. at 15th St.
(646-751-6033) Subway: A, C, E, L to 14th St. **citywinery.com**
- **Close Up** 154 Orchard St.
(646-410-2307) Subway: F, J, M, Z to Delancey St.; F to 2nd Ave. **closeupnyc.com**
- **The Cutting Room** 44 E. 32nd St.
(212-691-1900) Subway: 6 to 33rd St. **thecuttingroomnyc.com**
- **Dada Bar** 60-47 Myrtle Ave., Queens
Subway: M to Forest Ave.; M to Fresh Pond Rd.; L to Myrtle-Wyckoff/Halsey St. **dadabar.nyc**
- **Dizzy's Club** 33 W. 60th St., 11th fl.
(212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle **jazz.org**
- **The Django** 2 6th Ave.
(212-519-6600) Subway: A, C, E to Canal St. ; 1 to Franklin St. **thedjangonyc.com**
- **Downtown Music Gallery** 13 Monroe St.
(212-473-0043) Subway: F to East Broadway **downtownmusicgallery.com**
- **The Drawing Center** 35 Wooster St.
(212-219-2166) Subway: 1, A, C, E, N, Q, R, W to Canal St. **drawingcenter.org**
- **Drom** 85 Ave. A
(212-777-1157) Subway: F to 2nd Ave. **dromnyc.com**
- **The Ear Inn** 326 Spring St. at Greenwich St.
(212-246-5074) Subway: C, E to Spring St. **earinn.com**
- **Festival Café** 1155 2nd Ave.
(646-398-9686) Subway: 5, 6 to 59th St.
- **Fiction Bar/Café** 308 Hooper St.
(718-599-5151) Subway: M, J to Hewes St. **fictionbk.com**
- **Flushing Town Hall** 137-35 Northern Blvd., Flushing
(718-463-7700) Subway: 7 to Main St. **flushingtownhall.org**
- **Flute** 205 W.54th St.bt. 7th and Broadway
(212-265-5169) Subway: B, D, E to 7th Ave.
- **Fort Greene Park** Myrtle Ave. at Cumberland St.

- **Freddy's Backroom** 627 5th Ave., Brooklyn
(718-768-0131) Subway: R to Prospect Ave. **freddysbar.com/eventswayouttfreddys@gmail.com**
- **Grant's Tomb** 122nd St. and Riverside Drive
Subway: 1 to 125th St. **jazzmobile.org**
- **Greenwich House Music School** 46 Barrow St.
(212-242-4770) Subway: 1 to Christopher St. **greenwichhouse.org**
- **Groove Bar & Grill** 125 MacDougal St.
(212-254-9393) Subway: A, B, C, D, E, F, V to W. 4th St. **clubgroovenyc.com**
- **Harlem Stage Gatehouse** 150 Convent Ave. at W. 135th St.
(212-650-7100) Subway: 1 to 137th St. **harlemstage.org**
- **Ibeam Brooklyn** 168 7th St. bt. 2nd/3rd Ave.
Subway: F to 4th Ave. **ibeambrooklyn.com**
- **Interchurch Center** 475 Riverside Drive at 120th St.
Subway: 1 to 116th St.
- **Iridium** 1650 Broadway at 51st St.
(212-582-2121) Subway: 1, 2 to 50th St. **theiridium.com**
- **Irondale Center** 85 South Oxford St.
(718-488-9233) Subway: C Lafayette St. ; G to Fulton St. **irondale.org**
- **Issue Project Room** 22 Boerum Pl.
(718-330-0313) Subway: 2, 3, 4, 5 to Borough Hall **issueprojectroom.org**
- **The Ivy Room** 420 Park Ave S
(332-345-9232) Subway: 6 to 28th St.
- **Jamaica Performing Arts Center** 153-10 Jamaica Ave.
(718-618-6170) Subway: E to Jamaica Center **jcal.org**
- **The Jazz Gallery** 1158 Broadway, 5th fl.
(212-242-1063) Subway: N, Q, R, W to 28th St.; F, M to 23rd St. **jazzgallery.org**
- **Jazz Museum in Harlem** 58 W. 129th St. bt. Madison/Lenox Ave.
(212-348-8300) Subway: 6 to 125th St. **jazzmuseuminharlem.org**
- **Joe's Pub** 425 Lafayette St.
(212-539-8770) Subway: N, R to 8th St.-NYU; 6 to Astor Pl. **joespub.com**
- **The Keep** 205 Cypress Ave., Queens
(718-381-0400) Subway: L to Jefferson St. **thekeepny.com**
- **Klavierhaus** 549 W. 52nd St., 7th fl.
(212-245-4535) Subway: C, E to 50th St. **klavierhaus.com**
- **Kostabi World** 225 W. 22nd St.
Subway: C, E to 23rd St.
- **Kupferberg Center** 65-30 Kissena Blvd., Flushing
(718-793-8080) Subway: E to 71/Continental Ave., Forest Hills **kupferbergcenter.org**
- **Le Petit Parisien Supper Club** 355 E. 78th St.
(917-262-0910) Subway: Q to 72nd St. **supperclublpp.com**
- **Loove Labs** 58 North 6th St., Brooklyn
(718-388-3244) Subway: L to Bedford Ave. **thelooove.com**
- **Loove Labs Annex** 238 North 12th St., Brooklyn
(718-388-3244) Subway: G to Metropolitan Ave; L to Bedford Ave
- **The Lost and Found** 372 8th Ave.
Subway: 1 to 28th St. **instagram.com/thelostandfoundnyc**
- **Louis Armstrong House Museum** 34-56 107th St., Queens
(718-478-8274) Subway: 7 to 11th St. **louisarmstronghouse.org**
- **Manhattan School of Music Neidorff-Karpati Hall** Broadway and 122nd St.
(212-749-2802) Subway: 1 to 116th St. **msmnyc.edu**
- **Mayday Space** 176 St. Nicholas Ave., Brooklyn
(347-201-1687) Subway: L to Dekalb **maydayspace.org**
- **Merkin Concert Hall** 129 W. 67th St. bt. Broadway/Amsterdam
(212-501-3330) Subway: 1 to 66th St.-Lincoln Center **kaufmanmusiccenter.org**
- **Mezzrow** 163 W. 10th St.
(646-476-4346) Subway: 1 to Christopher St. **smallslive.com**
- **Michiko Studios** 15 W. 39th St. Floor 7
(212-302-4011) Subway: N, Q, R, W to Times Square **michikostudios.com**
- **Midnight Blue** 106 E. 19th St.
Subway: N, Q, R, W to 14th St. **midnightblue.nyc**
- **Mount Morris Ascension Presbyterian Church** 15 Mount Morris Park West
(212-831-6800) Subway: 2, 3 to 125 St.
- **National Sawdust** 80 N. 6th St.
(646-779-8455) Subway: L to Bedford Ave. **nationalsawdust.org**
- **New School Tishman Auditorium** 66 W. 12th St.
(212-229-5488) Subway: F, V to 14th St. **newschool.edu**
- **New York Public Library for the Performing Arts** 40 Lincoln Center Plaza
(212-870-1630) Subway: 1 to 66th St. **nypl.org**
- **North Square Lounge** 103 Waverly Pl. at McDougal St.
(212-254-1200) Subway: A, B, C, E, F, V to W. 4th St. **northsquareny.com/about-jazz.php**
- **Nublu** 151 151 Ave. C
Subway: L to 1st Ave. **nublu.net**
- **Pangea** 178 2nd Ave.
(212-995-0900) Subway: L to 1st Ave. **pangeanyc.com**
- **Park Avenue Armory** 643 Park Ave.
(212-616-3930) Subway: 6 to 68th St. **armoryonpark.org**
- **Peck Slip Social** 36 Peck Slip
(212-217-0449) Subway: 2, 3 to Fulton St. **peckslipsocial.com**
- **Pelham Fritz Recreation Center** 18 Mt Morris Park West
(212-860-1380) Subway: 2, 3 to 125th St. **nycgovparks.org/facilities/recreationcenters/M058**

- **Penny Jo's** 3898 Broadway
(646-609-2216) Subway: 1 to 168th St.-Washington Heights
- **Pioneer Works** 159 Pioneer St., Brooklyn
(718-596-3001) Subway: Bus: B61 **pioneerworks.org**
- **Prohibition** 503 Columbus Ave.
(212-579-3100) Subway: 1 to 86th St. **prohibition.net**
- **Public Records** 233 Butler St.
(347-529-4869) Subway: 2, 3, 4, 5, B, D, N, Q, R to Atlantic Ave. **publicrecords.nyc**
- **Queens Public Library, Flushing Branch** 41-17 Main St., Flushing
(718-661-1229) Subway: 7 to Main St. **queenslibrary.org**
- **Recirculation** 876 Riverside Dr.
Subway: 1 train to 157th; C train to 163rd; A train to 168th
- **The Record Shop** 360 Van Brunt St.
(347-668-8285) Subway: Bus: B61to Van Brunt St./King St. **360recordshop.com**
- **Resnick Education Wing at Carnegie Hall** 881 Seventh Ave.
(212-247-7800) Subway: N, Q, R, W to 57th- Seventh Ave. **carnegiehall.org**
- **Riverside Park** 97th St.
Subway: A, C, B, D to 96th St. **riversideparkfund.org**
- **Rose Theater** Broadway at 60th St., 5th fl.
(212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle **jazz.org**
- **Roulette** 509 Atlantic Ave., Brooklyn
(917-267-0363) Subway: 2, 3, 4, 5 to Atlantic Ave. **roulette.org**
- **The Roxy Lounge at Roxy Hotel** 2 6th Ave.
(212-519-6600) Subway: A, C, E to Canal St. ; 1 to Franklin St. **roxyhotelnyc.commorgan@njfpr.com**
- **The Rum House** 228 W. 47th St.
(646-490-6924) Subway: N, Q, R to 49th St. **edisonrumhouse.com**
- **Saint Peter's Church** 619 Lexington Ave. at 54th St.
(212-935-2200) Subway: 6 to 51st St. **saintpeters.org**
- **Saint Tuesday** 24 Cortlandt Alley
(212-735-8000) Subway: 4, 6 to Canal St.; J, Z to Canal St. **sainttuesdaynyc.com**
- **Scarlet Lounge** 468 Amsterdam Ave.
Subway: 1, 2 to 79th St.; 1, 2 to 86th St. **scarletloungenyc.com**
- **Scholes Street Studio** 375 Lorimer St.
(718-964-8763) Subway: L to Lorimer St. ; G to Broadway **scholesstreetstudio.com**
- **Shrine** 2271 Adam Clayton Powell Blvd. bt. 133rd/134th St.
(212-690-7807) Subway: B, 2, 3 to 135th St. **shrinenyc.com**
- **Silvana** 300 W. 116th St.
(646-692-4935) Subway: B, C, to 116th St. **silvana-nyc.com**
- **Sistas' Place** 456 Nostrand Ave. at Jefferson Ave., Brooklyn
(718-398-1766) Subway: A to Nostrand Ave. **sistasplace.org**
- **Smalls** 183 W 10th St. at 7th Ave.
(212-252-5091) Subway: 1 to Christopher St. **smallslive.com**
- **Smoke** 2751 Broadway bt. 105th/106th St.
(212-864-6662) Subway: 1 to 103rd St. **smokejazz.com**
- **Soapbox Gallery** 636 Dean St.
Subway: 2, 3 to Bergen St. **soapboxgallery.org**
- **Sony Hall** 235 W. 46th St.
(212-997-5123) Subway: N, R, W to 49th St. **sonyhall.com**
- **Sour Mouse** 110 Delancey St.
(646-476-7407) Subway: J to Bowery **sourmousenyc.com**
- **St. Albans Congregational Church** 172-17 Linden Blvd.
(718-657-8282) Subway: E to Jamaica Center - Parsons/Archer **stalbanscc.org**
- **St. Marks Church** 2nd Ave. and 10th St.
(212-674-6377) Subway: 6 to Astor Pl.
- **Stern Auditorium at Carnegie Hall** 881 7th Ave.
(212-247-7800) Subway: N, Q, R, W to 57th St.-Seventh Ave. **carnegiehall.org**
- **The Stone at The New School** 55 W. 13th St.
(212-229-5600) Subway: F, V to 14th St. **thestonenyc.com**
- **Swing 46** 349 W. 46th St.
(646-322-4051) Subway: A, C, E to 42nd St. **swing46.nyc**
- **Symphony Space Peter Jay Sharpe Theatre** 2537 Broadway at 95th St.
(212-864-5400) Subway: 1, 2, 3 to 96th St. **symphonyspace.org**
- **Three West Club** 3 W. 51st St.
(212-582-5454) Subway: B, D, F, M to 47-50 St. - Rockefeller Center **3westclub.com**
- **Triad Theater** 158 W. 72nd St., 2nd fl.
(212-362-2590) Subway: 1, 2, 3 to 72nd St. **triadnyc.com**
- **Village Vanguard** 178 7th Ave. South at 11th St.
(212-255-4037) Subway: 1, 2, 3 to 14th St. **villagevanguard.com**
- **Williamsbridge Oval** 3225 Reservoir Oval E, Bronx
(718-543-8672) Subway: 4 to Mosholu Parkway **nycgovparks.org/parks/williamsbridge-oval**
- **Winnie's** 63 West 38th St.
(646-846-9063) Subway: B, D, F, M to 42nd St. NQRW to Times Square; BDFM to 34th St. **winniesnyc.com**
- **Zankel Hall** 881 7th Ave. at 57th St.
(212-247-7800) Subway: N, Q, R, W to 57th St. **carnegiehall.org**
- **Zinc Bar** 82 W. 3rd St.
(212-477-8337) Subway: A, C, E, F, V to W. 4th St. **zincbar.com**

RONALD ATKINS (Jun. 1, 1936 – Mar. 19, 2025) The British writer and critic, whose life experience in jazz ranged from bebop to free jazz, died at age 89. Atkins grew up in the post-World War II trad jazz revivalist era, wherein he played clarinet in his school band. While holding a civil service day job, he began writing for *Jazz Monthly* magazine in 1957 and went on to build a career as a writer, contributing to *The Guardian*, *Jazz Express*, *The Jazz Review* (cofounded by Nat Hentoff and Martin Williams in NYC in 1958) and *Tribune* to various jazz guides such as *Jazz On CD* and *Jazz - The Ultimate Guide*. Atkins also wrote liner notes for Esquire, Verve, Elektra, Ogun and other labels.

FRANCIS DAVIS (Aug. 30, 1946 – Apr. 14, 2025) The Philadelphia-born and based writer, who passed away at age 78, is best known as the jazz critic for *The Village Voice* and as a contributing editor for *The Atlantic* and other outlets. Davis also worked in radio and film and taught courses on jazz and blues at the University of Pennsylvania. A 1969 graduate of Temple University, his jazz career emerged and blossomed in the early '80s when he became the jazz critic of *The Philadelphia Inquirer*. In addition to books, including *Outcats: Jazz Composers, Instrumentalists, and Singers; Bebop and Nothingness: Jazz and Pop at the End of the Century* and *In the Moment: Jazz in the 1980s*, he also wrote about other aspects of popular culture, such as profiles of Johnny Cash and Jerry Seinfeld. In the jazz arena, Davis interviewed/wrote about musicians such as Betty Carter, Sonny Rollins, Wynton Marsalis and Sun Ra. He was a multiple recipient of the ASCAP-Deems Taylor Award, and was nominated for a GRAMMY in 1989 for his liner notes to *Jazz Piano* for the Smithsonian Collection of Recordings. He won the 2008 Best Album Notes GRAMMY for the Miles Davis album, *Kind of Blue 50th Anniversary Collector's Edition*. Davis also contributed liner notes for many labels, including 32 Jazz, Arabesque, Black Saint/Soul Note, Columbia Legacy, Concord, El Saturn, Evidence, GRP, hatHUT, Impulse!, Koch, Muse, Music & Arts, Postcards, Savant, Savoy, Stash, Uptown, Verve and West Wind. He was also the recipient of a Guggenheim Fellowship in 1992, a Pew Fellowship in 1993 and founder of what is widely acknowledged as the most accurate annual critics' jazz poll in existence (first published in *The Village Voice*, later for NPR Music and most recently with ArtsFuse). The results of the 19th edition of the Francis Davis Jazz Critics Poll (now helmed by Tom Hull) were released earlier this year.

JULIEN FAVREUILLE (1973 – Apr. 12, 2025) The French saxophonist died at around age 51. He was a member of Surnatural Orchestra, Intradécorum, Happy House, Circum Grand Orchestra and Muzzix collective, and had a 2018 co-led release on Circum-Disc. Favreuille was also passionate about the circus world, founding Les Productions Perchées (slang for “crazy”) in 2010, which combined clowning with extreme sports. Often playing the sax along with daredevil activities, Favreuille and his troupe were based in the Vercors Mastiff mountain range, known for its difficult terrain.

ROBERTA FLACK (Feb. 10, 1937 – Feb. 24, 2025) Although highly jazz-influenced, the charting singer crossed many genres, including R&B and blues, passing away at age 88. At 19, Flack graduated from Howard University (to which she received a music scholarship at age 15). With a degree in music education, she taught for seven years in the Washington, DC school system, while also performing as a singer-pianist in local venues. In 1968 she was discovered by pianist-vocalist Les McCann, who connected her to Atlantic Records. Her rendition of “The First Time Ever I Saw Your Face” (included on her 1969 debut album, *First Take*) propelled her to stardom. Along the way, Flack earned four GRAMMY awards and regularly appeared at jazz festivals, including Montreux, Barbados and Newport. She received a lifetime achievement award from the Jazz Foundation of America in 2018 and the GRAMMY Lifetime Achievement award in 2020. In 2012, she released her 15th studio release and what would be

her last album, *Let It Be Roberta* (subtitled “Roberta Flack Sings the Beatles”), which was performed as jazz-based contemporary rhythm and blues. Flack suffered a stroke in 2016, yet two years later recorded “Running” for *3100: Run and Become*, a documentary about a paperboy from Finland who attempted the world's longest race around a 1/2 mile sidewalk loop in NYC. In 2022 it was announced that Flack had been diagnosed with ALS (amyotrophic lateral sclerosis), which made it impossible for her to sing. She died at home (in her 40-year apartment in The Dakota) from cardiac arrest, surrounded by family.

GEORGE FREEMAN (Apr. 10, 1927 – Apr. 1, 2025) The guitarist was scheduled to play gigs at Chicago's Green Mill, but a few days short of the dates, the Windy City guitar legend passed away just over a week shy of turning 98. His stature as Chicago jazz royalty included his brothers, saxophonist Von Freeman and drummer Eldridge (“Bruz” or “Buzz”) Freeman, as well as nephew, saxophonist Chico Freeman. Through his pianist father, young George met the likes of Fats Waller and others, but was inspired to take up guitar by T-Bone Walker and electric guitar pioneer Charlie Christian. In the late '60s/early '70s he played and toured with Chicago tenor sax great Gene Ammons. Although recognized for his skills, greater fame eluded him, owing to his often-jarring solo meanderings, in which he deliberately played notes that clashed with a tune's key signature—a technique he called “going outside.” Freeman was a leader on more than a dozen albums, including his last, *The Good Life* (2023), the same year that he played his final Chicago Jazz Festival. Freeman had dates on Giant Step, Bam-Boo, Delmark, Groove Merchant, Southport, Savant, ears&eyes, Blujazz and HighNote, and collaborated with Charlie Parker, Richard “Groove” Holmes, Les McCann, Billy Mitchell, Sonny Stitt, Shirley Scott, Buddy Rich, Johnny Griffin, Illinois Jacquet and others.

MILES GRIFFITH (May 13, 1969 – Apr. 2, 2025) The vocalist, who played a major role in saxophonist John Ellis' ambitious extended works *The Ice Siren* and *MOBRO*, died at age 55 in Montefiore Hospital in the Bronx. Griffith worked with Max Roach, Reggie Workman, Carl Allen, Bill Lee, T.S. Monk, Barry Harris, Tommy Campbell and others, and co-led the Griffith-Stevens Group with pianist Michael Jefry Stevens. He was also the lead, “Jesse,” in Wynton Marsalis' Pulitzer Prize- and GRAMMY-winning *Blood On The Fields* (1994). Griffith had a pair of self-released albums and also credits with James Williams, Bill Mobley, Mark Elf, Tony Reedus, Jack Walrath, Ahmed Abdullah, Shakers N' Bakers, Joe Fiedler and others.

PETER JACQUES (May 17, 1935 – Mar. 27, 2025) The long-time director of the Swiss Radio DRS Big Band, and keyboard player, died at age 89. He was born in Franzensbad, Czechoslovakia, the son of a Swiss mother and a Belarusian father, a solo violinist and concertmaster. An experimentalist, Jacques made his first appearance on the classical circuit at age of eight, dabbling in jazz as he got older, and appearing at the Zürich Jazz Festival (1953). After a brief stint with Chet Baker, in the '60s he produced a series of recordings with singer Ruth Linn and then also arranged jazz workshops for German TV. He was musical director at the Bavaria Filmstudios as well as working on TV specials in Rio de Janeiro for the American Broadcasting Company. As a performer, Jacques worked with Åke Persson, Foss Trio, Ernie Englund, Kurt Weill Band, Harry Arnold Radioband and Victor Burghardt/Mike Barone Orchestra, sang background on productions of Alice Babs and Povel Ramel, and did arranging for Horst Jankowski, Horst Fischer, NDR Big Band, Arne Domnérus, Bill Ramsey, Ernie Englund and others. He had albums on Harmonic, Fan, Center, EMI, Quadriga, Pan and JMP.

LESTER LASHLEY (1935 – Apr. 13, 2025) The composer, bassist, trombonist and banjoist, who passed at around age 90, was an original/charter member of the Association for the Advancement of Creative Musicians (AACM) and appeared on such significant albums during the late '60s/

early '70s as Roscoe Mitchell's *Sound*, Joseph Jarman's *As If It Were The Seasons*, Muhal Richard Abrams' *Young At Heart/Wise In Time* and George Freeman's *Birth Sign* (all released on Delmark, the legendary Chicago label). Lashley was depicted in Wadsworth Jarrell's acrylic painting, *Coolade Lester* (1970), and was a filmmaker, painter and sculptor in his own right, having studied at the American Academy of Art in Chicago and at the School of the Art Institute of Chicago.

JEAN-CLAUDE MONTREDON (Sep. 23, 1949 – Apr. 6, 2025) The Martinique-born, France-based drummer, died at age 75 in a Parisian hospital after a long illness. At age 12, he began with congas. He built an amplitude modulation radio receiver and began listening to the Voice of America, where he discovered jazz, and began to widen his experience with percussion. In 1967 while playing with the Tropicana Orchestra he met pianist and mentor Marius Cultier, which led to concert dates and meeting Miles Davis. Montredon worked as a sideman with the likes of Chris McGregor, Bobby Few, Randy Weston and Archie Shepp. After a 50-year career, in 2016, Montredon released his own leader date, *Diamant H2O* (Q-Mix).

ESA PETHMAN (May 17, 1938 – Mar. 18, 2025) The Finnish flutist-saxophonist, born in Kuusankoski, Kouvola, Finland, died at age 86 in his native country in Hämeenlinna, Kanta-Häme. Pethman was not only a musician and composer, but also an actor, known for *Lauantaileikit* (1963), *Septet* (1966) and *The Collector* (1997). He also crossed genres, playing in various pop and folk groups. Pethman had releases on RCA Victor, Odeon, Polydor, Olarin Musikki and We Jazz in addition to credits with Heikki Sarmanto, Eero Koivistoinen, Vesa-Matti Loiri, Esko Linnavallin and Jazz Society Big Band.

NINO TEMPO (Jan. 6, 1935 – Apr. 10, 2025) The saxophonist, who was born Antonino LoTempi in Niagara Falls, NY, died at age 90. Tempo was a musical prodigy, learning the clarinet and tenor as a child, winning a talent show at age four and appearing with Benny Goodman by age seven. His family relocated to California where Tempo was featured on the Horace Heidt radio show. Tempo also became a child actor in film, with roles in *The Red Pony* and *The Glenn Miller Story*. He would play and record with Maynard Ferguson (*Live at the Peacock*, 1956) and was a duet partner with April Stevens, his older sister. During a Bobby Darin recording session, he made a connection with Atlantic Records, contracting with its subsidiary, Atco: the 1963 duet date with Stevens, *Deep Purple* (1963), charted number one on Billboard's Hot 100 and won a 1964 GRAMMY for Best Rock and Roll Recording. He formed the funk band Nino Tempo and 5th Ave. Sax in 1973 and had another hit with “Sister James”, an instrumental disco record classified as “Northern Soul,” reaching #53 on the Hot 100. He was a featured soloist on *The Kenny Rankin Album* (1976) and a member of the Jazz at The Movies Band, with additional credits that include the Modern Jazz Quartet, Diane Schuur and Rosemary Clooney.

TERJE VENAAS (Mar. 30, 1947 – Apr. 9, 2025) Known as one of Norway's most prominent jazz musicians, the bassist passed away at age 78. He had dozens of recordings and a number of international collaborations, beginning in 1962 when he started playing with several local bands in the Molde area and with his brother's Åge Venås Orchestra and with Moldejazz. In 1967, Venaas moved to Oslo where he joined the music scene and began performing with musicians including Jan Garbarek, Espen Rud and Carl Magnus Neumann, debuting on record with Terje Rypdal (*Bleak House*, Polydor) in 1968. Venaas also recorded with the Per Husby Trio (featuring Chet Baker), and performed with Dexter Gordon, Toots Thielemans and Michel Petrucciani as well as Finn Eriksen, Ketil Bjørnstad, Pål Thowsen, Laila Dalseth, Christian Reim, Bjarne Nerem, Thorgeir Stubø, Per Nyhaug, Magni Wentzel, Jon Gordon, Louis Stewart, Karin Krog, Einar Iversen and Staffan William-Olsson, among others.

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